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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Number: **56**
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Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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EVENING GLOBE
AUG 16 1951
56

3 Administrators Named for Estate of Koussevitsky

DEDHAM, Aug. 16—The widow of Serge Koussevitsky and two Boston trustees were today appointed special administrators of the estimated $250,000 estate of the late Boston Symphony conductor pending a contest of his will by a New York nephew.

Judge William J. Hickey Jr. of the Norfolk Probate Court named Olga Koussevitsky and Attys. Francis C. Welch and F. Murray Forbes.

Dr. Koussevitsky died June 4, 1951. In his will, filed June 15, 1951, he left the bulk of his estate to his third wife, Olga, with stipulations that upon her death most of the estate would go to two foundations to assist promising musicians and com-composers.

On July 24, a nephew, Fabian Sevitsky of New York city filed an appearance indicating a contest of the will. Judge Hickey therefore appointed the special administrators to handle the estate pending a hearing on the contest, probably this Fall.

Both Welch and Forbes were named trustees of the estate by Dr. Koussevitsky's will.

Sevitsky formerly conducted musical groups in Boston. He is now conductor of the Indianapolis Symphony.

He was not named in the will which was drawn May 15 of this year. He was named as an heir-at-law by the executors when they filed their petition to have the will allowed. The executors also named two other nephews, Joseph and Boris Koussevitsky, and a niece, Sophia, stating that the whereabouts of the latter three is unknown.

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NEWS
AUG 22 1951

THE MUSIC BOX—

'Superb Music' Called Secret Of Boston 'Pops' Success

By IRVING KOLODIN
Music Editor, Saturday Review of Literature

NEW YORK, Aug. 22. — When Henry Lee Higginson died in 1919, the $1,000,000 endowment he left for the Boston Symphony Orchestra seemed an eternal guarantee that the good work of the institution he founded would go on, come good years or bad. Thirty years and a whole cycle of change have made that endowment merely a share of the money required to keep the enterprise solvent, but the good work goes on, in a style inimitably "Boston."

Nowhere in the land can one hear the lighter symphonic repertory played with the distinction that goes with the work of Arthur Fiedler and the Boston "Pops"; and when the orchestra moves outdoors for its Tanglewood weeks, it changes the color of its attire but not the sheen or brilliance of its music-making.

While other orchestras are looking with longing eyes on engagements in movie theaters or sighing for radio sponsors to lighten their load, they might occasionally ponder the simple formula of the Boston Symphony: good music superbly played. To judge from the 750,000 who endorsed it in the year just ended, it's pretty potent at the box office, too.

"Preposterous" Offer

Well known as he is for speaking his mind, Sir Thomas Beecham performed with rare virtuosity in this department during a recent exchange with the British Broadcasting Corp. It concerned the new edition of Balfe's "Bohemian Girl," which Mr. Beecham had prepared as his special contribution to the Festival of Britain, with American Soprano Roberta Peters in the title role. After a week in his native Liverpool, Mr. Beecham brought it to Convert Garden for a run, and the BBC made a proposition to broadcast it: compensation 200 pounds.

To this the baton baronet replied: "What you are pleased to call my 'arrangement' of 'The Bohemian Girl' has involved the thoughts of 25 years and continuous active labor in the dramatization and orchestration during the last five months. I therefore take pleasure in informing you that at no time in the course of a long career have I received such a preposterous, inadequate, thoughtlessly impudent and magnificently inept proposal or offer from anyone."

By Any Other Name

What's in a name? Plenty (Shakespeare to the contrary) when the name is Sadler's Wells. A prominent New York theater presently carries a large sign reading: "Opening in September, Jose Greco, direct from London's Sadler's Wells." What is intended by this association is evident enough.

You'd have to be well up on dance lore to know that Jose Greco is a Spanish dancer whose only association with the famous trademark is that he recently completed an engagement in the Sadler's Wells Theater. That would be like Dinah Shore hiring the Metropolitan for a pop concert and thereafter billing herself as "Direct from the Metropolitan.

[2]

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NEWS-TRIBUNE
SEP 20 1951

Lowell Institute's New Radio Station To Present Full Symphony Concerts

A new high-power non-commercial FM station, WGBH, for educational programs, will begin broadcasting Saturday, October 6, at 8:30 P. M., with the first Saturday evening performance of the Boston Symphony Orchestra's 71st season, announces Ralph Lowell, trustee of the Lowell Institute.

The Boston Symphony has joined with the Lowell Institute and six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, M.I.T., Northeastern and Tufts College—as a member of the Lowell Institute Co-operative Broadcasting Council.

ONLY ONE OF KIND

Mr. Lowell said:

"This new radio station will be the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges, universities and other cultural institutions to offer a program of general education for all groups in the community." It has been made possible only by a combined co-operative community-wide effort through the Lowell Institute Co-operative Broadcasting Council.

"This united effort to extend our extraordinary educational and cultural resources to every home in the community by broadcasting, which began with the organization of the Council in 1946, has made possible the establishment of WGBH and the greatly increased schedule of educational programs it will present for every member of the family," Mr. Lowell noted.

SYMPHONY HALL CENTER

Station WGBH, with studios in Symphony Hall and transmitter on Great Blue Hill, Milton, will operate at 89.7 mc. in the FM band on Channel 209, with 20,000 watts effective radiated power. It will broadcast daily from 3 P. M. to 10:30 P. M.

During the Symphony season, broadcasting will begin at 2:15 P. M. on Fridays, and on Saturdays will continue to the close of the Symphony's performance.

"Boston has well-established stations, both AM and FM, in the field of commercial radio," Mr. Lowell stressed, adding that WGBH would not duplicate their offerings. "The establishment of the new station will make possible a selective broadcasting service with many new approaches in the three academic fields of the humanities, the social sciences and the natural sciences.

REGULAR COURSES

"WGBH will present to FM listeners, exclusively, numerous programs never before available in this area on a regular schedule. They will include regular courses recorded in the classrooms of Greater Boston's colleges and universities; forums on world affairs, with distinguished New England scholars and scientists; comprehensive interpretation of news and events by faculty specialists; full-length drama; broadcasts of important local musical and educational events, when and where they happen; educational programs from other colleges and universities throughout the country; and special features from the British Broadcasting Corp. Radiodiffusion Francaise, the Canadian Broadcasting Corp. and other international broadcasting services."

ON OTHER STATIONS

Mr. Lowell emphasized that "the Council will continue its policy to present programs over Boston's commercial AM, FM and TV stations which, by their generous co-operation in furnishing the colleges and universities with choice evening time on a sustaining basis, carry Council programs to wide audiences throughout New England."

Mr. Lowell announced that the general manager of Station WGBH will be Parker Wheatley, who has ben director of the Lowell Intsitute Co-operative Broadcasting Council since it was organized. Mr. Wheatley was Chief of the Radio Programs Section of the Armed Forces Radio Service during World War II. Earlier, he had been radio director of Northwestern University, Evanston, Ill., and previously was engaged in commercial broadcasting in Chicago.

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SPRINGFIELD, MASS.
REPUBLICAN
SEP 16 1951

BOSTON SYMPHONY CONCERT PROGRAM ARTISTS ENGAGED

Heifetz, Arrau, Primrose, Flagstad and Newcomers Signed

Boston, Sept. 15—Charles Munch announces his plans for the 71st season of the Boston Symphony Orchestra, which will be the third under his direction. He will return from his summer home in France to open the season in Symphony Hall on Friday afternoon, Oct. 5.

The concerts will be the first in Symphony Hall since the death of Serge Kousevitzky last June and Mr. Munch will dedicate his opening program to the memory of his colleague, conducting Mozart's "Masonic Funeral Music," Strauss's "Death and Transfiguration," and Tchaikovsky's "Pathetic" symphony.

New Artists Signed

Soloists to appear through the season will include Jascha Heifetz and two violinists to be heard for the first time with this orchestra, Anshel Brusilow and Andre Grumiaux. Mr. Grumiaux is about to make his first visit to America. The French pianist Monique de Bruchollerie will make her American debut with this orchestra.

Pianists known to these concerts are Claudio Arrau and Alexander Borovsky. There will be two cellists, Gregor Piatigorsky and Zara Nelsova, and William Primrose, famous viola player, will return. A distinguished singer will be Kirsten Flagstad in a Wagner program. Guest conductors to appear in the course of the season will be Pierre Monteux and Sir Thomas Beecham.

Music planned by Charles Munch for performances this season will be announced shortly. Choral works will include Berlioz' "L'Enfance du Christ" which this orchestra has never performed, at the pair of concerts preceding Christmas; Bach's "Passion According to St. John," in Holy Week; Berlioz' "Damnataion of Faust" in April, and Beethoven's ninth symphony to close the season. A few tickets are still to be had for the Sunday afternoon series only.

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NEWS
SEP 19 1951

NEW FM STATION

BOSTON—A new high-powered non-commercial FM station for educational broadcasting, which will bring to the people of New England full-length "live" performances of the Boston Symphony Orchestra as well as the cultural resources of Greater Boston colleges and universities, will begin broadcasting on Saturday, Oct. 6 at 8.30 p. m., with the first Saturday evening performance of the Boston Symphony Orchestra's 71st Season, it was announced by Ralph Lowell, Trustee of the Lowell Institute.

New FM Station Coming On Air From Boston Oct. 6

A new high-power non-commercial FM station for educational broadcasting, which will bring to the people of New England full-length "live" performances of the Boston Symphony Orchestra as well as the cultural resources of Greater Boston colleges and universities, will begin broadcasting on Saturday, October 6 at 8:30 p.m. with the first Saturday evening performance of the Boston Symphony Orchestra's 71st Season, it was announced tonight (September 19) by Ralph Lowell, Trustee of the Lowell Institute.

To inaugurate the new station, which will have the call letters WGBH, the Boston Symphony Orchestra has joined with the Lowell Institute and the six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College—which have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in the New England area.

The affiliation of the Boston Symphony Orchestra with the Council in this new FM radio venture will make available to New England listeners full-length "live" scheduled performances of the Symphony Orchestra for the first time since 1926.

"This new radio station will be the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges, universities and other cultural institutions to offer a program of general education for all groups in the community," Mr. Lowell stated. "It has been made possible only by a combined cooperative community-wide effort through the Lowell Institute Cooperative Broadcasting Council," he added.

Mr. Lowell pointed out that hundreds of faculty members of Greater Boston's colleges and universities, as well as representatives of other educational groups, social service agencies, business organizations and Boston's commercial AM, FM and TV stations have contributed to the Council's year-round educational program of the past five years.

"This united effort to extend our extraordinary educational and cultural resources to every home in the community by broadcasting, which began with the organization of the Council in 1946, has made possible the establishment of WGBH and the greatly increased schedule of educational programs it will present for every member of the family," Mr. Lowell noted.

Station WGBH, with studios in Symphony Hall and transmitter on Great Blue Hill, Milton, Mass., will operate at 89.7 mc. in the FM band on Channel 209 with 20,000 watts effective radiated power. It will broadcast daily from 3:00 p.m. to 10:30 p.m. During the Symphony season, broadcasting will begin at 2:15 p.m. on Fridays, and on Saturdays will continue to the close of the Symphony's performance.

"Boston has well-established stations, both AM and FM, in the field of commercial radio," Mr. Lowell stressed, adding that WGBH would not duplicate their offerings. "The establishment of the new station will make possible a selective broadcasting service with many new approaches in the three academic fields of the humanities, the social sciences and the natural sciences.

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MORNING GLOBE
SEP 16 1951

Charles Munch Will Begin 71st Boston Symphony Season Oct. 5

By CYRUS DURGIN

When Summer begins to fade, it fades quickly. In less than three weeks the Boston Symphony Orchestra will have begun another season—its 71st—and we all shall be back to normal. For those of us who like music, life is never normal when the Boston Symphony isn't resident at Symphony Hall.

Conductor Charles Munch will fly back from France toward the end o next week, and immediately begin rehearsals for his opening program, which will be a memorial to Serge Koussevitzky, Oct. 5 and 6. The music for those occasions will be the Masonic Funeral Music of Mozart (which Mr. Munch used for the same purpose at Tanglewood in July), Richard Strauss' "Death and Transfiguration," and the "Pathetic" Symphony by Tchaikovsky.

Mr. Munch has shown many admirable characteristics during his two seasons as head of the Boston Symphony, and among them have been his interest in choral music and his mastery in presenting it, and his devotion to Berlioz. These characteristics will be fused next Dec. 21 and 22 when he will present for the first time complete by this orchestra, Berlioz' "L'Enfance du Christ."

Later Berlioz

"L'Enfance du Christ," an oratorio on the story of the Nativity, composed between 1850 and 1854, represents the later Berlioz. Now there is never too much of Berlioz, early or otherwise, in this city's concert activity, but of the later Berlioz nothing is heard locally. Except for a Cambridge performance, under Monteux in 1923, of the excerpt "The Repose of the Holy Family," the Boston Symphony has never presented "L'Enfance du Christ" before. It calls for orchestra, chorus and tenor solo.

Another Berlioz choral work, the somewhat earlier "La Damnation de Faust" (1846) will be done by Mr. Munch in April. This work, known mainly by the instrumental dances of the Sylphs and Will-o'-the-Wisps (now of Pops popularity) is not unknown here, for Serge Koussevitzky was interested in it for a few seasons some years ago.

According to his stated policy of alternating two of the Bach Passions at Easter, Mr. Munch will turn to the St. John Passion next Holy Week. Beethoven's Ninth Symphony will close the season.

New Faces

Some new faces and names will be encountered among the soloists to be heard. One of them will be the French pianist Monique de Bruchollerie, who will make her American debut. What she will play has not yet been announced. There will be two new violinists, Anshel Brusilow and Andre Grumiaux, the latter of whom has never visited this country.

Soloists we have heard before, and will welcome again, are pianists Claudio Arrau and Alexander Borovsky; Jascha Heifetz, violinist; cellists Gregor Piatigorsky and Zara Nelsova; William Primrose, the viola player (and I hope he'll do Berlioz' "Harold in Italy"!) and soprano Kirsten Flagstad. Mme. Flagstad will be heard in Wagner, of course, and this will be the first Boston Symphony Wagner program with a vocal soloist in some years. Back in 1934 Serge Koussevitzky gave concert performances of the first act of "Die Walkuere" and the third act of "Siegfried," and expressed interest in presenting "Tristan und Isolde," at least in part, but never got around to it.

Two guest conductors are scheduled: Pierre Monteux and Sir Thomas Beecham, each of whom will be welcome. Mr. Monteux made a deep impression upon his return to this orchestra after many years, last Winter, and especially with his superlative reading of Stravinsky's "Le Sacre du Printemps." Sir Thomas has not been a Boston Symphony guest for many years, but his considerable virtues have been enjoyed here at performances by the Metropolitan Opera and the Royal Philharmonic.

Great Artist

It may confidently be expected that the coming season will be as rich in novelty, both of music and interpretation, as have been the two since Charles Munch succeeded Mr. Koussevitzky. Mr. Munch, it is not necessary but yet desirable to repeat, is a great artist, indeed a very great artist. His exceptional background of German and French qualities blended in his Alsatian ancestry and French career, make an unusual approach to music. He is not limited in the variety of music which he can perform with absolute mastery.

Perhaps we may expect a larger amount of native scores. It naturally takes a little time to become acquainted with the body of music composed in a country new to a conductor, and Mr. Munch became the artistic head of the Boston Symphony after only a relatively short experience in America. He wisely did not attempt too much in this respect during his first two seasons here.

Perhaps he may offer us some Sibelius. He stated privately last Spring to me that he had not conducted Sibelius in Europe, where the Finnish composer is not so generally liked as he is in England and the United States. But Mr. Munch did express high admiration for the beauty of such Sibelius works as the Second and Fifth Symphonies.

Ser. 56

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GAZETTE
SEP 18 1951

Boston Symphony to Open Season Oct. 5 With Munch

Charles Munch will return from his summer home in France in time to open the season of the Boston Symphony on Oct. 5. A memorial program for the late Serge Koussevitzky has been announced. It will include the Mozart "Masonic Funeral Music," the Strauss "Death and Transfiguration" and the Tchaikovsky "Pathetic" Symphony.

* * *

GUEST CONDUCTORS who will apear with the orchestra during its season include Pierre Monteux and Sir Thomas Beecham.

Choral works to be included during the season will be the Berlioz "L'Enfance du Christ," to be given at a pair of concerts preceding Christmas; Bach's "Passion According to St. John" in Holy Week; the Berlioz "Damnation of Faust" in April and Beethoven's "Ninth Symphony" to close the season.

Among the soloists to be heard with the orchestra are violinists Jascha Heifetz, Anshel Brusilow and Andre Grumiaux; pianists Monique de Bruchollerie, Claudio Arrau and Alexander Borovsky; two cellists, Gregor Piatigorsky and Zara Nelsova; violist William Primrose; and vocalist Kirsten Flagstad.

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HERALD
SEP 16 1951

Symphony Announces This Season's Plans

Charles Munch has announced his plans for the 71st season of the Boston Symphony Orchestra which will be the third under his direction. He will return from his summer home in France to open the season in Symphony Hall on Friday afternoon, October 5th.

The concerts will be the first in Symphony Hall since the death of Serge Koussevitzky last June and Mr. Munch will dedicate his opening program to the memory of his colleague, conducting Mozart's "Masonic Funeral Music," Strauss's "Death and Transfiguration," and Tchaikovsky's "Pathetic" Symphony. Soloists to appear through the season will include Jascha Heifetz and two violinists to be heard for the first time with this orchestra, Anshel Brusilow and Andre Grumiaux. Mr. Grumiaux is about to make his first visit to America. The French pianist Monique de Bruchollerie will make her American debut with this orchestra. Pianists known to these concerts are Claudia Arrau and Alexander Borovsky. There will be two cellists—Gregor Piatigorsky and Zara Nelsova. William Primrose, the famous viola player, will return. A distinguished singer will be Kirsten Flagstad in a Wagner program. Guest conductors to appear in the course of the season will be Pierre Monteux and Sir Thomas Beecham.

Music planned by Charles Munch for performances this season will be announced shortly. Choral works will include Berlioz' "L'Enfance du Christ" which this orchestra has never performed, at the pair of concerts preceding Christmas, Bach's Passion According to St. John, in Holy Week; Berlioz' "Damnation of Faust" in April; and Beethoven's Ninth Symphony to close the season.

At the time of this announcement, seats for the series in Boston and other cities are expected to be fully subscribed. For the concerts in Boston which include 24 pairs of Friday afternoon and Saturday evening concerts, nine Tuesday evening, and six Sunday afternoon concerts, a few tickets are still to be had for the Sunday Series only.

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LAWRENCE, MASS.
TRIBUNE
SEP 20 1951

New Station To Air Symphony

BOSTON, Sept. 19—(AP)—A new high-power non-commercial FM station for educational broadcasting will go on the air Oct. 6, an official announced tonight.

Ralph Lowell, trustee of the Lowell Institute, said Station WGBH will lead off with the Boston Symphony orchestra's first Saturday evening performance of its 71st season.

To inaugurate the new station, the Boston Symphony has joined with the Lowell Institute and six Greater Boston colleges and universities that joined the Lowell Institute Cooperative Broadcasting council in 1946.

The orchestra's affiliation with the council will make available to New England listeners full-length "live" scheduled performances of the Boston Symphony for the first time since 1926, Lowell said.

Also in the broadcasting council are Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College.

Station WGBH will have studios in Symphony Hall and transmitter on Great Blue Hill, Milton. It will operate at 89.7 MG. In the FM band on channel 209, with 20,000 watts effective radiated power.

It will broadcast daily from 3 p.m. to 10:30 p.m. during the symphony season, broadcasting will begin at 2:15 p.m. on Fridays, and on Saturdays will continue to the close of the symphony's performance.

Lowell called the new station the only one of its kind in the country in which a major symphony orchestra is collaborating with a group of colleges, universities and other cultural institutions to offer a program of general education.

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WORCESTER, MASS.
GAZETTE & POST
SEP 20 1951

Radio College Station to Open

BOSTON, Sept. 20 (UP) — A new radio station offering a "program of general education" will begin broadcasting here Oct. 6, it was announced.

The station will have the call letters WGBH and will feature full-length "live" broadcasts of the Boston Symphony Orchestra and the "cultural resources" of six Greater Boston colleges and universities, all of which collaborated to make the new station possible.

The colleges have been members of the Lowell Institute Cooperative Broadcasting Council since it was founded in 1946 to promote adult education by radio and television in New England.

"This new radio station will be the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges . . . to offer a program of general education for all groups," said Ralph Lowell, trustee of the institute.

"The establishment of the new station will make possible a selective broadcasting service with many new approaches in the three academic fields of the humanities, the social sciences and the natural sciences," he said.

The programs will include regular concerts of the Boston Symphony Orchestra, courses recorded in the classrooms of the colleges, forums on world affairs featuring New England scholars and scientists and re-broadcasts of foreign programs of special interest.

Participating educational institutions are Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College.

Station WGBH will have its studios in Symphony Hall and its transmitter in the Blue Hills. It will broadcast daily from 3 p. m. to 10.30 p. m. with slight time extensions on Fridays and Saturdays to handle the complete symphony broadcasts.

MUSIC

POST SEP 16/51

Plans for the New Season

BY WARREN STOREY SMITH

With the correctness and tact that we have come to expect from him, Charles Munch is dedicating the opening Symphony Concerts, those of Oct. 5 and 6, to Serge Koussevitzky. As a whole or in part, the orchestra has honored the memory of its late conductor at the Pops and, variously and extensively, in Tanglewood. But Koussevitzky died, so to speak, between seasons, and the Symphony Concerts are something else again.

The opening number on this memorial program will be Mozart's Masonic Funeral Music, that Mr. Munch restored to the orchestra's repertory at the first Shed concert at Tanglewood last July. After it will come Strauss' "Death and Transfiguration" and, quite as appropriately in another sense, Tchaikovsky's Pathetic Symphony. The last-named work Koussevitzky made peculiarly his own, informing it with an eloquence that no other leader within the memory of most living concert-goers has equalled. It will be interesting to see what Munch and his men, fired by this particular circumstance, will do with the tragic score on this occasion. Two years ago Mr. Munch showed he had an effective way with this music, if it was not exactly Koussevitzky's.

Next Sunday, possibly, much more can be said about Mr. Munch's other intentions. Thus far only the three major choral works have been announced, and here the element of surprise is largely lacking. Last season Mr. Munch considered a performance of Berlioz's "Damnation of Faust," but finally settled for his Requiem Mass. The "dramatic legend" should fare better than did the "Grand Messe des Morts," since the instrumental and choral demands lie within the scope of the Symphony Concerts, not well outside them. Long a favorite piece with the Cecilia Society, the "Damnation" was done by the Symphony Orchestra only once, in 1934 under Koussevitzky.

We will have Berlioz again at the concerts preceding Christmas, by way of the mystical and tender "L'Enfance du Christ," which Jacques Barzun, Berlioz's latest biographer prefers to translate "The Infant Christ." Outside the charming trio for two flutes and harp and the tenor air, "The Repose of the Holy Family," sung at the Symphony Concerts in 1923 by Roland Hayes, Boston, so far as I am aware, does not know this remarkable piece; and when it is heard many will have to revise their estimate of Berlioz as primarily a purveyor of sensationalism in music. Finally, Mr. Munch as he has more than once declared, will repeat at the Concerts of Holy Week the "St. John" Passion of Bach. Last season it was "St. Matthew."

One other program has been announced in part, an all-Wagner list, featuring Kirsten Flagstad. That sort of thing used to be of frequent occurrence here in the old days, as it has always been in both New York and Philadelphia. Koussevitzky, who looked upon singers not so much as stars as accessories, frowned upon it.

Another example of Mr. Munch's correctness is his renewing of the invitation to Pierre Monteux to appear as guest conductor. Koussevitzky's immediate predecessor, whose signal service to the orchestra, was overshadowed by the brilliant career of the Russian, who owed to Monteux more than he was willing to admit, returned to us last year for one week. This season it will be two. The other guest conductor will be Sir Thomas Beecham.

A year ago, as head of his own band, the Royal Philharmonic, Sir Thomas proved that at 71 he was still at the summit of his remarkable powers. He had not conducted in Symphony Hall since 1928, when he made his only previous appearance as guest director of the Boston Symphony Orchestra.

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EVENING GLOBE
SEP 21

The Musician as Ambassador

Music is one international language beholden neither to frontiers nor to the bickerings of governments. It addresses itself to the human heart and mind directly; and its themes are as deep and various as the spirit to which it speaks. This gives point to the suggestion brought back from Europe (where he has been conducting concerts all Summer) by Mr. Eugene Ormandy. He feels that we are wasting a great opportunity by not sending our best orchestras on Summer concert tours abroad.

Mr. Ormandy names the Boston Symphony, the Philadelphia and the New York Philharmonic Orchestras as three whose fame is world-wide, whose musicians a dozen countries eagerly desire to hear. The idea is worth attention. At an hour when the propaganda of hatred and division has been exalted by contending regimes all over the map, perhaps more emphasis upon the propaganda of beauty, creative artistry, and the things that unite men in understanding of their common destiny, would avail us better.

WHILE WITH MISCHAKOFF, we note that he is serving solo duty this evening in an unprecedented musical marathon—the 12 concerti grossi of Arcangelo Corelli at a single sitting in Carnegie Hall.

The American conductor Dean Eckerestein has chosen this earfilling way of making his New York debut with a collection of expert players from various orchestras. In addition to Mischakoff, soloists include Hugo Kolberg, former concertmaster of the Pittsburgh Symphony (previously concertmaster of the Berlin Philharmonic), and Laszolo Varga, new solo cellist of the Philharmonic-Symphony.

* * *

ANNOUNCEMENT that Kirsten Flagstad will be a soloist with the Boston Symphony this year in a Wagner program brings to mind that she began her concert "comeback" after the war in Boston—with only half a house of listeners interested enough to put in an appearance. With or without Mme. Flagstad's participation, an all Wagner program by the Boston Symphony is something of a novelty; we can't recall one in all of the late Serge Koussevitzky's time. Charles Munch, however, has other ideas on the subject, including a recording of the first act of "Walkuere." With Mme. Flagstad as Seiglinde maybe?

Also making a debut with the Boston Symphony this season, in January, will be Sir Thomas Beechman. The baronet of the baton will face quite a pair of orchestras in a brief period; his Boston engagement will be followed by one in Philadelphia.

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MORNING GLOBE
SEP 23 1951

Charles Munch Will Begin 71st Symphony Season Oct. 5 With Koussevitzky Memorial

Charles Munch will open his third season as conductor of the Boston Symphony Orchestra Oct. 5. Since conducting the Berkshire Festival he has been in the Swiss Alps and the French Riviera, accepting no engagements.

Mr. Munch will introduce a new Piano Concerto by Lukas Foss in November, the composer flying from Rome to play the solo part. Another Piano Concerto new to this orchestra will be that of the late Albert Roussel to be played by Alexander Borovsky.

Choral works will include Berlioz' "L'Enfance du Christ" and "Damnation of Faust," Bach's Passion According to St. John and Beethoven's Ninth Symphony. Soloists are to be the violinists Jascha Heifetz, Anshel Brusilow and Andre Grumiaux who is to make his first American appearances. The French pianist, Monique de la Bruchollerie, will make her American debut with this orchestra. There will be the pianist Claudio Arrau and two cellists, Gregor Piatigorsky and Zara Nelsova. William Primrose will perform the Viola Concerto by Bartok. Kirsten Flagstad will sing in a Wagner program.

Guest conductors will be Pierre Monteux, who will return to his former orchestra for the last two weeks of November, and Sir Thomas Beecham, who will conduct in the last week of January. In its third week, the orchestra will make its annual tour westward.

Mr. Munch will open the season with a memorial tribute to his colleague, Serge Koussevitzky, whose death occurred since the orchestra last met in Symphony Hall. Mr. Munch will conduct the "Masonic Funeral Music" of Mozart, Strauss' "Death and Transfiguration," and Tchaikovsky's "Pathetic" Symphony.

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LACONIA, N. H.
CITIZEN
SEP 21 1951

Colleges and Symphony Back New FM Station in Boston

BOSTON, Sept. 21—A powerful non-commercial FM radio station featuring "live" programs of Boston Symphony orchestra concerts and of cultural programs provided by Greater Boston universities and colleges will begin broadcasting here Oct. 6.

Ralph Lowell, trustee of Lowell Institute, announced that the station, WGBH, would present on its initial broadcast the first Saturday evening performance of the Boston Symphony's 71st season.

The orchestra is affiliated in the new venture with Lowell Institute and the six Boston universities and colleges that have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in the New England area. The participating schools are Harvard, Boston college, Boston university, Massachusetts Institute of Technology, Northeastern university and Tufts college.

'Live' Broadcasts

Affiliation of the Boston Symphony with the council will make available to New England listeners complete "live" broadcasts of the orchestra's concerts for the first time since 1926.

Station WGBH, with studios in Symphony Hall, will operate at 89.7 megacycles on the FM band on channel 209, with 20,000 watts effective radiated power. The broadcast hours will be from three to 10:30 p.m. During the symphony season, broadcasts will start at 2:15 p.m. on Fridays and on Saturdays nights will run until the close of the symphony program.

Educational Courses

Mr. Lowell said the programs would include "regular courses recorded in the classrooms of colleges and universities; forums on world affairs; . . . comprehensive interpretation of news and events by faculty specialists; full length drama; . . . educational programs from other colleges and universities throughout the country; and special features from the British Broadcasting Corporation, Radiodiffusion Francaise, the Canadian Broadcasting Corporation and other international broadcasting services."

Parker Wheatley, who has been director of the Lowell Institute Cooperative Broadcasting Council since its organization, will serve as general manager of the station. Mr. Wheatley said that the Boston Symphony programs would not be fed to any FM network reaching the New York area.

Tape recordings will be made of a number of educational programs for broadcast over New York's municipally owned station WNYC.

BOSTON, MASS.
EVENING GLOBE
SEP 20 1951

WGBH, Boston's New FM Station, on Air Oct. 6

A new high-power noncommercial FM station for educational broadcasting, which will bring to the people of New England full-length "live" performances of the Boston Symphony Orchestra as well as the cultural resources of Greater Boston colleges and universities, will begin broadcasting Saturday, Oct. 6, at 8:30 with the first Saturday evening performance of the Boston Symphony Orchestra's 71st season, it was announced last night by the Lowell Institute.

To inaugurate the new station, which will have the call letters WGBH, the Boston Symphony Orchestra has joined with the Lowell Institute and the six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College—which have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946, to promote adult education by radio and television in the New England area.

"This new radio station will be the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges, universities and other cultural institutions to offer a program of general education for all groups in the community," said Ralph Lowell, trustee of Lowell Institute.

Station WGBH, with studios in Symphony Hall and transmitter on Great Blue Hill, Milton, will operate at 89.7 mc. in the FM band on Channel 209, with 20,000 watts effective radiated power. It will broadcast daily from 3 p. m. to 10:30 p. m. During the Symphony season, broadcasting will begin at 2:15 p. m. on Fridays, and on Saturdays will continue to the close of the Symphony's performance.

Lowell announced that Parker Wheatley will be general manager of Station WGBH.

Lowell was elected president of the Boston Museum of Fine Arts earlier this year. He is president of the Boston Safe Deposit and Trust Company, formerly an overseer of Harvard University, a member of the corporations of Massachusetts Institute of Technology and of Northeastern University and a trustee of Boston University.

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MORNING GLOBE
SEP 30 1951

Symphony at 2:15

The Friday afternoon concerts by the Boston Symphony Orchestra will begin at 2:15 at Symphony Hall this season. This departure from the time-honored hour of 2:30 is made in an effort to accommodate those out-of-towners and others who have found it necessary to leave before the end of the concerts.

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EVENING GLOBE
SEP 21 1951

Living Bread

Bread cast upon the waters does return. The Boston Symphony Orchestra has been dealing a most living bread to the hungry for nearly 71 years and it is now to spread its table even more amply. The Saturday night concerts are again, for the first time since 1926, to be broadcast complete from actual living performance by a powerful noncommercial FM radio station, WGBH, with studios in Symphony Hall.

This is by affiliation with the Lowell Institute Cooperative Broadcasting Council, which includes six colleges and universities of Greater Boston. Was it not Theodore Thomas who said "Popular music is familiar music, and to know is to enjoy"? Radio and recordings in the past quarter of a century have widened the audience for good music beyond all expectations and, in the long term, they have sent people into the concert halls. Those who loyally maintain the Boston Symphony Orchestra by their tickets and by their generous contributions may have the satisfaction of its benefits being extended and the bases of its support being potentially broadened.

The wider issue is that an institution which pours such spiritual values into the great community seems thereby to attract the means to wider usefulness.

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MILTON, MASS.
TRANSCRIPT
9/21/51

Blue Hills Transmitter To Power New FM Station

A new high-power non-commercial FM station for educational broadcasting, with studios in Symphony Hall and transmitter on Milton's great Blue Hill, which will bring to the people of New England full-length "live" performances of the Boston Symphony Orchestra as well as the cultural resources of Greater Boston colleges and universities, will begin broadcasting on Saturday, October 6, at 8:30 p.m., with the first Saturday evening performance of the Boston Symphony Orchestra's 71st Season, it was announced Wednesday by Ralph Lowell, Trustee of the Lowell Institute .

To inaugurate the new station, which will have the call letters WGBH, the Boston Symphony Orchestra has joined with the Lowell Institute and the six colleges and universities of Greater Boston - Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College - which have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in the New England area.

The affiliation of the Boston Symphony Orchestra with the Council in this new FM radio venture will make available to New England listeners full-length "live" scheduled performances of the Symphony Orchestra for the first time since 1926.

This new radio station will be the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges, universities and other cultural institutions to offer a program of general education for all groups in the community," Mr. Lowell stated. "It has been made possible only by a combined cooperative community-wide effort through the Lowell Institute Coperative Broadcasting Council," he added.

Mr. Lowell pointed out that hundreds of faculty members of Greater Boston's colleges and universities, as well as representatives of other educational groups, social service agencies, business organizations and Boston's commercial AM, FM and TV stations have contributed to the Council's year-round educational program of the past five years.

RYN GRAYSON AND MARIO LANZA

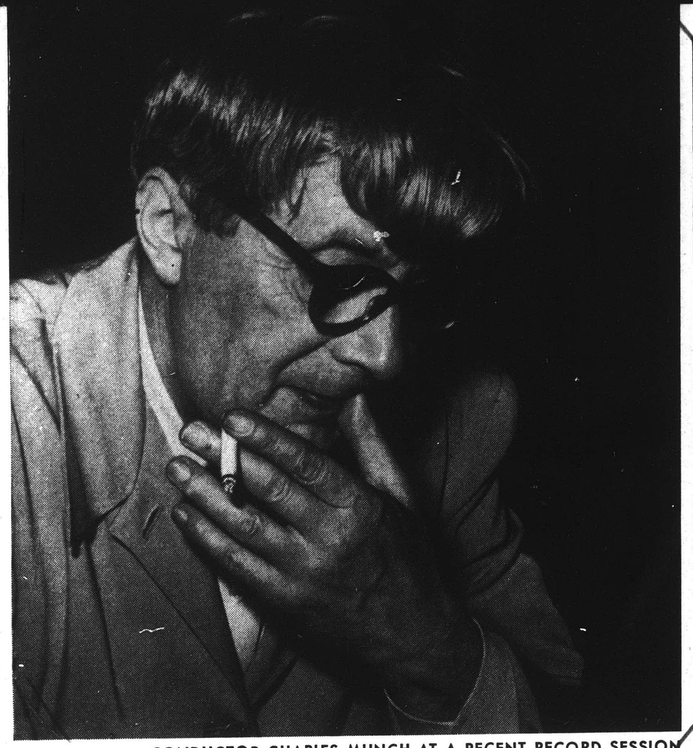
IE DAHL AND ANDRE PREVIN

PICTURE

RECORD REVIEW

The New Music Season

September, 1950



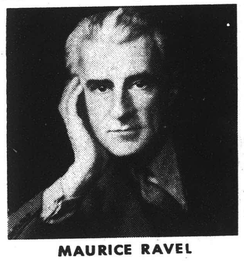
CONDUCTOR CHARLES MUNCH AT A RECENT RECORD SESSION

Munch and Ravel

In 1920 Charles Munch was named professor at the Strasbourg Conservatory in Alsace, where he was born. At the time he was twenty-nine years old. In 1920 Maurice Ravel wrote "La Valse." Today, thirty years later, the two compatriots meet in Munch's new Boston Symphony recording of "La Valse."

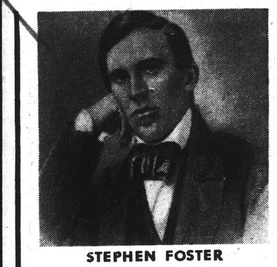
Ravel, who made his debut as a composer in 1898, labored for long years before receiving the acclaim due him. One Paris critic described one of his early works as "some Rimsky-Korsakoff rehashed by a Debussy-ist who is eager to equal Erik Satie." As late as 1905 he was eliminated in the preliminaries of a competition for the coveted Prix de Rome and, as a matter of fact, he did not become really "popular" until 1928, when he composed "Bolero," even though by that time he had written "Rapsodie Espagnole," "Daphnis et Chloe" and many other great works. Today, Ravel is looked upon as the greatest French composer since Debussy.

Had Charles Munch been in 1920 the internationally famous conductor he is today he might have very well been the one to introduce "La Valse," for he has a reputation for championing contemporary composers, especially contemporary French composers.



MAURICE RAVEL

Munch is looking forward to his second Boston Symphony season and has plans to perform Darius Milhaud's "Le Creation du Monde," Honegger's "La Danse des Morts," Bach's Christmas Oratorio and the St. Matthew Passion, in Boston this year.



STEPHEN FOSTER

Melton and Foster

In the near future James Melton, on his "Harvest of Stars" radio show, will begin to sing an ever increasing number of Stephen Foster melodies. Melton, and the whole music world, will be saluting Foster more and more as next spring approaches. Reason: July 4th will be the 125th anniversary of the birth of Stephen Foster.

Says Melton of the composer: "Stephen Collins Foster wrote music that is as essentially American as strawberry shortcake and the Model T Ford. His many and varied compositions more or less form the basis of our folk music, and his popularity through the years, not only here but the world over, points to one unavoidable truth—that he wrote without frills and furbelows, but with sincerity and directness.

"His songs pretend to be no more than simple expressions of human feelings, whether the mood be gaiety, or melancholy, or nostalgia, or yes, even tragedy, and their honesty equally as much as their tunefulness and adoit texts, keep them alive in the memory because it keeps them alive in the heart.

"It is not too far-fetched, I think, to call Stephen Collins Foster a real genius."

Melton will further pay his respects to Foster when, next month (October), his new album of Foster songs is released.

JAMES MELTON SINGS A TRIBUTE TO STEPHEN FOSTER

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ADVERTISING AGE
CHICAGO, ILL.
SEP 24 1951

Forms Boston FM Station

WGBH, a non-commercial FM station for educational broadcasting, has been formed by the Lowell Institute Cooperative Broadcasting Council, backed by Boston College, Boston University, Harvard University, Lowell Institute, Massachusetts Institute of Technology, Northeastern University and Tufts College, in cooperation with the Boston Symphony orchestra. Programs will begin Oct. 6 with the first Saturday evening performance of the Boston symphony's season.

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WASHINGTON, D. C.
SEP 24 1951

New Boston FM Outlet

NEW FM station in Boston goes on the air Oct. 6 at 8:30 p.m. with the first Saturday evening performance of the Boston Symphony Orchestra's 71st season, Ralph Lowell, trustee of the Lowell Institute, announced last Wednesday. With call letters of WGBH, the station has studios in Symphony Hall and transmitter on Great Blue Hill, Milton, Mass., operating at 89.7 mc (Channel 209) with 20 kw effective radiated power. Daily broadcasts will be from 3-10:30 p.m. Together in the enterprise are the Institute, Boston College, Boston U., Tufts College, Harvard, Massachusetts Institute of Technology, and Northeastern U., all members of the Lowell Institute Cooperative Broadcasting Council to promote adult education by radio and television.

Ser 56

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HARTFORD, CONN. TIMES
SEP 29 1951

Mischakoff Loss Presages End of NBC Symphony

By IRVING KOLODIN

THE NEWS that Mischa Mischakoff has signed a five-year contract as concertmaster of the revived Detroit Symphony Orchestra can mean much or little. Detroiters should be encouraged to know that its venture has such evident security that a concertmaster can be guaranteed a tenure of such length. (They don't come cheaply, you know.)

But those who regard Mischakoff's present employment (concertmaster of the NBC Symphony Orchestra) as one of the choicest any musician can occupy, are wondering whether this movement on the part of the chief deputy to Arturo Toscanini doesn't presage a trend, which may become general.

To be sure, musicians—and pretty good ones, too, including William Primrose, principal viola, and John Wummer, first flute—have left the NBC Symphony before. But Primrose always fancied a soloist's career, and sat in with the NBC simply to "play with the Maestro." Wummer took the post of principal flutist with the Philharmonic-Symphony because that orchestra was badly in want of a first-class man, and made him an excellent offer.

* * *

IN MISCHAKOFF'S case, however, all customary trends are reversed. Since musical "trades" aren't as well publicized as those in professional baseball or football, it may not be quite apparent that important posts in the major symphony orchestras are filled somewhat the way a baseball club recruits from its farm teams, or the independent "minors."

This year, for example, the Philadelphia Orchestra has added Jacob Krachmalnick as concertmaster, from the Cleveland Symphony, where he was assistant first-desk man; and Lorne Munroe, as principal cellist, from the Minneapolis Symphony. Not too long ago, Leonard Rose came from the Cleveland orchestra to the New York Philharmonic-Symphony as first cellist; and I have heard the personnel manager of a prominent orchestra boast of plucking a young second trombone from a rival orchestra and making him his brilliant first with the pride of a baseball scout who has turned up a 20-game winner.

All this is a recognized part of the musical scene, and healthy enough, in the incentive it provides for younger men to hope for important positions as they mature. But Mischakoff's decision (he will only play part-time with the Detroit Symphony till next Spring, when his present commitment to NBC expires) reverses all known tendencies, since he is leaving a post of top prestige (and earnings) for one that might pay as well or even more, but can't compare in stature with his present one.

WHAT DOES it all mean? It means, I think, that the star performers of the NBC Symphony are already reckoning with the possibility of Toscanini's retirement or physical incapacity in the foreseeable future. It seems to indicate that the NBC Symphony, as it has been known, will not be with us too much longer.

Does it mean—as has often been rumored—that NBC will terminate the orchestra's existence when it no longer has Toscanini to conduct it? A responsible official of the company when asked the question candidly, replied, as candidly, that nobody knew.

Whatever the decision, even if NBC should decide to continue the orchestra for prestige reasons, it isn't likely to be the razor-sharp ensemble we now know. Too many of those who give it its keen edge retain their jobs for the Primrose reason—to "play with the Maestro." Thus, the NBC Symphony seems destined to go down in history, as it has often been called, "Toscanini's orchestra."

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BIRMINGHAM, ALA. NEWS
AUG 26 1951

The World of Music

Boston Symphony keeps up superb work, is good example for other orchestras; Alabama's Nell Rankin in Met news

BY IRVING KOLODIN
Music editor, The Saturday Review of Literature

NEW YORK, Aug. 25—When Henry Lee Higginson died in 1919 without leaving the Boston Symphony Orchestra, which he had supported for most of his 85 years, the $1,000,000 endowment which had been expected, friends of the orchestra underwrote a new fund, come good years or bad. Thirty years and a whole cycle of changes have made that endowment merely a share of the money required to keep the enterprise solvent, but the good work goes on, in a style inimitably 'Boston."

The end of the Tanglewood series in the Berkshire Hills has brought some illuminating figures on the work of the orchestra. In a year's work that brought the orchestra to the 70-year mark, it performed for more than 750,000 persons during 212 concerts in 21 cities. Millions more heard the orchestra in broadcasts and from recordings.

What is significant about these figures is that these impressive numbers are associated with not merely a good orchestra, or a very good one, but one that is arguably the best in the world. In other words, while pursuing a program of intensive work through a virtual year-round schedule of 45 weeks, its management has contrived to sustain a quality standard that makes it the envy of every like organization in the world.

Nowhere in this land can one hear the lighter symphonic repertory played with the distinction that goes with the work of Arthur Fiedler and the Boston "Pops", and when the orchestra moves outdoors for its Tanglewood weeks, it changes the color of its attire but not the sheen or brilliance of its music-making.

So, while other orchestras are looking with longing eyes on engagements in movie theaters or sighing for sponsors to lighten their load, they might occasionally ponder the simple formula of the Boston Symphony: Good music superbly played. To judge from the 750,000 who endorsed it in the year just ended, it's pretty potent at the boxoffice.

* * *

MOST RUMORS to date about new artists for the next Metropolitan season have concerned singers of European background, but there will be at least one American newcomer in major roles. That is Nell Rankin, of Montgomery, Ala., who has spent much of her time recently in Zurich, Switzerland. Miss Rankin is a mezzo, and it wouldn't be too surprising if she made her debut as Amneris.

* * *

THE MUSIC BEAT—The Metropolitan's revived "Carmen" may be something more than anticipated, thanks, ironically, to RCA Victor, with whom Rudolf Bing was "Fledermaus"—feuding just a year ago. Fritz Reiner has just completed a recording of the entire opera for RCA, and insiders say that Rise Stevens revised her whole conception of the part under his guidance. . . . The death of Arthur Schnabel will be widely mourned not only, among the audiences for which he played during his years of American activity, but also by many members of the musical fraternity itself. . . . The distinction of playing in "South Pacific" in London opposite Mary Martin seems finally to have gone to Wilbur Evans, well-known musical comedy baritone. The producers could have had Ezio Pinza again, but for too short a period of time to interest them. . . . Erna Berger, rumored to be "out" of the Metropolitan this season, will give three Lieder recitals in New York next February, as she did last year.

* * *

Nell Rankin

meet in the anteroom of William Herman's New York vocal studio, compare notes on careers and finances, and dream—as all students do—of the future. Chances are that you could have hired the trio any evening for $50, with the services of an accompanist thrown in. They'd come a little higher now, for if you add the surnames of Munsel, Peters and Rounseville to the given ones, you'd have three young people who have been making some of the Summer's heaviest musical news.

ROUNSEVILLE

Munsel and Peters still rate in the "baby prima donna" category, but Rounseville, a husband and the father of two, has had a

Record round-up

CLASSICAL

"FAVORITE OVERTURES." A whole stable of war horses, ridden with skill by George Solti. Fine playing. Lush sound. (London).

"DON QUIXOTE" (Strauss). A restoration on LP of a classical item from the pre-war German catalogues, with Composer Richard Strauss conducting one of his greatest works. (Decca).

"IMAGES" (Debussy). Gilt-edged finger-work by Walter Gieseking in a series of notable works by this composer. (Columbia).

"SONGS OF SCANDINAVIA." A dozen choice songs by Sibelius, Grieg and the lesser known but impressively gifted Yrjo Kilpinen. (WCFM RECORDS).

* * *

POPULAR

"SATCHMO AT SYMPHONY HALL." An evening with Louis Armstrong and band which has some mighty moments of jazz. The LP sequence is of questionable value. (Decca).

"WE KISS IN A SHADOW." Eloquent vocalizing by Eddy Howard on the charming lyric from "The King and I," and its show companion "Hello Young Lovers." (Mercury).

"LOVE IS THE REASON." A novelty "chase" tune from "A Tree Grows in Brooklyn." Happy melodic confusion which is more happy than confused. (RCA Victor).

"MORTON GOULD PROGRAM." Lively arrangements by the versatile Gould, expertly conducted and brilliantly played. (Columbia).

* * *

Personality of the week

Once upon a time there were three vocal students named Pat, Roberta and Bob, who used to

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HUB TO HAVE AIR COLLEGE

WGBH to Have Symphony and Educational Programs

Boston, Sept. 21 (UP)—A new radio station offering a "program of general education" will begin broadcasting here Oct. 6, it was announced today.

The station will have the call letters WGBH and will feature full-length "live" broadcasts of the Boston Symphony Orchestra and the "cultural resources" of six Greater Boston colleges and universities, all of which collaborated to make the new station possible.

The colleges have been members of the Lowell Institute Co-operative Council since it was founded in 1946 to promote adult education by radio and television in New England.

"This new radio station will be the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges. . .to offer a program of general education for all groups," said Ralph Lowell, trustee of the institute.

"The establishment of the new station will make possible a selective broadcasting service with many new approaches in the three academic fields of the humanities, the social sciences and the natural sciences," he said.

The program will include regular concerts of the Boston Symphony Orchestra, courses recorded in the classrooms of the colleges, forums on world affairs featuring New England scholars and scientists and broadcasts of foreign programs of special interest.

Participating educational institutions are Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College.

Station WGBH will have its studios in Symphony Hall and its transmitter in the Blue Hills. It will broadcast daily from 3 p. m. to 10.30 p. m. with slight time extensions on Fridays and Saturdays to handle the complete symphony broadcasts.

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SEP 23 1951

MUSIC

N. E. Opera Theatre News

BY WARREN STOREY SMITH

Boston's local opera company, Boris Goldovsky's New England Opera Theatre, will begin its sixth season, and its fifth at the Opera House, on Nov. 11 with one of the staples of its repertory, Puccini's "La Boheme"—a work which has already had one Boston performance this fall. On Dec. 9 will come Tchaikovsky's "The Queen of Spades" (Pique Dame), which enjoyed a single performance here some 30 years ago from a traveling Russian company.

* * *

The third of these Sunday matinees will be given over to Benjamin Britten's "Albert Herring." Jan. 13 is the date, approximately two years after the only preceding performance of the opera here, also at the hands of Mr. Goldovsky's forces. "Carmen" on Feb. 17 will bring the all-too-brief season to a close. Its previous performance by the New England Opera Theatre, and the first in America of the original version with spoken dialogue in place of the musical recitatives, added by Guiraud, was in January, 1949.

* * *

"The only opera company of its kind in the world," reads its press release announcing these plans. Not before, so far as I know, has it made this particular claim and there is room for speculation as to just what the phrase implies. Certainly there is nothing novel about a policy of presenting all of the operas, regardless of their origin, in English. That has been done time and again.

* * *

As the company's title suggests, it emphasizes the dramatic side of opera. But is there anything new in that? To be sure, you could not accuse the Metropolitan of leaning in this particular direction. New York's City Center comes a good deal closer to it. And realism, dramatic verisimilitude, was the avowed aim of Vladimir Rosing, now one of the stage directors of the City Center, when he headed his own American Opera Company several years ago. To be sure, Mr. Rosing was only the stage director of this organization, whose performances pleased Boston audiences in the late '20s. He did not try to conduct; and Mr. Goldovsky is both stage director and conductor. It is in that fact, perhaps, that the NEOT, as it likes to abbreviate itself, is unique. It is probably also unique in the fact that the singers are never under any circumstances allowed to look at the conductor. Instead of the singers following the director, which is the usual procedure, in the case of Mr. Goldovsky's organization, it works the other way around. He has to keep his eye on them, albeit they are never allowed to take liberties with the music, prima donna fashion, but must stay rhythmically on the job. It is one of the company's claims that it completely disregards the star system, and there is nothing new in that. It is the sum total of these things that does set the New England Opera Theatre apart from other companies, and Boston is fortunate in having it. The only drawback, as already suggested, is that its performances are so few and far between. A season of four operas in as many performances is not much of a season, and there is always the hope that some year it may be increased.

* * *

The aforesaid press release points out some interesting things. In five seasons the company has given eight productions that have not had local presentation before, an enviable record. Singers trained by the NEOT have won places for themselves in the operatic world. Mildred Miller, Ann Bollinger, Paula Lenchner, Frank Guarrera, Paul Franke and Paul Knowles are all at present with the Metropolitan company, while no less than eight of the 10 tenors in the New York City Center Co., are former N.E.O.T. singers.

* * *

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HERALD
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Symphony on Air Saturday Night

A full performance by the Boston Symphony Orchestra beginning at 8:30 P. M. next Saturday will inaugurate daily educational broadcasts by WGBH, Boston's new non-commercial FM station for educational listening. The broadcast may be picked up at 89.7 megacycles on the FM band, channel 209.

First week highlights on WGBH will include "Hamlet" by the BBC World Theater; the Paganini Quartet; the Brattle Theater production of "Billy Budd," and a program by Carl Sandburg.

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POST
OCT 2 - 1951

CHARLES MUNCH

BY WARREN STOREY SMITH

Looking very fit after the vacation in Switzerland and on the French Riviera that followed his engagement at Tanglewood, Charles Munch yesterday morning met members of the Boston Symphony Orchestra in the first rehearsal of the season. Seen later at a press luncheon at Symphony Hall, the conductor, now entering his third season, declared that he had found the sound of the orchestra "beautiful and moving."

To the players he introduced their new colleagues: Leo Panasevich and William Waterhouse, violinists; Bernard Kadinoff and Vincent Mauricci, violists; Armando Ghitalla, trumpeter; Olivia Hall Luetcke, harpist, and Harold Farberman, percussionist. John Holmes has returned to the oboe section.

Asked what he thought of the practice of a conductor making all his programs in advance, Mr. Munch replied: "I have done that, but the programs are subject to change." He made the gratifying announcement that outside Tchaikovsky's "Pathetic" Symphony, to be played at this week's opening concerts in memory of Koussevitzky, and the St. John Passion of Bach, which will be heard in Holy Week, he would not repeat anything that he had conducted in the two previous seasons. This will make for a much-to-be-desired freshening of the repertory.

On the matter of his forthcoming programs, Mr. Munch was noncommital save for his mention of the American composers whom he would play and the pieces to be performed by the various soloists. This year the native muse will be represented by Messrs. Copland, Fine, Shapero, Barber, Piston (the Fourth Symphony), Foss and Haieff. Exceptions to the above rule were the Monopartita of Honegger, a new Symphony of Martinu and a work by the Hungarian Harsanyi, thus far unknown here. The various choral works have been announced in these columns.

As for the soloists, Gregor Piatigorsky will be heard in the Cello Concerto of Haydn and Strauss' "Don Quixote" while Zaranel Sova will play the Cello Concerto of Barber. Besides introducing to us the Viola Concerto of Bartok, William Primrose will be heard in Berlioz's "Harold in Italy." The new French pianist, Monique de la Brucholliere, will play the Rachmaninoff Third.

Symphony Season

Monitor Oct. 2

Conductor Discusses Plans For His Third Year in Boston

By Harold Rogers

"I hope you will like the orchestra, gentlemen," Charles Munch said yesterday at a press luncheon in Symphony Hall. "I rehearsed it for the first time this morning, and it was beautiful!"

The genial conductor of the Boston Symphony Orchestra was in a relaxed mood. He commented briefly on his vacation after the Tanglewood concerts—in Switzerland, Paris, and on the Côte d'Azur.

"Did you play golf?" someone asked.

"Every day!" he exclaimed with a broad smile.

* * *

In speaking of the programs for the orchestra this season, Mr. Munch explained that he plans them for the entire year, but "subject to change." For this reason the programs are not announced in their entirety at the outset.

He provided a glimpse, however, of some of the things in store. In the American category we will hear works by Irving Fine (Notturno), Walter Piston (his new Fourth Symphony), Harold Shapero, Alexis Haieff, Aaron Copland, Samuel Barber (his cello concerto with Zara Nelsova as soloist), and Lukas Foss (who will arrive here from Rome to play the solo part in his own new piano concerto).

There will be several first performances. Mr. Munch will give the first Boston performance of a Roussel concerto. When asked how he would characterize Roussel, whom he knew personally, Mr. Munch immediately replied, "He was a gentleman!"

* * *

Mr. Munch will also present the first hearing in the United States of a new one-movement work by Arthur Honegger. It is called Mono Partita and was composed after his recent Fifth Symphony, introduced by Mr. Munch last season in Symphony Hall and later repeated at Tanglewood. New symphonies by Bohuslav Martinů and by the Hungarian composer, Tibor Harssanyi, are also on the list.

The conductor, now in his third season with the Boston Symphony, will make only two exceptions to his policy of repeating no works played here during his prior seasons. The first will be Tchaikovsky's Sixth Symphony, the "Pathétique," which he is including in his opening concerts this week end in memory of Serge Koussevitzky. The second will be the Bach Passion According to St. John, scheduled for Holy Week. Mr. Munch conducted both these works during his first season here.

Other choral works include two by Berlioz—"L'Enfance du Christ" (never before performed by the orchestra) at the pair of concerts preceding Christmas, and the "Damnation of Faust" in April. Beethoven's Ninth Symphony will close the season.

* * *

Artur Rubinstein will appear as soloist with the orchestra. His name comes as an addition to the soloists previously announced. Monique de la Bruchollerie, who, Mr. Munch says, is well known in France, will perform the Rachmaninov Piano Concerto No. 3. William Primrose, eminent English violist, will be heard in the Bartók Viola Concerto and in the Berlioz "Harold in Italy." A feature on the program when Kirsten Flagstad makes her first appearance with the orchestra will be Act I of Wagner's "Die Walküre" in concert form. The tenor is yet to be chosen.

While Pierre Monteux has not yet submitted the program for his guest appearances, Sir Thomas Beecham has, and it includes the Sibelius Sixth Symphony and works by Handel, Delius, and Rimsky-Korsakov.

Several new members have been added to the orchestra. Joining the violin section are Leo Panasevich and William Waterhouse. Among the violists are Bernard Kadinoff and Vincent Mauricci. Armando Ghitalla is the new member of the trumpet section. The new harpist is Olivia Hall Leutcke. Harold Farberman joins the percussion, and John Holmes, formerly in the orchestra's oboe section, returns to that section this season.

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EVENING GLOBE
OCT 2 - 1951

Munch Lists Symphony Plans at First Rehearsal of Season

By CYRUS DURGIN

Charles Munch, looking handsome as ever but this time also tanned and rested, greeted the Boston Symphony Orchestra at the season's first rehearsal in Symphony Hall yesterday morning. Last Thursday he flew in from Europe where he had been vacationing since the conclusion of the Tanglewood Berkshire Festival in August.

When he greeted members of the press at luncheon following rehearsal, he explained that he had done no conducting in that time, but had enjoyed his leisure first at Berne in Switzerland and later on the French Riviera. And he played golf every day of those several weeks.

When he begins the 71st Symphony season next Friday afternoon at 2:15, Mr. Munch will dedicate the program as a memorial to his predecessor, the late Serge Koussevitzky. Accordingly he will conduct Mozart's Masonic Funeral Music, the tone poem "Death and Transfiguration" by Richard Strauss, and the "Pathetic" Symphony of Tchaikovsky. Although Mr. Munch firmly intends not to repeat, this season, any work he has conducted in his previous two years with this orchestra, he will make an exception in the case of the "Pathetic" Symphony.

New Music on Tap

Mr. Munch brought back several new scores from Europe, notably the Monopartita (so-called because it is in one movement) of Honegger, which Mr. Munch terms "a remarkable document." This he will perform for the first time in America. There will also be new symphonies by the Czech Bohuslav Martinu and the Hungarian Tibor Harsanyi.

There will also be a good amount of American music, by Alexis Haieff, Aaron Copland, Irving Fine (his Notturno), Walter Piston's new Fourth Symphony, and a work by Harold Shapero, of Newton.

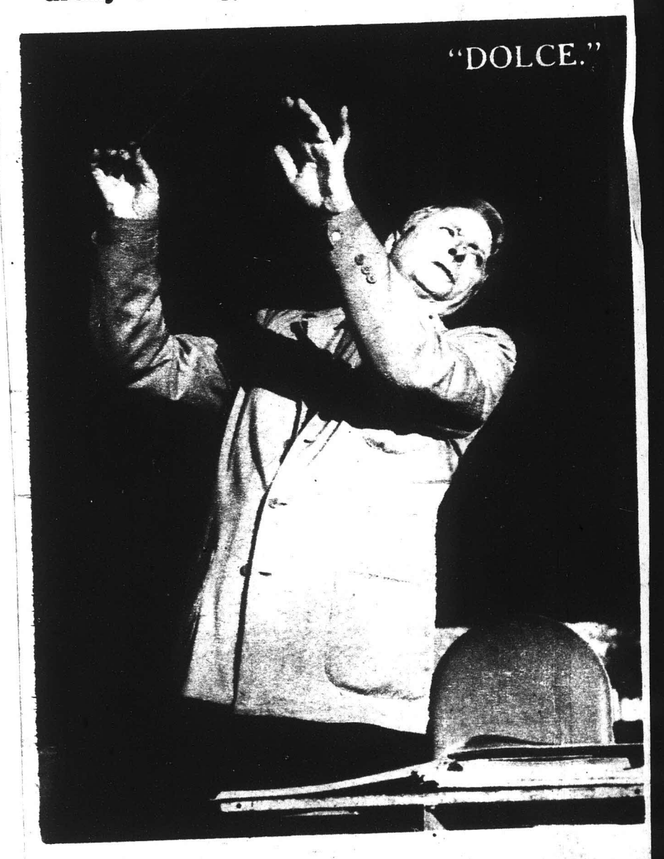
Mr. Munch added information to that already announced concerning the soloists of the season. Artur Rubinstein will perform the Second Piano Concerto of Brahms, while cellist Gregor Piatigorsky will be heard in the Haydn Cello Concerto and the "Don Quixote" by Strauss. When the French pianist Monique de la Bruchollerie makes her American debut, she will be soloist in the Third Concerto of Rachmaninoff.

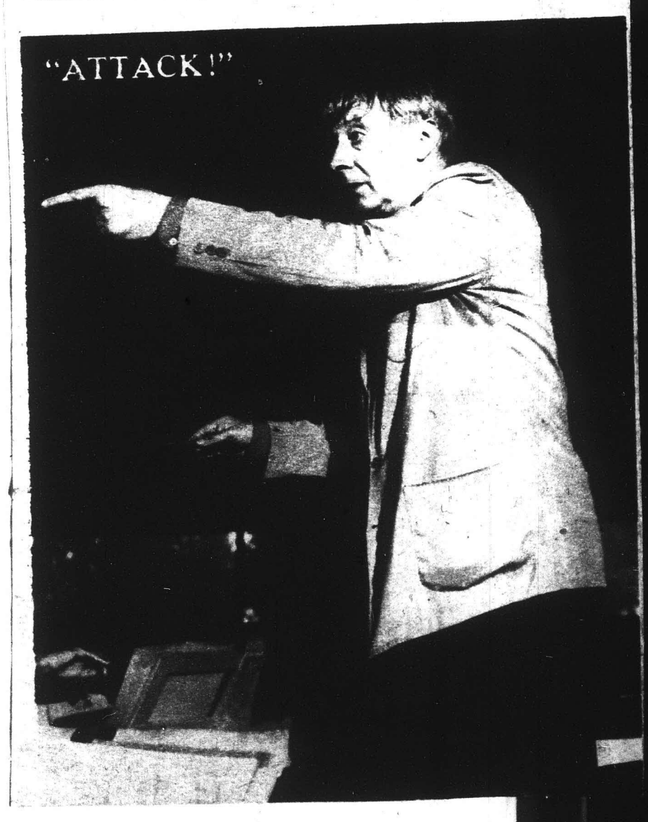
Zara Nelsova will be heard in either the Concerto by Dvorak or that by Samuel Barber, while violist William Primrose will play both the Viola Concerto of Bartok, and Berlioz' "Harold in Italy." That Wagner program, in which soprano Kirsten Flagstad will be soloist, will be no less than the entire first act of "Die Walkuere" in concert form.

With other singers as yet unannounced, Kirsten Flagstad will be heard in a concert version of the first act of Wagner's "Die Walkuere." At the concerts of next week, Alexander Borovsky will revive Weber's Concert Piece and introduce to us the Piano Concerto of Roussel. Pierre Monteux has not announced his programs, but the other guest, Sir Thomas Beecham, will give us Sibelius, Handel, Delius and Rimsky-Korsakov.

BOSTON, MASS.
HERALD
SEP 30 1951

The extraodinary range of pantomimic expression which Charles Muench applies to conducting the Boston Symphony Orchestra is strikingly presented in these previously unpublished rehearsal photographs by Fred Fehl. The seventy-first season of the orchestra will be opened by Mr. Muench on Friday afternoon and Saturday evening, Oct. 5 and 6.





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TROY, N. Y.
MORNING RECORD

BOSTON, MASS.
MORNING GLOBE
SEP 30 1951

College Courses Brought Into Your Living Room

Hear college courses in your own living room. An unusual idea, perhaps, but actually possible. WGBH, Boston's new non-commercial FM station for educational listening, will offer regular university and college courses, and interested listeners need only flick the dial to 89.7 on the FM band to take advantage of this opportunity.

The courses commence Monday, Oct. 8, and will continue daily. The station's initial broadcast will be next Saturday when a full length performance of the Boston Symphony Orchestra will be presented. WGBH's broadcasting day begins at 3 and ends at 10:30 p. m., except Friday when opening time is 2:15 p. m. due to the earlier Boston Symphony Orchestra program.

These programs will be presented with the advice and cooperation of the Lowell Institute Cooperative Boardcasting Council whose members include Boston College, Boston Symphony Orchestra, Boston University, Harvard University, Lowell Institute, Massachusetts Institute of Technology, Northeastern University and Tufts College.

So that fireside participants will have the impression of being in the classrooms, the courses are to be recorded during actual class sessions. In this way, the listeners will have the advantage of hearing any student participation.

Scheduled programs to date include courses from Boston College, Tufts College, M. I. T. and University Extension Courses originating at Harvard and Boston University. The Nursery Training School of Boston will present a feature for children and parents.

Parker Wheatley, general manager of WGBH, states, "I believe that the combined resources of the Greater Boston colleges and universities will be a unique contribution to all New England broadcasting."

Text Books Unnecessary

Those who tune in these courses at home will have the advantage of treating them in any manner they might like. Text books are not necessary, though in some cases they would be helpful, as would any outside reading.

The first of the scheduled courses, Forms of the Drama, will be presented on Mondays and Wednesdays from 3:30 to 4:20 p. m. Prof. Marston S. Balch intends to cover about 12 plays from Sophicles to more modern works. Prof. Balch explains that the course will be on, "a limited number of acknowledged masterpieces studied for what they can reveal about the forms and types that have been developed by the great dramatists."

Monday and Thursday evenings will feature a geological class conducted by Prof. C. Wroe Wolfe of Boston University. The course, Our Changing Earth, will span approximately 50 minutes from 7:30 to 8:20. This will be a University Extension Course.

Those aspiring to knowledge of rudimentary psychology should listen to Dr. Edwin B. Newman of Harvard when he discusses Introduction to Psychology on Tuesday adn Thursday afternoons from 3:30 to 4:20. This also is a University Extension Course, and will cover the scientific study of man's experience and behavior. Topics of perceiving, learning, motivation, and action will be discussed, and also the advantages and limitations of regarding psychology as a natural science.

Greek Political Theory is scheduled for Tuesday and Friday evenings from 7:30 to 8:20. Prof. Joseph P. Maguire, Boston College, teaches this course, and it will have the added interest of class participation.

Program for Parents

The Epic, another University Extension Course, by Prof. John H. Finley of Harvard, has been slated for Saturday afternoon. The class time will run from 3:30 to 4:50 p. m., and will deal with the continuities and differences between the classical and modern cultures as reflected in their most comprehensive literary forms.

An interesting highlight for parents will be the inclusion of a child care program. Presented by the Nursery Training School of Boston, this show is included to prove that proper schooling is of tremendous importance in correct upbringing of the child.

Prof. E. H. Armstrong of Columbia University, renowned for his contributions to electronic circuitry, donated the WGBH's three-kilowatt FM transmitter to M. I. T., which in turn has placed it at the disposal of all the Council members. Programs will be beamed from the studios to the Great Blue Hill transmitter by means of a microwave link atop Symphony Hall.

Consulting and supervising engineers in the construction and installation of the station are W. H. Radford, professor of electrical communications, Department of Electrical Engineering, M. I. T., and E. L. Chaffee, professor of applied physics, director of the Laboratories of Engineering Sciences and Applied Physics, Harvard University.

The 67-mile radius of WGBH, which hinges on the five states of Maine, New Hampshire, Massachusetts, Rhode Island and Connecticut, has a population of approximately 5,000,000 persons in 1,460,000 families. Since 14.4 percent of all homes in the five counties of the Boston Metropolitan area now have FM radio receivers, according to The Pulse, Inc., leading radio audience measurement organization, WGBH will begin broadcasting to a potential audience of some 208,000 families or approximately 740,00 persons.

PROF. JOSEPH P. MAGUIRE of Boston College lectures to his students on Greek political theory. As he talks, he is being recorded for a future WGHB program. The pupils (left to right) are (front row) Michael J. Berrigan of Jamaica Plain, John J. Keaney, also of Jamaica Plain, and W. J. Berry of Milton. Left to right, second row, are Richard M. Welsh of Lynn, Francis M. Coyne of Arlington Heights and Edward P. Ryan of Brighton. At rear is Paul Kelly of Dorchester.

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TRAVELER
OCT 1 195

Beecham, Monteux Symphony Guests

Guest conductors scheduled for the coming 71st season of the Boston Symphony are Sir Thomas Beecham and Pierre Monteux. The opening concerts this week on Friday afternoon at 2:15 and Saturday at 8:30 will be conducted by Charles Munch, just returned from France, and the program will be dedicated to the memory of Serge Koussevitzky. Mozart's "Masonic Funeral March," strauss' "Death and Transfiguration" and Tchaikovsky's "Pathetic Symphony" will be played. The same program will be repeated at the opening Tuesday evening concert on Oct. 9.

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MORNING GLOBE
OCT 2- 1951

Munch Lists Symphony Plans at First Rehearsal of Season

By CYRUS DURGIN

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When he begins the 71st Symphony season next Friday afternoon at 2:15, Mr. Munch will dedicate the program as a memorial to his predecessor, the late Serge Koussevitzky. Accordingly he will conduct Mozart's Masonic Funeral Music, the tone poem "Death and Transfiguration" by Richard Strauss, and the "Pathetic" Symphony of Tchaikovsky. Although Mr. Munch firmly intends not to repeat, this season, any work he has conducted in his previous two years with this orchestra, he will make an exception in the case of the "Pathetic" Symphony.

New Music on Tap

Mr. Munch brought back several new scores from Europe, notably the Monopartita (so-called because it is in one movement) of Honegger, which Mr. Munch terms "a remarkable document." This he will perform for the first time in America. There will also be new symphonies by the Czech Bohuslav Martinu and the Hungarian Tibor Harsanyi.

There will also be a good amount of American music, by Alexis Haieff, Aaron Copland, Irving Fine (his Notturno), , Walter Piston's new Fourth Symphony, and a work by Harold Shapero, of Newton.

Mr. Munch added information to that already announced concerning the soloists of the season. Artur Rubinstein will perform the Second Piano Concerto of Brahms, while cellist Gregor Piatigorsky will be heard in the Haydn Cello Concerto and the "Don Quixote" by Strauss. When the French pianist Monique de la Brucholleric makes her American debut, she will be soloist in the Third Concerto of Rachmaninoff.

Zara Nelsova will be heard in either the Concerto by Dvorak or that by Samuel Barber, while violist William Primrose will play both the Viola Concerto of Bartok and Berlioz' "Harold in Italy." That Wagner program, in which soprano Kirsten Flagstad will be soloist, will be no less than the entire first act of "Die Walkuere" in concert form.

Beecham, Monteux Guests

There will be two guest conductors, Pierre Monteux and Sir Thomas Beecham. Mr. Monteux has not yet sent his program, but Sir Thomas has chosen the Introduction and Wedding March from Rimsky-Korsakoff's "Coq d'Or," the Sixth Symphony by Sibelius, and music of Handel and Delius.

The Harvard Glee Club and Radcliffe Choral Society will participate in the Easter performances of Bach's St. John Passion. The choruses for Berlioz' "L'Enfance du Christ" and "La Damnation de Faust," and Beethoven's Ninth Symphony have not yet been chosen.

Seven new members have joined the Boston Symphony this Fall: violinists Leo Panasevich and William Waterhouse; violas Bernard Kadinoff and Vincent Mauricci; Armando Ghitalla, trumpet; Olivia Hall Luetke, harp, and Harold Farberman, percussion.

Several members of the orchestra have retired: John Murray, Henri Erkelens, Joseph Lukatsky, Harry Herforth, Elford Caughey, Siegfried Gerhardt, Charles Van Wynbergen and Gaston Dufresne, the latter to become first double bass of the Chicago Symphony. John Holmes has rejoined the orchestra as third oboe

BOSTON, MASS.
MORNING GLOBE
SEP 30 1951

CHARLES MUNCH will begin the 71st season of the Boston Symphony Orchestra, and his third as music director, at Symphony Hall Friday afternoon at 2:15.

Charles Munch Begins Symphony Season Friday With Memorial to Koussevitzky

The opening concerts of the Boston Symphony Orchestra's 71st season will take place in Symphony Hall next Friday afternoon at 2:15, (to which the beginning time has been advanced), and Saturday evening at 8:30.

Charles Munch, having returned from France, will assemble the orchestra tomorrow morning for rehearsal in preparation for his third season as its music director. His first program, likewise to be presented at the opening Tuesday concert, Oct. 9, will be dedicated to the memory of Serge Koussevitsky, and will consist of Mozart's "Masonic Funeral Music," Strauss' "Death and Transfiguration" and Tchaikovsky's "Pathetic" Symphony.

At the series of Tuesday evening concerts, the two guest conductors of the season will both appear, Pierre Monteux and Sir Thomas Beecham. Soloists will be the pianists Aldo Ciccolini and Byron Janis. For the series of six Sunday afternoon concerts, which is to begin on Nov. 4, Pierre Monteux and Sir Thomas Beecham will likewise be guest conductors and Byron Janis will be among the soloists.

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BOSTON, MASS.
RECORD
OCT 2- 1951

Munch Back To Symphony

The opening concerts of the Boston Symphony Orchestra's 71st season will take place in Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30. The first concert of the Tuesday evening series of nine will begin Tuesday, Oct. 9, at 8:30.

Charles Munch, having returned from France, has assembled the orchestra in preparation for his third season as its music director. His first program, likewise to be presented at the opening Tuesday concert, will be dedicated to the memory of Serge Koussevitzky. It will onsist of Mozart's "Masonic Funeral Music," Strauss' "Death and Transfiguration" and Tchaikovsky's "Pathetic" Symphony.

At the series of Tuesday evening concerts, the two great conductors of the season will both appear, Pierre Monteux and Sir Thomas Beecham.

[8]

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WESTBOROUGH, MASS
CHRONOTYPE
10/5/51

NEW RADIO STA. TO BROADCAST BEGINNING SAT.

Programs of Educational Value To be Heard by FM Receiving Sets from 3 to 10 P. M.

Next Saturday night at 8:30 a full-length live performance of the Boston Symphony Orchestra will be made available to radio listeners in this area when WGBH, Boston's newest FM station for educational, non-commercial broadcasting, goes on the air with its inaugural broadcast direct from the stage of Symphony Hall.

WGBH, at 89.7 megacycles on the FM band, offers many programs never before available in this section. During the week there will be regular courses recorded in the classrooms of the Greater Boston colleges and Universities, Boston College, Boston University, Harvard, M. I. T., Northeastern and Tufts. Featured among the courses will be Forms of the Drama, Introduction to Psychology, Our Changing Earth, Greek Political Theory, the Epic, and a course on United States history.

Next Sunday afternoon from 3 to 5 WGBH will broadcast the Budapest String Quartet with Mieczyslaw Horsowski from the Coolidge Auditorium of the Library of Congress in Washington. The program will originate at station WGMS, Washington and will come to WGBH over the Continental Network. Sunday night from 7 to 10:20, in co-operation with the British Broadcasting Company, Shakespeare's Hamlet, starring John Gielgud, will be broadcast.

A Monday night highlight will be a poetry reading by Carl Sandburg from 8:30 to 10. Of special interest to theatre-goers will be the Brattle Theatre Company's full-length presentation of Billy Budd on Tuesday, 8:30 to 10:20 p. m.

An outstanding opera, Desire of the Sorrows, will be presented Wednesday night on WGBH by the Canadian Broadcasting Corporation direct from Montreal. This broadcast is scheduled from 7:30 to 10. Thursday evening's main performance will be the Young Ireland Players in a series of short plays from 8:30 to 10.

On Friday from 2:15 to 4:30 p. m. and Saturday from 8:30 to 10:30 p. m. the Boston Symphony Orchestra, Charles Munch conducting, will again be heard. Also scheduled are comprehensive interpretations of world news and events by faculty specialists, full-length dramatic productions from the Tufts Arena Theatre, a Children's Hour supervised by the Nursery Training School of Boston (a Tufts affiliate), and forums on world affairs with distinguished New England scholars and scientists.

WGBH will broadcast daily from 3 p. m. to 10 p .m. Friday, due to the earlier performance of the Boston Symphony Orchestra, operation will begin at 2:15 p. m. Programs will be beamed from the studios at Symphony Hall to the transmitter on Great Blue Hill by means of a micro-wave link.

Professor E. H. Armstrong of Columbia University, renowned for his contributions to electronic circuitry, donated the station's three-kilowatt transmitter which will have 20,000 watts effective radiated power.

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BRISTOL, R.I.
PHOENIX
10/5/51

This and That from *Here and There*

I want to put in a plug for a new radio station that's going to have its initial broadcast tomorrow. It's an FM station in Boston. It will have no "commercials"—which is why it's getting this plug. Furthermore it will devote its programs to educational and cultural material and the listener can enjoy what he hears without having to be told that he ought to take something for his stomach, hair, teeth, bad breath—or what have you. Or be shouted at to sound off for some darn fool cigarette. That in itself should be a tremendous relief.

The station letters will be WGBH and it will be found on the FM band at 89.7 megacycles. Tomorrow night's program will start at 8:30 with a full-length "live" performance of the Boston Symphony Orchestra in the first Saturday evening program of its 71st season.

This new non-commercial station will offer many programs never before available in this section of the country. During the week, for instance, there will be regular college or extention courses recorded in the classrooms. Among them will be Forms of the Drama, from Tufts; Introduction to Psychology, Our Changing Earth, and The Epic (University Extention Courses), also Greek Political Theory, from Boston College; and the United States in World History, from M. I. T.

Next Sunday, from 3 to 5 p.m., WGBH will broadcast the Budapest String Quartet from the Coolidge Auditorium of the Library of Congress in Washington. In the evening from 7 to 10:20, in cooperation with the British Broadcasting Corporation, Shakespeare's Hamlet starring John Gielgud will be broadcast. A Monday night highlight will be a poetry reading by Carl Sandburg from 8:30 to 10. Of special interest to theatre-goers will be the Brattle Theatre Company's full-length presentation of Billy Budd on Tuesday, 8:30 to 10:20 p.m.

Thursday evening's main performance will be the Young Ireland Players in a series of short plays from 8:30 to 10. On Friday, Oct. 12 from 2:15 to 4:30 and Saturday, Oct. 13, from 8:30 to 10:30 the Boston Symphony Orchestra with Charles Munch conducting, will again be heard. Also scheduled are comprehensive interpretations of world news and events by faculty specialists, full-length dramatic productions from the Tufts Arena Theatre, a Children's Hour supervised by the Nursery Training School of Boston (a Tufts affiliate) and forums on world affairs with distingushed New England scholars and scientists.

WGBH will broadcast daily from 3 p. m. to 10 p. m. On Friday, due to the earlier performance of the Boston Symphony, operation will begin at 2:15. Programs will be beamed from the studios at Symphony Hall to the transmitter on Great Blue Hill by means of a micro-wave link.

BOSTON, MASS.
EVENING GLOBE
OCT 6 - 1951

SOCIETY: Bostonians Weep at Koussevitzky Memorial

By MARJORIE W. SHERMAN

Bostonians wept, quietly but openly, through the Mozart, Strauss and Tchaikovsky program with which Charles Munch opened the 71st season of Symphony yesterday afternoon, in memory of Serge Koussevitzky.

Many a Friday subscriber, looking up to the platform where that familiar straight-back figure stood for a quarter-century of concert beginners, could still see that dynamic, unforgettable face, and there were tears on the faces of the orchestra members as they stood in silent tribute.

Remembering—Wallace Goodrich and the George Lewises—Mr. and Mrs. Oliver Wolcott—Mrs. Moses Williams and her son, Alex—Mrs. Franklin W. Hobbs and Mrs. William Dana Orcutt — Mrs. Thomas Proctor—Mrs. Russell Burrage—Mrs. Malcolm Stone—Maxim Karolik—the Eben Drapers—Henry Cabot and Richard Paine—Lewis Perry—Mrs. Schuyler Choate back from Paris—Mrs. Karl Reimer—Mrs. Gelston King—the George Saltonstall Wests — Mrs. Morgan Plummer — Mr. and Mrs. George F. Stanley—Mrs. Guy Currier and Mrs. Robert Steinert — George Judd and the slight, black-clad figure of Mrs. Koussevitsky.

A RECEPTION AT HOTEL HAWTHORNE in Salem will follow the wedding today of Miss Joan Mary Fitzpatrick, daughter of Mr. and Mrs. James P. Fitzpatrick of Marblehead, to William James Grattan Jr., son of Mr. and Mrs. William James Grattan, also of Marblehead. Rev. John Fallon will perform the wedding ceremony in Star of the Sea Church, and the bride's father will give her away.

The bride is wearing white rosepoint lace over marquisette, and a fingertip veil of French illusion with a tiarra of seed pearls, and orange blossoms. Her flowers are white orchids and stephanotis.

Miss Alice Fitzpatrick, maid of honor, is wearing peacock nylon tulle with matching accessories, and the bridesmaids, who are wearing coral nylon tulle, are Miss Audrey Fitzpatrick, and Miss Carol Porter.

As 14.4% of all homes in New England area now have FM radio receivers, it will be possible for WGBH to begin broadcasting to a potential audience of 208,000 families, or 740,000 persons. All programs are planned and scheduled with the adivce and co-operation of the Lowell Institute Cooperative Broadcasting Council whose members include the Boston Symphony Orchestra, the Lowell Institute, and six Greater Boston colleges and universities.

The Council will continue to present educational programs over Boston's commercial AM. FM, and TV stations. In their 847 hours of broadcasting, the Council won nationwide recognition and a number of awards, including the George Foster Peabody Radio Citation "for outstanding contributions to education through broadcasting during 1948," two first awards from the Institute for Education by Radio, Ohio State University in 1950, and a citation from the 17th annual Variety survey of Showmanagement in 1950 for "an exciting adventure in New England adult education."

lapsed into melodrama or mere theatricality. This was Mr. Munch's third venture with Strauss, and by far his most successful. Here was an occasion and he rose to it.

Would that as much might be said for the performance of Tchaikovsky's Pathetic Symphony, with which the concert concluded. It began well, to be sure, save for an unaccountably sour chord at the end of the first movement, but Mr. Munch cannot recapture Koussevitzky's virtuosic way with the March-Scherzo, with him it degenerates into course-toned turbulence; nor can he impart to the final Adagio the sense of cosmic grief and lamentation. The will to do so may be there but the power to achieve it is lacking. This was Koussevitzky's symphony. To play it in his honor was altogether appropriate, but the effect was to remind you forcefully and regretfully of Koussevitzky's unique accomplishment with this highly personal score.

Six colleges and universities of Greater Boston are participants in the programs daily broadcast from that station from 3:00 P. M. to 10:30 P. M. The intellectual voltage of these may be estimated from some of the features announced for the week from Sunday, October 7th, to the following Saturday: drama, an opera, chamber music, the two regular symphony concerts, and five University Extension courses in literature, science, and political theory. Harvard, Boston University, Boston College, Tufts, Northeastern, and the Massachusetts Institute of Technology spread these banquets by the sightless couriers of the air, food that is at once rich and nourishing to minds whose good digestion waits on appetite.

The vitality of an institution may be measured by its capacity for growth. So measured, the Boston Symphony's expansion of its usefulness during the past quarter century is, in its larger aspects, one of the pertinent historical facts of our time. At the outset of these broadcasts it may be remembered that the Berkshire Symphonic Festivals at Tanglewood began under a circus tent. The tent of Perie Banou in the Arabian Nights could be carried in the palm of the hand, but could also be spread widely enough to shelter an army.

UNCLE DUDLEY.

All programs are planned and scheduled with the advice and cooperation of the Lowell Institute Cooperative Broadcasting Council whose members include the Boston Symphony Orchestra, Boston College, Boston University, Harvard, Lowell Institute, M. I. T., Northeastern and Tufts. Since 14.4% of all homes in the New England area now have FM radio receivers, it will be possible for this new station to begin broadcasting to a potential audience of 208,000 families, or 740,000 persons.

The Council will of course continue to present educational programs over Boston's commercial AM, FM ,and TV stations. In their 847 hours of broadcasting, since February 1947, the Council has won nationwide recognition and a number of awards, including the George Foster Peabody Radio Citation "for outstanding contributions to education through broadcasting during 1948," also two first awards from the Institution for Education by Radio, Ohio State University in 1950, and a citation from the 17th annual Variety survey of Show Management in 1950 for "an exciting adventure in New England adult education."

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MORNING GLOBE
OCT 4 - 1951

Symphony Broadcasts at Charles Meeting House

The broadcasts of the Boston Symphony Orchestra over WGBH will be offered over a sound system at the Charles Street Universalist Meeting House, Charles and Mount Vernon sts., as a public service. Both the Friday concert at 2:15 p. m nad the Saturday concert at 8:30 p. m. will be reproduced free to the public.

To celebrate the opening of WGBH, the Meeting House will also be open Sunday through Wednesday evenings, Oct. 7-10, to bring in special programs of drama and music.

Every Thursday evening the Meeting House offers a free concert of recorded music, specializing in the music of foreign cultures, and adding chamber, choral and solo selections to the symphonic repertoire.

The first symphony broadcast will be this Saturday evening.

Ser. 56

TROY, N. Y.
MORNING RECORD

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NEW YORK, N. Y.
TIMES
OCT 7 - 1951

BOSTON FM STATION BOWS

Non-Commercial WGBH Carries Concert by Symphony

Special to THE NEW YORK TIMES.

BOSTON, Oct. 6—The new non-commercial frequency modulation radio station WGBH went into operation tonight with a broadcast of the season's first Saturday night concert of the Boston Symphony Orchestra. All programs of the orchestra will be carried by the powerful new station, which has studios in Symphony Hall.

A visitor to the studio tonight was Maj. Edwin Armstrong of Columbia University, who perfected FM broadcasting and donated the transmitter being used by station WGBH.

The new station is sponsored by the Lowell Institute Cooperative Broadcasting Council, which includes six colleges and universities in greater Boston. WGBH has 20,000 watts effective radiated power. It operates at 89.7 megacycles of the FM band on channel 209.

Tonight's program, with Charles Munch directing, included Mozart's Masonic Funeral Music; Strauss' "Death and Transfiguration" and the Symphony No. 6 in B minor of Tchaikovsky. The program was a memorial to Serge Koussevitzky, for many years conductor of the orchestra.

WALTHAM, MASS.
NEWS-TRIBUNE
OCT 4 - 1951

Broadcast Slated Saturday Evening By Hub Symphony

This Saturday night at 8:30 a full-length "live" performance by the Boston Symphony Orchestra will be broadcast from Station WGBH, Boston's newest FM station for educational, non-commercial broadcasting, which will go on the air for the first time, direct from Symphony Hall.

WGBH, at 89.7 megacycles on the FM band, will offer many programs never before available in this section, including college or extension courses recorded in the classrooms. Among them will be "Forms of the Drama," from Tufts; "Introduction to Psychology," "Our Changing Earth," and "The Epic," University Extension Course; "Greek Political Theory," from Boston College, and "The United States in World History," from M. I. T.

Next Sunday afternoon from 3 to 5, the Budapest String Quartet will be heard from Washington. Sunday night, from 7 to 10:20, in co-operation with the British Broadcasting Corp., Shakespeare's "Hamlet," starring John Gielgud, will be broadcast.

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ATTLEBORO, MASS.
SUN
OCT 4 - 1951

FULL LENGTH SYMPHONY ON NEW FM STATION

Next Saturday night at 8:30 a full-length live performance of the Boston Symphony orchestra will be made available to radio listeners in this area when WGBH, Boston's newest FM station for educational, non-commercial broadcasting, goes on the air with its inaugural broadcast direct from the stage of Symphony Hall.

BOSTON, MASS.
POST
OCT 6 - 1951

SYMPHONY CONCERT

BY WARREN STOREY SMITH

What promises to be an eventful symphony season, the orchestra's 71st got under way yesterday afternoon with a concert in memory of Dr. Serge Koussevitzky. The late conductor had been extensively memorialized at Tanglewood but this was the first symphony concert proper since his death on June 4. Yesterday's program will receive its regular repetition this evening, and, for the first time in 23 years, a complete Boston Symphony concert will go on the air over the new FM station, WGBH, located in Symphony Hall itself. Beginning next Friday both the Friday afternoon and Saturday evening concerts will be broadcast and that will make radio history.

When Charles Munch came on the stage yesterday afternoon to begin his third season as the orchestra's conductor, audience and band rose in greeting. Before beginning the first number, Mozart's Masonic Funeral Music, Mr. Munch asked the audience to stand for a moment in silent tribute when the piece was concluded. It was with this solemn and impressive music that the first concert in the Tanglewood Shed began last summer, and Mr. Munch made the same request of the festival audience.

Mozart's piece, last heard at the regular concerts in 1914, received, as it had in the Berkshires, a most eloquent presentation. And after that Mr. Munch gave us as gripping a performance of Strauss' "Death and Transfiguration" as we have heard in many a year. This tone poem, wholly in place on such a program, was set forth in a manner to do complete justice to its structural plan, its many and sharply contrasting moods and, above all, its pervading drama, which never

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BOSTON, MASS.
EVENING GLOBE
OCT 5 - 1951

THE TENT OF PERIE BANOU

Two tall tales from the Arabian Nights have come true. One is the magic carpet, the other is the tent of Perie Banou. Our skies now abound with magic carpets—a bit too plentiful at times—fabricated of steel; the tent of Perie Banou is more mysterious, being woven of vibrations which hold converse with the incorporeal air.

At the start of each season some novel and organic development can be expected of the Boston Symphony Orchestra. This afternoon, as the orchestra begins its 71st series of concerts, there is in Symphony Hall for the first time a broadcasting studio. The Friday afternoon and Saturday evening performances throughout the season will be broadcast in full from the stage, and a microwave link will relay all programs to Station WGBH (Great Blue Hill in Milton), which operates from the Harvard Observatory by the 92-foot tower and antenna rising 724 feet above sea level and carrying to listeners within a 67-mile radius of Boston.

The word Massachusetts means "at the Great Blue Hill." So it was named by the Indian tribes, and the white man extended that name from Cape Cod and Cape Ann to the Berkshires. Back in the days when the Boston Symphony Orchestra could be heard only by limited audiences in person, the regret was that its infinite riches could not be shared with the multitude. They now are. The orchestra has become a participant in the new, noncommercial, educational FM radio station, which is operated with the Lowell Institute Cooperative Broadcasting Council.

An old war horse of national politics had been induced to read Romain Rolland's "Jean-Christophe," the protagonist of which is a composite portrait of Wagner, Beethoven, Hugo Wolf and perhaps one or two more European composers. He finished reading the novel with this remark, "Christophe got excited over strange sounds."

To the casual listener and if the music be trivial, strange sounds may seem all there is to it; but not when the masterworks of musical literature are played by the Boston Symphony or any other great orchestra. Such music has definite meanings even when not associated with choral texts such as Bach's Passion According to St. John, Berlioz's "Damnation of Faust," or Beethoven's Choral Symphony, all of which will be heard this season. Wordless symphonic scores have distinct personality, poetic content, and revealing origins in the life and development of the composers. The visible audiences of the Boston Symphony Orchestra have been so long and so well acquainted with these by the admirable program notes that what sixty years ago was a reputably literate musical public has now become a highly cultivated one, which knows the orchestral repertory much as it knows any other contemporary literature.

To extend this valuable instruction to the invisible audience, Prof. G. Wallace Woodworth, director of the Herald Choirs, will discuss "Tomorrow's Symphony" on Station WGBH Thursday afternoons from 4:30 to 5:30.

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POST
OCT 4 - 1951

SYMPHONY TO BE BROADCAST

WGBH Launches 7-Day Radio Schedule

The first complete (live) performance of the Boston Symphony Orchestra in the past 25 years will be broadcast Saturday from 8:30 to 10:30 p. m. as the inaugural program of WGBH, the Lowell Institute Co-operative Broadcasting Council's new FM (frequency modulation) station, direct from the stage of Symphony Hall.

Operating at 89.7 megacycles in the FM band on Channel 209, WGBH will launch a seven-day-a-week schedule of cultural programs with the co-operation of six colleges and universities of Greater Boston; Boston College, Boston University, Harvard, M. I. T., Northeastern and Tufts.

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NEW YORK, N. Y.
TIMES
OCT 4 - 1951

WGBH to Start Broadcasts

Special to THE NEW YORK TIMES.

BOSTON, Oct. 3—Boston's new frequency modulation radio station, WGBH, will inaugurate its educational, non-commercial broadcasting facilities with a full-length, live performance of the Boston Symphony Orchestra Saturday night, it was announced today. The station is operated by the Lowell Institute Cooperative Broadcasting Council. Parker Wheatley, council director, said that the station would reach a potential of 208,000 families in Greater Boston and New England.

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MALDEN, MASS.
NEWS
OCT 3 - 1951

First Baptist Organist Edw H Low Was Student Conductor at Tanglewood

Edward H Low, organist and choir director of the First Baptist church, who received a scholarship from Boston Symphony Orchestra last summer for study at Tanglewood under Hugh Ross, nationally known conductor, was chosen as the student conductor for "Tanglewood On Parade."

In addition to work at the New England Conservatory of Music for four years, especially with Geo Faxon, organist and choir director of St Paul's Cathedral, Boston, Organist Low has studied with an eminent English composer, T Tertius Noble, organist emeritus of St Thomas' church, Fifth ave, New York City.

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Ser. 56

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PROVIDENCE, R. I.
JOURNAL
OCT 7 - 1951

Monteux to Return with Hub Symphony

By G. Y. LOVERIDGE

AFTER an interval of more than 25 years, Pierre Monteux will conduct the Boston Symphony Orchestra in Providence again this season. He was conductor of the Boston orchestra from 1919 to 1924, preceding the late Serge Koussevitzky. He and Sir Thomas Beecham will be guest conductors this season, though Sir Thomas will not appear in Providence. He was here last season with his own orchestra.

Monteux's appearance here will be on Nov. 27. On Jan. 1, Aldo Ciccolini, young Italian pianist, will be soloist here with the orchestra.

Announced at Luncheon

These and some other matters were made known last week at a Symphony Hall luncheon that followed the first rehearsal of the season. Conductor Charles Munch, recently back from Switzerland and the Cote d'Azur, put the orchestra through a sort of secret practice, then attended the luncheon, with the orchestra staff and a dozen newspapermen. The orchestra's season began with a concert at Wellesley Wednesday and two in Boston, Friday afternoon and last night.

The Providence season will open Oct. 30 in Veterans' Memorial Auditorium. Mr. Munch will conduct Mozart's "Masonic Funeral Music," Strauss' "Death and Transfiguration," and Tchaikovsky's "Pathetic" symphony in memory of Dr. Koussevitzky.

Season subscribers will receive only one ticket for the present, because of the possibility that the federal amusement tax on symphony orchestra tickets may be repealed. This would necessitate certain changes—which orchestras would be happy to make.

New Piano Concerto

Mr. Munch announced he would introduce, at the Boston concerts, a new piano concerto by Rousel. He said it would be the first American performance, but John N. Burk, program annotator, gently recalled that the Indianapolis Orchestra had performed it, at which Mr. Munch threw back his head with an "Oh-oh" of amused dismay.

A new Honegger "Monopartita," a new Martinu symphony, a new piano concerto by Lukas Foss, accepted sight-unseen, and works by Copland and Piston were mentioned by Mr. Munch for the Boston season. Whether any of them will resound in Providence has not yet been decided.

Seven new musicians will join the orchestra—two violins, two violas, a trumpet, a percussion, and a lady harp, the latter being the first of her sex on the permanent roll for a good many years.

Soloists Announced

Among soloists at the Boston concerts will be: Artur Rubinstein, Claudio Arrau, Byron Janis, and Monique de la Bruchollerie, pianists; Gregor Piatigorsky and Zara Nelsova, cellists; and William Primrose, violist. Kirsten Flagstad will sing with the orchestra for the first time. Mr. Foss, now in Rome, will go to Boston in November to play his concerto.

"L'Enfance du Christ," a Ber-

Monitor Oct. 6

Memorial Concert to Koussevitzky Presented

By Harold Rogers

The seventy-first season of the Boston Symphony Orchestra is under way. It was launched yesterday afternoon in Symphony Hall when Charles Munch, now in his third season as the orchestra's conductor, mounted the podium. The musicians and audience rose to greet him.

After the applause subsided, Mr. Munch said that this concert was the orchestra's first in Boston since the passing of Serge Koussevitzky.

"We have dedicated this program to the memory of the great leader," he said. "We ask you to stand for a moment of silence after we play the Funeral Music of Mozart."

* * *

Mr. Munch then conducted the serene and stately measured phrases of the Masonic Funeral Music. As the listeners stood in silence many may have remembered Koussevitzky as he looked while standing there on the stage—his slight, trim figure, his aristocratic bearing, his head held high.

Then Munch began the opening strains of Richard Strauss's majestic tone poem, "Death and Transfiguration."

His reading of the poem differs considerably from that of Eleazar de Carvalho, who played it at Tanglewood last summer. Mr. Carvalho built his climaxes slowly and expanded them into great mountains of sound. Mr. Munch, on the other hand, has a tendency to contract the climaxes into smaller, surcharged spaces. It would not be easy to say which is better. Both are effective. The Carvalho reading apparently comes closer to the German style.

Mr. Munch's handling of the "transfiguration" section, however, was superior for its buoyant evanescence, its ethereal and transcendental qualities. The conductor finds his forte in the rarefied realms of poetry, and his abilities here would be difficult to surpass.

* * *

After the intermission the program was brought to a close with Tchaikovsky's Sixth Symphony in B minor, the "Pathétique." It was an admirable choice for this memorial concert, since Koussevitzky was a true devotee of the Russian composer and his interpreter par excellence.

Here again Mr. Munch's reading differs from Koussevitzky's—principally in the fact that the Herzensschmerz is all but missing. It is true that Mr. Munch has a touching way with the sweeping themes of the opening movement; the development sections, however, tended to meaningless bombast. But the Allegro con grazia, with its lilting five-four measures, was an expression of sheer beauty; and Mr. Munch's interpretation of the Allegro molto vivace, with its stirring parades and military fanfares, was brilliant.

* * *

The finale of this third movement is so conclusive that listeners are often deceived into thinking that the symphony has come to an end. Such was the case yesterday. The movement was followed by much applause, many got up to leave; even some of the ushers were misled into opening the doors for the exodus.

But the audience soon settled down for the Finale, the Adagio lamentoso, and it was certainly worth waiting for. Mr. Munch brought the movement to a serene conclusion that barely whispered

nically and tonally (though there were, I must report some slightly uneven attacks). The strings might still chieve a little more of the radiance of tone they are famous the world over for, but they were nonetheless superb. Another week of playing together and the orchestra will be in mid-season form, but it certinly got off to a marvelous start yesterday.

It may be noted, incidentally, and with regret, that five members of the orchestra have, after more than 25 yaers of service, retired. They are Charles van Wynbergen and Siegfried Gerhardt, violas; Henri Erkelens and John Murray, violins; and Elford Caughey, harp. New members as of this esason are Leo Panesevitch and William Waterhouse, violins; Barnard Kadinoff and Vincent Mauricci, violas; Armando Ghitalla, trumpet; Olivia Lueteke, harp (the only woman in the orchestra) and Harold Faberman, percussion. The orchestra contains one less bass player than formerly; the personnel and composition otherwise remains the same.

As has been noted, beginning with the concert tonight, all of these programs are now being broadcast over the FM station WGBH. Those in the city without FM equipment may hear these broadcasts free of charge at the Charles Street Meeting House on Friday afternoons or Saturday evenings. The program next week offers the pianist Alexander oBrovsky in Weber's Concertstuecke and Roussel's Piano Concerto (a first performance), other works being Beethoven's Overture to Egmont and Brahms' Symphony No. 3.

WATERBURY, CONN.
REPUBLICAN
OCT 8 - 1951

Non-Commercial Radio Station Inaugurated

Boston, Oct. 7 —(INS)— WGBH, Boston's new high-power non-commercial FM radio station for educational broadcasting, yesterday went on the air with the first Saturday performance of the Boston Symphony Orchestra's 7[redacted]

To inaugurate the new station, the Boston Symphony joined with the Lowell Institute and six colleges and universities of Greater Boston—Boston College, Boston, University, Harvard, MIT, Northeastern and Tufts.

The colleges have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in this area.

THE ORIGINAL
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BOSTON, MASS.
MORNING GLOBE
OCT 7 - 1951

All of us will have to grow a third ear . . . one for radio, one for television and one to follow Frequency Modulation, which is growing in leaps and bounds in Boston.

WGBH took to the air yesterday, with a live performance of the complete Boston Symphony Orchestra. Today the FM station will carry the Budapest String Quartet direct from the Library of Congress featuring Dvorak's Quintet; Mozart's E Major Trio and Brahms's Quintet, Op 34.

Inaugural greetings will be broadcast at 5 p. m. today and a "Hamlet" production at 7 p. m. will conclude the day's schedule. The station will be on the air daily from 3 p. m. to 10 p. m. with some of the choicest of listening features.

* * *

THE ORIGINAL
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BOSTON, MASS.
HERALD
OCT 6 - 1951

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the first concert of the 71st season in Symphony Hall yesterday afternoon. The program:

Masonic Funeral Music (E. 477) Mozart
'Death and Transfiguration,' Op. 24 Strauss
Symphony No. 6 in B minor, Op. 74 Tvhaikvosky

By RUDOLPH ELIE

The opening concert of the Boston Symphony orchestra is an event that always produces the feeling in me at least, that everything begins from here. It is at once musical and social, at once the manifestation of a more inward approach folowing the physical activities of the summer, and a rekindling of the more disciplined attitudes of the autumn season. So it was yesterday.

But yesterday it was also an occasion, a solemn occasion. For it was a program dedicated to the memory of Serge Koussevitzky, and a more suitable gesture or a more suitable program—could hardly be imagined. Every bar of the music, from Mozart's noble or funeral music inspired by the passing of his Masonic friends, to the apocalyptic melancholy of Tchaikovsky's Sixth Symphony, conjured up the sad fact that never again would the trim, elegant, magnificently proud figure of Serge Koussevitzky stalk upon the conductor's stand of Symphony Hall to survey, with immense grandeur, his "children."

MOMENT OF SLIENCE

At the begining of the concert Charles Munch, whose aristocratic bearing and trim figure equals Koussevitzky's own, announced that the program was dedicated to the late conductor and requested the audience to stand for a moment of silence following the Mozart. This familiar ceremony, which always seems just a little embarrassing to me (though I can think of nothing more appropriate), went about as well as I've ever seen it go. The audience did stand and, after a moment or two of rustling, managed to maintain a quite incredible silence for perhaps a half a minute. As a performance of reverent duty, it was quite as virtuoso as the performance of Richard Strauss' "Death and Transfiguration" by the orchestra that followed.

This work, one that Koussevitzky himself loved and which, like the Pathetique, he imbued with a quality of elegaic delirium, is a fairly self-conscious meditation on death and life after death that, unless given with a certain detachment, turns into an orgy of maudlin sentimentality. Aware of this, Mr. Munch gave the long concluding section of the transfiguration, with its reiterated phrase of ascension, the most discreet treatment. There was never any doubt that Mr. Strauss was making the grade into paradise, but he wasn't hurled there by Mr. Munch.

The Sixth Symphony, with which Mr. Munch made such a deep impression two years ago, ws equally unsentimentlly conceived. It was somewhat less urgent in character thn it was then and, in the march, it was more controlled, the contrasts of the mounting tonl planes being more subtle, more inward. Mr Munch, I am sure, sees in this work no personal confession of self-pity on the part of Techaikovsky ta all, but thhat composer's gret compassion for humanity. He thus conveys the real tragedy of the work far more effectively than a more personal, more intimate conception ever could. It was consequently at once solemn and tender, despairing and wistful, dolorous and hopeful. And, as always, the march was given with such a disply of orchestral mastery it elicited spontaneous appluse.

MARVELOUS START

Speaking of orchestral mastery, the men of the orchestra never displayed it so gloriously as they did in this opening concert. I have never heard the brsses sound more strikingly integrated tech-

keep silence after the Mozart Masonic Funeral Music."

Exaltation

Though the conductor's request was followed exactly, and though the entire program was music associated with mortal ending, the afternoon was not one of gloom. It is not in the nature of the musical art to remain darksome and bowed for long, an attribute which Koussevitzky himself well understood when he was among us. Out of death comes immortality. Even in the brief eulogy of Mozart, a funeral march, a certain exaltation soon rises out of the depths of C minor, and it is significant that the piece ends in the brightness of the major key.

In the audience dressed in black, sat Mme. Olga Koussevitzky, the late conductor's widow, who had come down from the Koussevitzky Summer home, Serenak, in the Berkshire, to hear this memorial to her husband.

The remainder of the program consisted of two late 19th Century masterpieces which had been favorites with Koussevitzy during his long career: Richard Strauss' "Death and Transfiguration" and the "Pathetic" Symphony of Tchaikovsky.

Power and Mastery

These Mr. Munch read with irresistible power, and with a consummate mastery of technic. The pace of the various sections of "Death and Transfiguration," a touchy matter and easily made too slow or too fast, seemed to be just right. Strauss' counterpoint, often heavy and complex and posing a problem of balance between the sounding brass and the singing woods and strings, was absolutely clear. You could hear everything essential that was going on.

Mr. Munch's way with the "Pathetic" is all his own; passionate and forceful, yet meticulous of detail and always under emotional control. There was noticeable refinement in yesterday's performance over that of two season's ago.

It is not possible to describe fully, to anyone who has not heard it, the sheer glory and richness and beauty of the Boston Symphony tone. Especially after one has not heard it for some weeks. The brass, which had been a shade less integrated and mellow than it might have been during these two past seasons, showed itseslf in a new golden aura during the Tchaikovsky work. Only one continuing flaw was discernible: the inclination of the woodwinds, and especially of the first oboe, to jump the conductor's beat upon an entrance. It was not more than a split-second's difference, but discernible, all the same.

Ser 56

TROY, N. Y.
MORNING RECORD

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BOSTON, MASS.
HERALD
OCT 7 - 1951

Back in the Saddle Again--- Boston Symphony on the Air

By RUDOLPH ELIE

At 8:30 last night a remarkable thing happened in the city of Boston; a thing that hasn't happened in 25 years and a thing that most of us feared would never happen again: The Boston Symphony orchestra was heard in a broadcast performance of its entire concert from the stage of Symphony Hall. And, marvel of marvels, it is going to be heard in all of the 24 programs of its 71st season, without commercial announcements, without interruptions, without any nonsense of any kind. The millennium, it would seem, is here!

This remarkable thing happened—and it is but one of several remarkable things—through the vision of a man named Ralph Lowell, who, as trustee of a Boston institution created by his great-grandfather (the one who spoke only to the Cabots who spoke only to God), some years ago re-interpreted the trust that created the famous Lowell Institute lecture series and put them on the air through the now world-famous Lowell Institute Cooperative Broadcasting Council.

The story of this Institute of the air has long been told. Everyone knows of the extraordinary programs broadcast ever since 1946 over most of the Boston radio stations; programs offering the faculty members of Boston College, Boston University, Harvard, MIT, Northeastern and Tufts in informative and educational discussions of the arts, sciences and problems of the day. As of last night, however, the Lowell Institute Cooperative Broadcasting Council has its own radio station with the most modern of studios located in Symphony Hall itself. And while the Institute will continue to present programs on other radio stations, there is no doubt that, in station WGBH, the Lowell Institute—with the possibility of TV in the future—has created the most striking advance in broadcast culture to appear in American radio.

MEETING HOUSE, TOO

Station WGBH is a frequency modulation station, operating (if you're interested in technical matters) at 89.7 mc. on channel 209. It operates at 20,000 watts, with transmitter on Great Blue Hill in Milton. Thus it may be heard with a strong, clear signal by anyone with a radio receiver containing FM at a distance of 70 or more miles. (According to Pulse, which surveys things of this nature, there are about 208,000 radios in that area equipped with FM, which indicates a potential audience in excess of 740,000 people.

Be that as it may, with its inaugural broadcast of the complete program of the Boston Symphony orchestra last night, the station, under the general management of Parker Wheatley, will offer about seven and a half hours a day of broadcast classical music both live and transcribed in addition to its famous round tables, extension courses and broadcast dramas. (In its first week, for instance, it offers live broadcasts of the Budapest Quartet from the Continental FM network, a recital by E. Power Biggs, John Gielgud in "Hamlet," Carl Sandburg reading his own poetry and the Brattle Theater performance of "Billy Budd.")

It may be added in passing that the station has also equipped the famous old Charles Street Meeting House with the finest sound equipment available to the sound engineers of the Radio Shack for the purpose of offering the Symphony concerts to the public free of charge. Both the Friday afternoon and Saturday evening concerts will be offered on FM equipment that can do justice to the full range and volume of the orchestra and Thursday evenings will be devoted, to free concerts of recorded music. Indeed, the Meeting House will be open beginning this evening to celebrate the opening of the station.

So much for WGBH and its plans. It now remains to set forth the program plans of the Symphony itself, and everything points to the fact the Mr. Munch again brings to bear his ingenuity and his catholicity of taste. For the larger works of the season, those with chorus and soloists, the conductor has chosen Berlioz' great "L'Enfance du Christ" (never previously done by this orchestra) and the same composer's "Damnation of Faust," one of the most exciting works in the entire choral literature.

MANY SOLOISTS

During Christmas week, Mr. Munch will repeat Bach's St. John Passion (alternating this sublime work with the St. Matthew Passion each season), and he will close the season with Beethoven's Ninth.

Among the piano soloists of the forthcoming season are Alexander Borovsky playing Weber's Concertstuecke and Roussel's Piano Concerto; Lukas Foss playing his own new Piano Concerto; Artur Rubinstein in Brahms' Second, Claudio Arrau (work not announced) and Monique de la Bruchollerie in Rachmaninoff's Third. Byron Janis and Aldo Ciccolini will appear in the shorter series.

Among the string virtuosi are Jascha Heiftez, Anshel Brusilow and Andre Grumiaux, violinists; William Primrose, violist, and Gregor Piatigorsky and Zara Nelsova, cellists. Mr. Primrose will give the Boston premiere of the Bartok Concerto and do the obbligato of Berlioz' "Harold in Italy." The only singer to appear this year will be Kirsten Flagstad in a concert presentation of the first act of Wagner's "Die Walkuere," though of course there will be soloists in the choral works.

Pierre Monteux will return again this season to appear as guest conductor, and Sir Thomas Beecham will give us a program of Sibelius, Delius and Rimsky-Korsakov. An imposing list of guest artists this is indeed; much stronger than the Symphony has offered in many years.

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SPRINGFIELD, MASS.
NEWS
OCT 8 - 1951

Radio Station Wins Praise For 8 Minutes of Silence

WGBH at Boston Lets Listeners Enjoy the Intermission At a Symphony Concert

Boston, Oct. 8 (AP)—An eight-minute period of virtual silence stole the show when Boston's newest radio station took to the air for the first time.

The silence marked the intermission of a symphony concert and was hailed as the "greatist invention since the kettle drum." It was tried on the program in an effort to create a "concert hall atmosphere."

The intermission, believed unique in American radio, came Sturday night when WGBH, Boston's newest FM outlet, started it's career with a "live" concert of the Boston Symphony Orchestra.

During the interval, the radio audience heard only the murmur of concert goers' voices which came over an open microphone set up in the lobby of Symphony Hall where the station is housed.

Station Manager Parker Wheatley explained the pause this way: "It gives people a break, let the do what people usually do at concert intermissions—walk around, have a smoke, do anything they want to do."

Wheatley quoted one listener as saying the intermission gave him a chance "to dwell on the music, to let it sink in without my attention being diverted."

Another telephoned the station and said "in my opinion your intermission is the greatest invention since the kettle drum."

Miss Jane Wagoner, director of audio-visual education in the Milton public schools, said: "I liked the intermission. It made the program informal and much less arty than most such programs."

George E. Judd of Norwell, manager of the Boston Symphony Orchestra, said the consensus seemed to be that the intermission "added up to an adult approach to radio."

Judd said that some people, after listening to a symphony on radio for two solid hours, build up a resistance to that type of music.

"They become 'anti'—because after all, the human ear has limitations," Judd said. "but the intermission is a refreshing pause."

WGBH is operated by the Lowell Institute Co-Operative Broadcasting Council whose members include Harvard, Boston College, Boston University, Massachusetts Iinstitute of Technology, Tufts College, Northeastern University, the Boston Symphony Orchestra and Lowell Institute.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
OCT 6 - 1951

Munch Pays Symphonic Tribute to Koussevitzky

By CYRUS DURGIN

Charles Munch paid symphonic tribute to the memory of Serge Koussevitzky at the opening concert of the Boston Symphony Orchestra's 71st season at Symphony Hall yesterday afternoon.

Usually the beginning of a new Symphony season is an occasion radiant and happy, the start of another chapter in the long record of one of the world's greatest orchestras. But yesterday's concert was tinged over with a sadness which first had been evoked when Mr. Koussevitzky died in Boston at the age of 77 last June 4.

The customary ceremonial order and the mood of this Fall's beginning naturally was changed. Mr. Munch was greeted by rising orchestra and audience when he first appeared upon the stage, and he acknowledged the gesture with smiling elegance. But where ordinarily he would have turned at once to the music of the afternoon, he raised his hands for silence and gravely addressed the audience.

"This is our first concert in Symphony Hall since the death of Serge Koussevitzky," said Mr. Munch. "We dedicate this program to the memory of that great leader, and we ask that you stand a minute and

lioz work that the orchestra has never performed, will be presented in the Christmas season; Bach's "Passion According to St. John" in Holy Week; Berlioz' "Damnation of Faust" in April, and Beethoven's Ninth Symphony at the end of the season.

The new FM station, WGBH, with which the orchestra is associated, ought to be audible in Rhode Island, it was said. A studio is now being constructed in Symphony Hall and live concerts by the Boston Symphony will be among the offerings.

THE ORIGINAL
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PORTLAND, ME.
PRESS-HERALD
OCT 8 - 1951

Eight-Minute Silence Radio's Biggest Step Since Paid Commercial

Boston, Oct. 7. (UP)—A Boston radio station's eight-minute intermission—during which the audience was asked not to listen—was hailed tonight "as the greatest invention since the kettle drum."

The brief pause for relaxation—believed unique in American radio—came during the initial program of FM station WGBH which started its career last night with a "live" concert of the Boston Symphony Orchestra.

Station manager Parker Wheatley explained the intermission was "to give people a break, to let them do what people usually do at concert intermissions — walk around, have a smoke, do anything they want to do."

Wheatley said the reaction was extremely favorable—that one listener telephoned the station and said "in my opinion it's the greatest invention since the kettle drum."

Wheatley quoted another listener as saying the intermission gave him a chance "to dwell on the music—to let it sink in without my attention being diverted."

DURHAM, N. C.
HERALD
OCT 8 - 1951

Radio Intermission Said 'Best Since Kettle Drum'

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Wheatley quoted another listener as saying the intermission gave him a chance "to dwell on the music—to let it sink in without my attention being diverted."

During the interval, the audience heard only the murmer of voices of concert goers which came over an "open" microphone set up in one of the lobbies of Symphony Hall where the station is housed.

George E. Judd, manager of the Boston Symphony Orchestra said the concensus seemed to be that the intermission "added up to an adult approach to radio listening."

Judd said that some people after listening to a symphony for two solid hours build up a resistance to that type of music.

"They become 'anti'—because after all, the human ear has limitations," Judd said. "But the intermission is a refreshing pause."

Paul A. De Mars, a former radio station executive and engineer for 31 years, said it was "wonderful—I felt as if I were at Symphony Hall."

De Mars, who heard the program at his Salem, N. H., Summer home, said the intermission "certainly is new in American radio. Most stations now look with abhorrence at even five seconds of idle time."

WGBH is operated by the Lowell Institute Co-operative Broadcasting Council, members of which include the Boston Symphony Orchestra, Harvard, Boston College, Boston University, Massachusetts Institute of Technology, Tufts College, Northeastern University and the Lowell Institute.

BOSTON, MASS.
EVENING GLOBE
SEP 21 1951

Living Bread

Bread cast upon the waters does return. The Boston Symphony Orchestra has been dealing a most living bread to the hungry for nearly 71 years and it is now to spread its table even more amply. The Saturday night concerts are again, for the first time since 1926, to be broadcast complete from actual living performance by a powerful noncommercial FM radio station, WGBH, with studios in Symphony Hall.

This is by affiliation with the Lowell Institute Cooperative Broadcasting Council, which includes six colleges and universities of Greater Boston. Was it not Theodore Thomas who said "Popular music is familiar music, and to know is to enjoy"? Radio and recordings in the past quarter of a century have widened the audience for good music beyond all expectations and, in the long term, they have sent people into the concert halls. Those who loyally maintain the Boston Symphony Orchestra by their tickets and by their generous contributions may have the satisfaction of its benefits being extended and the bases of its support being potentially broadened.

The wider issue is that an institution which pours such spiritual values into the great community seems thereby to attract the means to wider usefulness.

WATERBURY, CONN.
AMERICAN
OCT 8 - 1951

Concert Broadcast Includes Silence During Intermission

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The silence marked the intermission of a symphony concert and was hailed as the "greatest invention since the kettle drum." It was tried on the program in an effort to create a "concert hall atmosphere."

The intermission, believed unique in American radio, came Saturday night when WGBH, Boston's newest FM outlet, tsarted its career with a "live" concert of the Boston Symphony Orchestra.

During the interval, the radio audience heard only the murmur of concert goers' voices which came over an open microphone set up in the lobby of symphony hall where the station is housed.

Station Mgr. Parker Wheatley explained the pause this way: "It gives people a break, lets them do what people usually do at concert intermissions — walk around, have a smoke, do anything they want to do."

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"They become 'anti'—because after all, the human ear has limitations," Judd said. "But the intermission is a refreshing pause."

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MANCHESTER, N. H.
UNION-LEADER
OCT 8 - 1951

Great Invention'

Audience Hails 8-Minute Silence in Radio Program

By STANTON BERENS

BOSTON — (UP) — A Boston radio station's eight-minute intermission — during which the audience was asked not to listen—was hailed last night "as the greatest invention since the kettle drum."

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DeMars who heard the program at his Salem, N. H., summer home said the intermission "certainly is new in American radio. Most stations now look with abhorrence at even five seconds of idle time."

WGBH is operated by the Lowell Institute Co-Operative Broadcasting Council, members of which include the Boston Symphony orchestra, Harvard, Boston college, Boston university, Massachusetts Institute of Technology, Tufts college, Northeastern university and the Lowell institute.

DALLAS, TEX.
TIMES HERALD
OCT 8 1951

Eight-Minute Silence Boston Radio Innovation

Boston, Oct. 8 (UP).—An eight-minute period of silence stole the show when Boston's newest radio station took to the air for the first time.

The silence marked the intermission of a symphony concert and was hailed as the "greatest invention since the kettle drum." It was tried on the program in an effort to create a "concert-hall atmosphere."

The intermission, believed unique in American radio, came Saturday night when WGBH, Boston's newest FM outlet, started its career with a "live" concert of the Boston Symphony Orchestra.

INDIANAPOLIS, IND.
TIMES
OCT 8 - 1951

EIGHT MINUTES of silence stole the show when WGBH, Boston's newest FM radio station, broadcast a "live" concert of the Boston Symphony to open its career. The silence marked the concert intermission, and was hailed as the "greatest invention since the kettle drum."

NEWARK, N. J.
STAR-LEDGER
OCT 8 - 1951

'GREATEST THING SINCE KETTLE DRUM'

Bostan radio offers 8 minutes of silence

BOSTON (U.P.)—A Boston radio station's eight-minute intermission—during which the audience was asked not to listen—was hailed last night "as the greatest invention since kettle drum."

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EXTREMELY FAVORABLE

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BUILD UP A RESISTANCE

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NEW YORK, N. Y.
TIMES
OCT 8 - 1951

Radio Station Acclaimed For 8 Minutes of Nothing

By The United Press.

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The brief pause for relaxation came during the initial program of FM station WGHB which started its career last night with a "live" concert of the Boston Symphony Orchestra.

Parker Wheatley, the station manager, explained the intermission was "to give people a break, to let them do what people usually do at concert intermissions—walk around, have a smoke, do anything they want to do."

Mr. Wheatley said the reaction was extremely favorable—that one listener telephoned the station and said, "In my opinion it's the greatest invention since the kettledrum."

During the interval, the audience heard only the murmur of voices of concert goers that came over an "open" microphone.

NEW YORK, N. Y.
POST
OCT 8 - 1951

Broadcast Silence— Fans Love It

Boston, Oct. 8 (UP)—An eight-minute period of silence stole the show when Boston's newest radio station took to the air for the first time.

The silence marked the intermission of a symphony concert and was hailed as the "greatest invention since the kettle drum." It was tried to create a "concert hall atmosphere."

The intermission, believed unique in American radio, came Saturday night when WGBH, Boston's newest FM outlet, started its career with a "live" concert of the Boston Symphony Orchestra.

LONG ISLAND CITY, N. Y.
STAR-JOURNAL
OCT 8 - 1951

Time for a Smoke

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READING, PA.
EAGLE
OCT 7 - 1951

Boston Radio Station Provides Intermission

Boston, Oct. 6 (U.P.)—A Boston FM radio station started its career tonight by offering an eight-minute period in which the audience was invited not to listen.

The brief pause for relaxation was given at intermission time during the station's first broadcast—a concert by the Boston Symphony Orchestra.

Station Manager Parker Wheatley explained the pause was "to give people a break, to let them do what people usually do at concert intermissions—walk around, have a smoke, do anything they want to do."

JAMAICA, N. Y.
LONG ISLAND PRESS
OCT 8 - 1951

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Ser. 56

TROY, N. Y.
MORNING RECORD

PROVIDENCE, R. I.
JOURNAL
OCT 8 - 1951

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ROMEIKE
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Tel. CHelsea 3-8860
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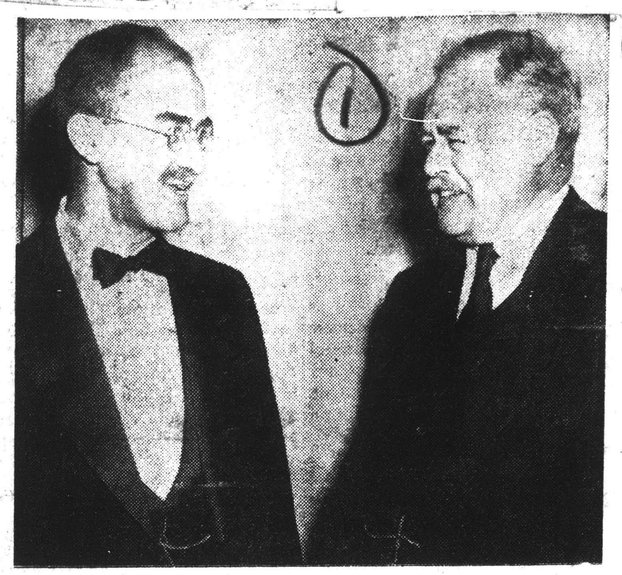
BOSTON, MASS.
MORNING GLOBE
OCT 7 - 1951



OPEN NEW FM RADIO STATION—Henry B. Cabot (left), president of the Board of Trustees of the Boston Symphony Orchestra, and Ralph Lowell, trustee of the Lowell Institute, at Symphony Hall last night before they opened WGBH.

Symphony Hall Broadcast Launches Station WGBH

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"This marks the first full-length performance of the orchestra to be broadcast in Boston in the past 25 years," Ralph Lowell, trustee of the Lowell Institute, told the Symphony Hall and radio audience before the first Saturday-evening performance of the famed orchestra's 71st season.

The new station, he said, is the realization of five years of cooperation in educational broadcasting by six colleges and universities of Greater Boston and the Lowell Institute. They are Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University and Tufts College.

All are members of the Lowell Institute Cooperative Broadcasting Council, organized in 1946 to promote adult education by radio and television in the New England area. The Symphony Orchestra is the newest member.

The station, with studios at Symphony Hall and transmitter on Great Blue Hill, Milton, "is truly the outgrowth of a community effort," Lowell said, declaring it is "a carrier of the cultural heritage of the world, in which our New England shares so abundantly."

Another speaker at the opening of the station last night was Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, who said "the symphony exists for the purpose of playing the greatest music in the best possible manner to as many people as possible."

The new station enlarges the symphony's audience considerably, he said, thanking those who gave time and money to make WGBH possible.

An unusual feature of the broadcast which followed was the silent period during the regular intermission. This 15 minutes of quiet gave listeners at home the same chance to relax and discuss the performance as those who attended.

Last night's program by the orchestra consisted of Mozart's "Masonic Funeral Music" in memory of the orchestra's late conductor, Serge Koussevitsky, Richard Strauss' "Death and Transfiguration" and Tchaikovsky's "Symphony No. 6."

WGBH signed off the air immediately after the performance. It will broadcast henceforth from 3 p. m. to 10:30 p. m. During the Symphony season broadcasting will begin at 2:15 p. m. on Fridays and on Saturdays will continue to the close of the Symphony's performance.

LEWISTON, ME.
SUN
OCT 8 - 1951

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"Now we invite you to enjoy the intermission as if you were here in Symphony Hall. We want you to think about the music."

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Six Greater Boston universities and colleges, along with the Lowell Institute, advise station operation.

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SCHENECTADY, N. Y.
GAZETTE
OCT 8 - 1951

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DURING THE INTERVAL, the audience heard only the murmur of voices of concert goers which came over an "open" microphone set up in one of the lobbies of symphony hall where the station is housed.

George E. Judd, manager of the Boston Symphony Orchestra, said the consensus seemed to be that the intermission "added up to an adult approach to radio listening."

Judd said that some people after listening to a symphony for two solid hours build up a resistance to that type of music.

"They become 'anti'—because after all, the human ear has limitations," Judd said. "But the intermission is a refreshing pause."

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WGBH is operated by the Lowell Institute Co-operative Broadcasting Council, members of which include the Boston Symphony Orchestra, Harvard, Boston College, Boston University, Massachusetts Institute of Technology, Tufts College, Northeastern University and the Lowell Institute.

PROVIDENCE, R. I.
BULLETIN
OCT 9 - 1951

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Some people have waited 25 years for this break without quite realizing what it was they were waiting for. Meanwhile the voices have grown multitudinous and relentless, insisting that every fleeting minute be filled with something — noise, music, words, words, words. A feeling, an apprehension, a conviction has taken possession of us that an unfilled moment on the air is disastrous.

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BROADCASTING
WASHINGTON, D. C.
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BOSTON, MASS.
MORNING GLOBE

OCT 13 1951

MUSIC

Borovsky Soloist in Boston Premiere of Roussel Piano Concerto

By CYRUS DURGIN

That admirable pianist, Alexander Borovsky, was soloist in the Boston premiere of the Concerto by the late Albert Roussel, at the second concert by the Boston Symphony Orchestra, in Symphony Hall yesterday afternoon. For good measure, Mr. Borovsky also was heard in Bach's Piano Concerto in D minor, substituted early this week for the previously announced Concertstuck by Weber. Conductor Charles Munch began this program with the "Egmont" Overture of Beethoven and concluded it with Brahms' Third Symphony.

It is strange that Bostonians never had been offered before this deft and bracing work of Roussel, especially in view of the fact that Serge Koussevitzky had been the conductor, and Mr. Borovsky the soloist when the Concerto was first performed in Paris in 1928. At any rate, better late than never.

Roussel's only Piano Concerto is unmistakably his own, full of buoyancy, free from sentimentality, and distinguished by that skilled facture which is the first attribute of his style. This is no keyboard show piece, but an intimate and highly organized essay for the solo instrument and the orchestra. The first movement is waggish, amost droll, with its intentional heavy thumping in the solo, and the rhythmically excited part for orchestra, in which Roussel's command of subtle dissonance is notable.

Seems Difficult

This movement, like the finale, looks and sounds difficult, especially in the matter of rhythmic coordination between soloist and orchestra. It also leaves you with the same feeling of stimulation and healthy well-being common to all the fast music of Roussel that I have heard. The adagio comes as near to sentiment as Roussel would permit himself, and it is very elegant, very French and a tissue of delectable, spicily contrasted sound.

Here you have music truly of the 20th Century, demanding no great effort to be understood and none whatever to be liked. It is emotionally non-problematical, simply musical patterns, rhythms, tunes and contrasts to be enjoyed for their own sake.

Mr. Borovsky deserved every second of the generous applause he received for his authoritative way of playing the Concerto. Immediately before, he had given another of his clear, superbly proportioned and musicianly accounts of Bach, in the familiar D minor Concerto. Much of this work is almost as mechanical in the steady unfolding of the figurations, as the Third Brandenburg Concerto.

Spirited Interpreter

But nothing in Mr. Borovsky's playing is ever mechanical. He is always a spirited, if logical and well-ordered interpreter.

Mr. Munch picked just the right time to put forward Brahms' F major Symphony, which, of all the four, most suggests to me a quality of Autumn and reflection. Perhaps the ideal time to hear it would be on a drowsy Sunday afternoon in Indian Summer.

This was a remarkably fine reading of a Symphony in which the inner detail, by reason of a fairly thick scoring, must sometimes be hard to bring out. But following with the score, one could note that 98 percent of that detail was clearly to be heard. About three times, Mr. Munch indulged a slight change of the tempo that Brahms had not indicated, but the effect was all right, and not contrary to the general intent and style.

The "Egmont" Overture went just as beautifully and was eloquent too the turgidity of texture. It was given, in short, with all of Mr. Munch's genius for clarity, for poise, for proportion. It had its moments of excitement, but it was reflective of the mood of the whole concert, which was poetic to a degree.

The orchestra is out of town next week, returning Oct. 26 for an all-out Beethoven concert featuring Jascha Heifetz in the Violin Concerto.

BOSTON, MASS.
POST

OCT 10 1951

$38,000 LEFT IN BEQUESTS

Ralph W. Blackmer's Will Probated

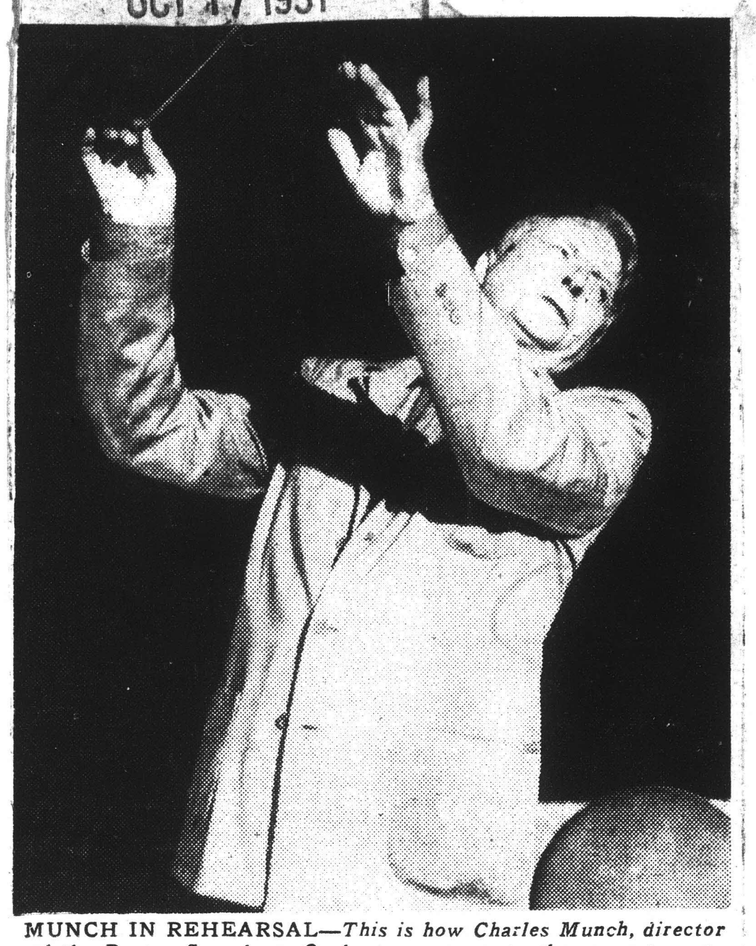
Bequests of $38,000 were disclosed yesterday in the will of Ralph W. Blackmer of 3 Melville ave., Dorchester, filed with the register of probate. Mr. Blackmer, who died Aug. 14, was connected with the John Hancock Life Insurance Co. for 50 years. After bequeathing $10,000 to friends, he left $5000 to the Arlington Street Church, $3000 to the Boston Museum of Fine Arts and $2000 each to the Boston Symphony Orchestra, Greater Boston Community Fund, Massachusetts Eye and Ear Infirmary, Perkins Institution for the Blind, Children's Hospital, Industrial School for Crippled and Deformed Children, Salvation Army and the Volunteers of America.

Bequests of $1000 each were left to the Boston Tuberculosis Association, Massachusetts Society for the Prevention of Cruelty to Animals, Boston Dispensary, New England Hospital for Women and Children, Boston Home for Incurables, Morgan Memorial, Boston Industrial Home, Home for Aged Men, New England Home for Little Wanderers, Mt. Pleasant Home for Aged Men and Women, Home for Aged Couples and Home for Aged Women.

The rest and residue of the estate

ALBANY, N. Y.
KNICKERBOCKER NEWS

OCT 17 1951



MUNCH IN REHEARSAL—*This is how Charles Munch, director of the Boston Symphony Orchestra, appears to the concert master during rehearsal. He will appear with the orchestra tonight at the Rensselaer Polytechnic Institute field house. The program is Schumann's D minor Symphony, Ravel's "Daphnis and Chloe" Suite No. 2, with the RPI mixed chorus, and Berlioz' "Fantastic Symphony."*

MONROE, MICH.
NEWS

OCT 12 1951

TOO GOOD TO BE TRUE

Hailed as the greatest invention since the kettledrum, eight minutes of total silence transpired, on purpose, on a Boston radio program last week. It wasn't due to circumstances beyond control; it wasn't due to a strike of transmission engineers; it was planned that way.

Sponsors looking for new radio shows with the ultimate in audience appeal are not exactly standing line to acquire exclusive rights to WGBH's innovation. But ear-wracked listeners-in could hardly think of better ways for sponsors to spend their money.

A new FM outlet in Boston, WGBH broadcast a Boston Symphony concert on its opening night. Someone with intelligence and daring on the station's staff, appreciative of the fact that symphony listeners, unlike World Series listeners, do not have to know the position of the tuba player and the second fiddlers at every moment of the program, came up with the idea of a silent intermission.

This is probably the first time it ever occurred to anyone in radio that there are times when silence is preferable to noise. And anything transmitted in the interval between symphony numbers can hardly classify as anything but noise.

The intermission lasted eight minutes. A diligent search of the records back to 1921 or thereabouts indicates that this is the longest period of deliberate silence ever broadcast. We predict a brilliant future for WGBH, but not much chance of promotion for the staff genius who invented the noiseless intermission.

GETS SOUVENIR FOR COMING GENERATIONS—Mrs. Frederick W. Fuller, president of the Springfield Junior League, received an autographed program of the Boston Symphony concert at the Auditorium last night from Dr. Charles Munch, director of the orchestra. Left to right, Dr. Munch, Hollis M. Carlisle, vice-president of the Community Concerts Association who took a few hours off from his duties as chairman of the United Fund Red Cross drive to attend the concert and Mrs. Fuller.

PEORIA, ILL.
JOURNAL

OCT 9 - 1951

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all the way through. The orchestra was together, in attacks, except for one or two that I noticed in the Brahms, where the oboe and clarinet again jumped the beat, as they had last week.

RADIO DAILY
NEW YORK, N. Y.

OCT 9 - 1951

Radio Rest Period Prescribed

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BOSTON, MASS.
MORNING GLOBE

OCT 13 1951

MUSIC

Borovsky Soloist in Boston Premiere of Roussel Piano Concerto

By CYRUS DURGIN

That admirable pianist, Alexander Borovsky, was soloist in the Boston premiere of the Concerto by the late Albert Roussel, at the second concert by the Boston Symphony Orchestra, in Symphony Hall yesterday afternoon. For good measure, Mr. Borovsky also was heard in Bach's Piano Concerto in D minor, substituted early this week for the previously announced Concertstuck by Weber. Conductor Charles Munch began this program with the "Egmont" Overture of Beethoven and concluded it with Brahms' Third Symphony.

It is strange that Bostonians never had been offered before this deft and bracing work of Roussel, especially in view of the fact that Serge Koussevitzky had been the conductor, and Mr. Borovsky the soloist when the Concerto was first performed in Paris in 1928. At any rate, better late than never.

Roussel's only Piano Concerto is unmistakably his own, full of buoyancy, free from sentimentality, and distinguished by that skilled facture which is the first attribute of his style. This is no keyboard show piece, but an intimate and highly organized essay for the solo instrument and the orchestra. The first movement is waggish, amost droll, with its intentional heavy thumping in the solo, and the rhythmically excited part for orchestra, in which Roussel's command of subtle dissonance is notable.

Seems Difficult

This movement, like the finale, looks and sounds difficult, especially in the matter of rhythmic coordination between soloist and orchestra. It also leaves you with the same feeling of stimulation and healthy well-being common to all the fast music of Roussel that I have heard. The adagio comes as near to sentiment as Roussel would permit himself, and it is very elegant, very French and a tissue of delectable, spicily contrasted sound.

Here you have music truly of the 20th Century, demanding no great effort to be understood and none whatever to be liked. It is emotionally non-problematical, simply musical patterns, rhythms, tunes and contrasts to be enjoyed for their own sake.

Mr. Borovsky deserved every second of the generous applause he received for his authoritative way of playing the Concerto. Immediately before, he had given another of his clear, superbly proportioned and musicianly accounts of Bach, in the familiar D minor Concerto. Much of this work is almost as mechanical in the steady unfolding of the figurations, as the Third Brandenburg Concerto.

Spirited Interpreter

But nothing in Mr. Borovsky's playing is ever mechanical. He is always a spirited, if logical and well-ordered interpreter.

Mr. Munch picked just the right time to put forward Brahms' F major Symphony, which, of all the four, most suggests to me a quality of Autumn and reflection. Perhaps the ideal time to hear it would be on a drowsy Sunday afternoon in Indian Summer.

This was a remarkably fine reading of a Symphony in which the inner detail, by reason of a fairly thick scoring, must sometimes be hard to bring out. But following with the score, one could note that 98 percent of that detail was clearly to be heard. About three times, Mr. Munch indulged a slight change of the tempo that Brahms had not indicated, but the effect was all right, and not contrary to the general intent and style.

The "Egmont" Overture went just as beautifully and was eloquent too the turgidity of texture. It was given, in short, with all of Mr. Munch's genius for clarity, for poise, for proportion. It had its moments of excitement, but it was reflective of the mood of the whole concert, which was poetic to a degree.

The orchestra is out of town next week, returning Oct. 26 for an all-out Beethoven concert featuring Jascha Heifetz in the Violin Concerto.

all the way through. The orchestra was together, in attacks, except for one or two that I noticed in the Brahms, where the oboe and clarinet again jumped the beat, as they had last week.

BOSTON, MASS.
POST

OCT 10 1951

$38,000 LEFT IN BEQUESTS

Ralph W. Blackmer's Will Probated

Bequests of $38,000 were disclosed yesterday in the will of Ralph W. Blackmer of 3 Melville ave., Dorchester, filed with the register of probate. Mr. Blackmer, who died Aug. 14, was connected with the John Hancock Life Insurance Co. for 50 years. After bequeathing $10,000 to friends, he left $5000 to the Arlington Street Church, $3000 to the Boston Museum of Fine Arts and $2000 each to the Boston Symphony Orchestra, Greater Boston Community Fund, Massachusetts Eye and Ear Infirmary, Perkins Institution for the Blind, Children's Hospital, Industrial School for Crippled and Deformed Children, Salvation Army and the Volunteers of America.

Bequests of $1000 each were left to the Boston Tuberculosis Association, Massachusetts Society for the Prevention of Cruelty to Animals, Boston Dispensary, New England Hospital for Women and Children, Boston Home for Incurables, Morgan Memorial, Boston Industrial Home, Home for Aged Men, New England Home for Little Wanderers, Mt. Pleasant Home for Aged Men and Women, Home for Aged Couples and Home for Aged Women.

The rest and residue of the estate

ALBANY, N. Y.
KNICKERBOCKER NEWS

OCT 17 1951

MUNCH IN REHEARSAL—*This is how Charles Munch, director of the Boston Symphony Orchestra, appears to the concert master during rehearsal. He will appear with the orchestra tonight at the Rensselaer Polytechnic Institute field house. The program is Schumann's D minor Symphony, Ravel's "Daphnis and Chloe" Suite No. 2, with the RPI mixed chorus, and Berlioz' "Fantastic Symphony."*

GETS SOUVENIR FOR COMING GENERATIONS—Mrs. Frederick W. Fuller, president of the Springfield Junior League, received an autographed program of the Boston Symphony concert at the Auditorium last night from Dr. Charles Munch, director of the orchestra. Left to right, Dr. Munch, Hollis M. Carlisle, vice-president of the Community Concerts Association who took a few hours off from his duties as chairman of the United Fund Red Cross drive to attend the concert and Mrs. Fuller.

Springfield Union Oct 17

MONROE, MICH.
NEWS

OCT 12 1951

TOO GOOD TO BE TRUE

Hailed as the greatest invention since the kettledrum, eight minutes of total silence transpired, on purpose, on a Boston radio program last week. It wasn't due to circumstances beyond control; it wasn't due to a strike of transmission engineers; it was planned that way.

Sponsors looking for new radio shows with the ultimate in audience appeal are not exactly standing line to acquire exclusive rights to WGBH's innovation. But ear-wracked listeners-in could hardly think of better ways for sponsors to spend their money.

A new FM outlet in Boston, WGBH broadcast a Boston Symphony concert on its opening night. Someone with intelligence and daring on the station's staff, appreciative of the fact that symphony listeners, unlike World Series listeners, do not have to know the position of the tuba player and the second fiddlers at every moment of the program, came up with the idea of a silent intermission.

This is probably the first time it ever occurred to anyone in radio that there are times when silence is preferable to noise. And anything transmitted in the interval between symphony numbers can hardly classify as anything but noise.

The intermission lasted eight minutes. A diligent search of the records back to 1921 or thereabouts indicates that this is the longest period of deliberate silence ever broadcast. We predict a brilliant future for WGBH, but not much chance of promotion for the staff genius who invented the noiseless intermission.

PEORIA, ILL.
JOURNAL

OCT 9 - 1951

Unique Silence

BOSTON (UP)—An eight-minute period of silence stole the show when Boston's newest radio station took to the air for the first time. The silence marked the intermission of a symphony concert and was hailed as the "greatest invention since the kettle drum." It was tried on the program in an effort to create a "concert hall atmosphere." The intermission, believed unique in American radio, came Saturday night when WGBH, Boston's newest FM outlet, started its career with a "live" concert of the Boston Symphony orchestra.

RADIO DAILY
NEW YORK, N. Y.

OCT 9 - 1951

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Ser. 56

TROY, N. Y.
ORNING RECORD

Borovsky Piano Soloist At the Week-End Concerts

By Harold Rogers

Albert Roussel's only piano concerto, published in 1928, was first performed by Alexander Borovsky during the same year in Paris. Serge Koussevitzky was the conductor. Yesterday afternoon Mr. Borovsky, with Charles Munch on the podium, played the first Boston performance of this work. This may also have been the concerto's second hearing in the United States, since a performance has been noted in which Joseph Bloch appeared as soloist with the Indianapolis Orchestra in 1949.

So much for the concerto's history, which indicates that it has not found greater acceptance for a variety of reasons.

Though the work is difficult to perform, Mr. Borovsky handled its many complexities with aplomb. He is a musician of sincerity and sensitivity, and while he does not lift his listeners to the heights, neither does he subject them to any sense of insecurity about his playing.

The concerto has probably been neglected because it is a minor work by a major composer. Its dissonance can hardly be considered an unpopular factor, at least with Symphony Hall patrons, who have warmly welcomed many works of advanced style.

* * *

Roussel's self-conscious striving after effect—which he apparently shared with Milhaud and other members of the French Six during the 1920's—gives this concerto something of an exploratory nature, an unsettled or an unset style. It lacks the substance of Roussel's later symphonies—music that is manifestly the creation of a composer who knows that he knows.

The effects obtained in this early work are however, extremely inventive, sometimes novel, and titillating to the ear. The piece is filled with splashy percussive effects characteristic of the early Stravinsky. It also presages the musical substance of the later Roussel.

Mr. Borovsky preceded the Roussel concerto with a satisfying though pastel performance of the Bach Piano Concerto in D minor. His use of the sustaining pedal eliminated the crispness that some listeners enjoy in their Bach, but he also infused his performance with a serene and delicately colored mood.

* * *

In both concertos Mr. Munch provided an integrated accompaniment. He used a smaller orchestra in the Bach and kept it subsidiary to Mr. Borovsky's playing. For the Roussel the orchestra and piano hold an equal footing.

Mr. Munch opened the program with a stirring reading of Beethoven's Overture to "Egmont," and closed it with the Brahms Third Symphony. Subscribers who also heard Mr. Munch's Brahms program at Tanglewood will now have the opportunity to hear his readings of the last three Brahms symphonies in as many months.

He has a superb manner with Brahms, and his performance of the Third heightened impressions gained from his earlier Tanglewood performances of the Second and Fourth. Mr. Munch aims his effects not so much at one's heart as at one's appreciation of highly refined sound. Many of his effects are gained through sudden contrasts by balancing pianissimo against fortissimo.

While his reading always main-

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday's Symphony Concert, broadcast over Station WGBH, as the first Friday matinee ever to go on the air, added up to an afternoon of mellow music-making. There was little in the way of brilliance or brazen clamor. Even though there was a soloist, the pianist, Alexander Borovsky, there was a scant amount of virtuoso glitter. This was not so much a matter of performance, though Mr. Munch and Mr. Borovsky both tended to underplay rather than overplay their respective roles of conductor and soloist, but of the program itself.

As originally planned, this second Symphony list would have supplied some of these missing qualities. However, Weber's Overture to "Der Freischuetz" gave way to the soberer matter of the "Egmont" Overture of Beethoven, and the first-named composer's concert piece for piano and orchestra, that has gone unheard at the Symphony Concerts proper for 33 years, was replaced by Bach's Concerto in D minor. This change was distinctly to the advantage of Roussel's Concerto, which followed, in its first Boston performance; since the Frenchman's piece, composed in 1928 and heretofore heard but once in this country, though a work of considerable interest and in parts even of fascination, is not essentially a display piece. It is undoubtedly difficult to perform, but its difficulties do not appear on the surface. It also has a certain amount of melodic charm, though Roussel was not primarily a lyricist, but its melodies are not of the kind that hit you in the face; they must be sought for.

Roussel spent some time in the East and the program notes reminded us that the slow movement was prompted by the gamelan, or gong orchestra of Java. The resemblance is there, all right, and there are exotic touches in the other movements. A well-wrought aristocratic music, this Concerto afforded a special pleasure. It was discerningly and sympathetically played by pianist, conductor and orchestra. But we are not likely to hear it again. Incidentally, it is somewhat singular that we had not heard it from Koussevitzky, since he, with Mr. Borovsky as pianist, introduced it to the world (in Paris) in the year of its composition.

The program, which will be repeated and broadcast again tonight, ends with the Third Symphony of Brahms, which Mr. Munch had not conducted here before. He treats the work more respectfully than he does the second, or the first, and if he failed to make the impression with it that he has with the fourth, it is not so much his fault as that of the music itself. More than ever, yesterday, you felt this was a symphony with two slow movements and a good deal of contemplative matter in the corner ones. There were moments of vigor in Mr. Munch's interpretation, but his approach on the whole inclined to be reflective, and the same might be said of his treatment of the "Egmont" Overture, which took fire only at the very end. Discretion being the order of the day, one might add that Mr. Borovsky played Bach's Concerto discreetly.

Army Denies War Dogs Loose Near Devens

JACKSONVILLE, FLA.
TIMES-UNION

OCT 14 1951

Historic Silence

From Providence Journal

During a "live" concert by the Boston Symphony Orchestra Sunday night, the announcer asked the audience not to listen for eight minutes. He explained that the intermission was to give people a break, to let them do what people usually do at concert intermissions—walk around, have a smoke, do anything they wanted to.

This is one of the most mature and intelligent silences we ever read about. We wish we might have been listening to it. We promise you we wouldn't have switched over nervously to something else to take up the time, but would have sat there in a kind of historic reverie, surprised, of course, at such an unprecedented and paradoxical request and solemnly gratified that at last the significant break had come.

Some people have waited 25 years for this break without quite realizing what it was they were waiting for. Meanwhile the voices have grown multitudinous and relentless, insisting that every fleeting minute be filled with something—noise, music, words, words, words. A feeling, an apprehension, a conviction has taken possession of us that an unfilled moment on the air is disastrous.

What a state of mind for free people to get into! Thousands keep their radios going "just for company," without the slightest idea of what they're listening to. Thousands have stopped listening altogether because of the constant flow of banality they're subjected to. Thousands in self defense have become discriminating, selected what they wanted and enjoyed their own intermissions.

Now the relentless voice itself announces an intermission in which everyone is free to reflect on the ancient and golden power of silence to enhance what it interrupts. What a progressive thing to do!

CHARLESTON, W. VA.
MAIL

OCT 12 1951

Silence Isn't Fatal Either

A BOSTON radio station has done the unheard of thing. Midway in a broadcast of the Boston symphony when intermission arrived it decreed eight minutes of silence. The radio audience was informed of the decision and asked not to listen. The microphone was left on so that anyone who wanted to could hear the background noise. But there was no program, no commentator, no commercial—just eight minutes in which the devoted music lover was free to get a drink of water, turn down the furnace, let out the cat or otherwise disport himself.

From all reports nothing much happened, which makes it one of the quietest revolutions in years. Presumably those who tuned in to listen to the music were still there when the concert resumed. Those who had had enough sought other entertainment. The walls did not come a-tumbling down.

This violates all the canons of broadcasting, but it is a good sign. Radio proved long ago that silence is not golden, and it is time for a counter-revolution proving that it is not necessarily fatal either.

BOSTON, MASS.
HERALD

OCT 13 1951

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conductor, gave the second program of the 71st season in Symphony Hall yesterday afternoon. Alexander Borovsky, pianist, was the soloist. The program:

Overture to "Egmont" Op. 84 . . . Beethoven
Concerto in D minor . . . . . Bach
Concerto for Piano and Orchestra, Op. 36 . . . Roussel
Symphony No 3 in F, Op. 90 . . . . Brahms

By RUDOLPH ELIE

The Piano Concerto of Albert Roussel, like those of Scriabin, Rimsky-Korsakoff, Delius, Glazounov, Medtner, Dvorak, Holst and so on is one of those unexpected things, written, it would seem, out of no particular enthusiasm for the medium but because a composer is more or less expected to write one. Roussel might well have avoided the duty: his Concerto, given its first Boston performance yesterday afternoon, hardly advanced his reputation.

This is not to say it is uninteresting or that it should not have been given. On the contrary, I only wish it were possible for us to hear more and more of these little-known works; the Scriabin, recently recorded, is a beautiful work. And the circumstances of the Roussel performance yesterday were absolutely ideal, for I can think of no more proper procedure than having the soloist do two concertos. Let him do anything he chooses for his major work, provided he starts off with one by Bach or Mozart or even Hummel. After all, the pianist has every right to finish with something that makes a great success, as neither the Bach nor Mozart concertos really do.

As it happened, the Roussel didn't make a great success either, not because it wasn't superbly set forth (which it was) but because the work is inherently uninspired. The composer, for one thing, had little to say save in the central slow movement, a very effective essay reflecting the composer's interest in Oriental modes and one that emphasized the more exotic tones of the woodwinds under a rhythmic, chordal obbligato by the piano. For another thing, the composer chose too large an orchestral mass against keyboard writing of a non-virtuosic style. There was not the contrasting give and take characteristic of the virtuoso concerto, but rather a studiously integrated blend of orchestral and piano coloration. This makes for artistic integrity, and provides its own special attraction, but the concerto is traditionally a joyful medium. It may, as it does in its greatest examples speak with towering profundity and touch the heart with the most noble eloquence. But the first element is that of the contest, the conflict between soloist and orchestra. Roussel's Concerto offers no contest. It is good, musical, reasonably effective, but it remains merely dutiful.

The D minor Concerto of Bach, which preceded the Roussel, is, however, one of the greatest of all. It is all contest as the strings now lead, now echo the voice-leading of the piano; the interplay is ceaseless and of ceaseless inspiration. Mr. Borovsky, who remains in my opinion one of our finest contemporary Bach players on the piano, and Mr. Munch, whose interpretative authority with Bach is unequalled among conductors today, gave this work the most sensitive reading I have ever heard.

It was not, as we have hitherto heard it, given with that urgency, that motoric drive and vigor that makes it so compelling, but with extreme finesse, with delicate shadings and subtle accents. I found it, consequently, an entirely new experience and a beautiful one. I think I prefer it the other way, as I grew up on the other, but this was one of those revelations that occur when the music of genius, filled as it is with such interpretative potential, is reinterpreted for us by men of great musical stature.

Much the same, as it happens, might be said of Mr. Munch's way with Brahms' Third Symphony. In his hands this grateful work became a summer idyll, fragrant with the sounds and scents of the fields and woods, luminous in the shifting colors cast on the scene by the ever-changing angle of the sun above. Gone was the flavor of Germanic sentimentality so often conveyed in this work, and gone

WELLESLEY, MASS
TOWNSMAN
10/11/51

SANTA ROSA, CALIF.
EVE. PRESS DEMOCRAT

OCT 11 1951

Pierre Monteux To Retire in '52

SAN FRANCISCO (UP) — Pierre Monteux will retire as permanent conductor of the San Francisco Symphony Orchestra next April at the close of the 1951-52 season, the Musical Association of San Francisco announced today.

Monteux, who at the age of 7 ranks among the foremost conductors of the world, has been with the San Francisco Symphony Orchestra since 1935.

After World War I, Monteux conducted French Opera at the Metropolitan Opera and from 1919 to 1924 was conductor of the Boston Symphony. For the next 5 years, he was with the Concertgebouw Orchestra in Amsterdam and in 1929 he led the Paris Symphony Orchestra.

SPRINGFIELD, MASS.
MORNING UNION

OCT 13 1951

New High-Power FM Radio Station In Boston On Air

Boston, Oct. 6 (INS)—WGBH, Boston's new high-power non-commercial FM radio station for educational broadcasting, tonight went on the air with the first Saturday performance of the Boston Symphony Orchestra's 71st season.

To inaugurate the new station, the Boston Symphony joined with the Lowell Institute and six colleges and universities of greater Boston—Boston College, Boston University, Harvard, MIT, Northeastern and Tufts.

The colleges have been members of the Lowell Institute Co-operative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in this area.

Standing Ovation Given Boston Symphony Orchestra

Alumnae Hall was filled to overflowing last Wednesday night when Mr. Charles Munch, new music director of the Boston Symphony Orchestra, directed that august group of musicians in the first concert of the 1951-52 Wellesley Concert Series. At the end of the concert, Mr. Munch and the orchestra were given a standing ovation.

The program was very like the one given the following Friday and Saturday as a memorial to Dr. Serge Koussevitsky. It began with the majestic "Egmont" Overture of Beethoven, continued with the passionate and lyric "Death and Transfiguration" of Richard Strauss, and ended with Tschaikovsky's "Symphonie Pathétique," No. 6. Faithful followers of the Boston Symphony know how often the late Dr. Koussevitsky offered the Pathétique Symphony and how deeply he was stirred by it. It is a tribute to Mr. Munch's sensitivity and musicianship that the reading he gave showed so much nostalgia and tenderness as well as majesty and sonority.

The brilliance and virtuosity of the Boston Symphony Orchestra are so acknowledged that we need not here repeat the fact. Perhaps the most interesting experience in hearing the group play within the smaller confines of Alumnae Hall is the delight in the beauty of tone or in those wonderful solo moments when one hears the flute, the horn or a stringed instrument so beautifully clear and yet so fused with the whole concept of the music.

The next concert of the Series is on November 7 when Solomon, the sensational British pianist, will present a program of piano music.

ALBANY, N. Y.
KNICKERBOCKER NEWS
OCT 18 1951

Symphony Scores at Troy---With College Club Assist

The urbane and accomplished Charles Munch led the Boston Symphony Orchestra in a brilliant and exquisitely performed concert last night in the RPI Field House.

As a whole the concert was on the modern and impressionistic side, featured as it was by a performance of the second of the Daphnes et Chloe suites by Maurice Ravel that was done with the vocal accompaniment of the RPI and Russell Sage Glee Clubs and the Emma Willard School Choir.

The vocal group had been prepared by Joel Dolven, RPI musical director. It spoke well for the training of the young singers that they responded to Mr. Munch's direction with a strength and precision that merited their appearance on the stage with so accomplished a group of musicians as the symphonists.

Ovation from Audience

The orchestra performed the work with flawless grace and gave to the tremendous finale a fire and strength that brought an ovation from the audience of some 5,000 persons.

The program had been opened with warm and sensitive reading of Schumann's Symphony No. 4 in D Minor. While one knowledgeable musician in the audience expressed the belief the reading was on the "pedantic" side, only the most critical would agree with him.

But it was in the concluding work, the Symphonie Fantastique of Berlioz, that Mr. Munch brought forth the full musicianship of the truly great orchestra at his command.

A Dream Waltz

The second movement, a waltz, was a dream waltz that set hearts dancing.

The rather long and quiet third movement brought from a "sweet young thing" in the audience who was unaquainted with the work, the complaint that it was on the pedestrian side.

Seconds later she "took it all back" as Mr. Munch led the orchestra into the strange and ominous March to the Scaffold of the fourth movement and the equally strange and tremendously stirring Dream of a Witches' Sabbath that concluded the work.

The entire program was a musical treat that will be long remembered by those who heard it.

The only complaint of merit that might be voiced concerns the unfavorable acoustics of the field house. Persons sitting in some parts of the huge auditorium are cheated a bit, and with some justice say the music becomes lost in the cavernous building.

But that is not a fault of the conductor or of the orchestra. It should bring, rather, a realization that the Capital District remains in need of a capacious, a comfortable and acoustically suitable hall for the enjoyment of great music.

D. L. F.

TROY, N. Y.
TIMES RECORD
OCT 18 1951

BOSTON SYMPHONY PERFORMS BEFORE LARGE AUDIENCE

Munch Conducts Works By Ravel, Schumann, Berlioz At Field House

By KEITH MARVIN.

With the repeated crashing chords of Hector Berlioz' orchestral curiosity, the "Symphonie Fantastique," Charles Munch and the Boston Symphony Orchestra concluded a well-chosen and exquisitely performed concert at the R.P.I. Field House last night.

The concert was the second by the group in the Field House, and was given before an audience of several thousand persons.

As an added attraction, the mixed chorus of R.P.I., Russell Sage College and Emma Willard School sang rarely-done vocal accompaniment to Maurice Ravel's masterpiece, the second of the "Daphnes et Chloe" Suites. This was the high point of the program.

The original vocal chorus is seldom performed, but Mr. Munch attempted it at the Tanglewood Summer Concerts at Lenox, Mass., last summer and met with such success that the mixed chorus of the three local institutions was asked to supply the vocal part of the number. The group was prepared by Joel Dolven, musical director at R.P.I., and his success in his task proved itself last night.

As for the orchestra, it was magnificent! We have never heard any modern music and particularly impressionism reach the heights the gorgeousness of sheer sound which Mr. Munch was able to get from his group. Granted, Munch is at his best in Ravel, but nonetheless, this reading of the work last night had to be heard to be believed.

From the lush opening to the savagery of its almost brutal finale, this was Ravel at his best, Munch at his best and the orchestra, both solo players and the group as a unit at their best! It would be superfluous to say anything further, but no one who heard "Daphnes et Chloe" last night will ever forget that performance.

The Ravel opus was in direct contrast to both the Schumann "Symphony No. 4 in D Minor" Op. 120, and the Berlioz "Symphonie Fantastique," Op. 14A, which concluded the program.

The Berlioz received a brilliant reading from the baton of the 60-year-old conductor. The most peculiar aspect, perhaps, in the rendition, was the utilization of two especially cast bells which appear in the last of the five movements which constitute the composition, entitled "Dream of a Witches' Sabbath." These bells were cast for the orchestra to take the place of the more conventional chimes used to achieve the effect of churchbells by the majority of orchestras.

The "Symphonie Fantastique" is enigmatic, and although it is generally assumed to be the description of the composer's love for an Irish actress of the time (1830), a Miss Smithson, the debate is still on in musical circles. The work was far ahead of its time, and is full of strange, descriptive ideas, such as the "March to the Scaffold" movement, with its ominous kettle-drum roll background.

The Schumann was also exceptionally good and was a wise choice as a program-opener. The work abounds with melody, last night's program illustrating how lovely it is when a perfect orchestral balance is achieved.

The pizzicato opening of the second movement was outstanding as was the balance between horns and strings in the preceeding movement. The one thing we noticed was the beautiful "fade-out" effect at the end of the second movement. We simply haven't ever heard anything like it—the strings growing fainter and fainter and all at once the next movement is in swing.

It was a good crisp reading, yet with the warmth present which a proper and successful reading of the great German romantic must have to assure complete success.

CONGRATULATIONS—H. L. Garren, right, expresses his pleasure to Charles Munch, conductor of the Boston Symphony, following the concert last night at R.P.I. Field House.

HARTFORD, CONN.
TIMES
OCT 17 1951

Boston Symphony's Opening Dedicated to Koussevitzky

Special to The Hartford Times

Boston—The opening of the 71st season of the Boston Symphony Orchestra was dedicated by its director, Charles Munch, to the late Serge Koussevitzky. The conductor asked for a standing moment of silence in memory of the orchestra's great leader for the last quarter of a century. Many people in the audience wept unashamedly during the tribute which was followed by a program of "Koussey's" favorite works.

For the first time, there is a broadcasting studio in Symphony Hall to bring the orchestra over the airways through FM radio station WGBH. The performances will be broadcast in their entirety and the station, which operates from the Harvard Observatory by a tower with antenna rising 724 feet above sea level, will carry the program to listeners within a 67-mile radius of Boston.

* * *

SEVEN HUNDRED wooden people have been tramping the Boston boards entertaining hundreds of adults and children alike with their "long hair" repertoire. The Salzburg Marionettes, portraying everything from Mozart operas to ballets and fairy tales, are quite a group of fascinating individualists.

Well over three feet tall, these puppets have a litheness of action which enables them to do all sorts of things without straining the bolts. They jump, run, play and dance with an endearing charm. One can easily see why these European marionettes have enjoyed such success abroad. Very clever.

* * *

AT THE SHUBERT, opening this week is the new musical comedy "Paint Your Wagon," a saga about the gold rush days in California. James Barton and Olga San Juan star in this one. The story, however, could do with a little dusting off.

It concerns a miner and his 16-year-old daughter who strike a rich vein and are thus the leading citizens of the town. His plans are to build up a city with schools, churches, stores and the like so that there will be more than a ghost town after the gold runs out.

His daughter, however, has eyes only for a young Mexican, who, in turn, has eyes only for gold. The saloon and dance hall take over, though, and the play ends with Julio the Mexican running off with the daughter to look for gold together. It's gay.

ALBANY, N. Y.
TIMES-UNION
OCT 19 1951

Boston Symphony:

RPI FIELDHOUSE CONCERT 'TOPS'

By EDGAR S. VAN OLINDA

Presupposing that the physics department of Troy's RPI boasts a seismograph, we are very certain that the inked paper record showed a distinct upheaval sometime between 9 and 11 p. m. Wednesday, or that portion of the Boston Symphony orchestra's program in the nearby Field House devoted to the playing of the earth-shaking performances of Ravel's "Daphnis and Chloe" and Berliot's "Fantastic" symphony. An audience in excess of 4,000 generously leavened with hundreds of Albanians, heard an electrifying, incandescent evening of exciting music, an emotional experience too rare in these days of materialistic living.

It is not our intention to speak, in a pseudo-erudite manner, of the motifs, statements of themes, recapitual recurrences and the other terms dear to the hearts of the musicologists. One doesn't do that at a Boston Symphony concert, for one is assured that he is listening to the world's finest symphonic organization, conducted (without score) by Charles Munch, the virtuoso conductor, he of the leonine countenance and seemingly boundless vitality. Incidentally, a noted sports writer, and a member of the audience, remarked with a grin, during the intermission: "I don't think Munch will last the whole nine innings." But he did and his pitching arm took on added strength and speed, right through the eerie coloration and bewildering "Dream of a Witches' Sabbath," the final movement of the Berlioz tone poem.

LOCAL COLOR was added in the Ravel work by the inclusion of the glee clubs of Emma Willard, Russell Sage and RPI, trained by Alfred Finch, Frank Hunter and Joel Dolven, the latter of Albany, a group of some 75 enthusiastic young singers which added the missing "vox humane" timbre to the orchestral score.

The program opened with the playing of the lovely, melodically streamlined beauties of Schumann's Symphony, No. 4, which presented Mr. Munch in his more quiet medium. After that, the program became a technicolor production of sound, worthy of Hollywood in the realm of sight. The inevitable rule of the Boston Symphony orchestra: "No Encores" was adherred to, but to quote the lyrics of a popular song "Who could ask for anything more?"

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SYRACUSE, N. Y.
HERALD-JOURNAL
OCT 19 1951

CONDUCTOR-MANAGER. Director Charles Munch, right, and George A. Judd, photographed in Hotel Syracuse on arrival yesterday for the Boston Symphony concert last night in the War Memorial.

—THE BOSTON SYMPHONY PLAYS—

Breath-Taking Beauty In Strauss Tone Poem

THE GLORY and the beauty, the power and the far-reaching significance of symphonic music was finely exemplified last night when the Boston Symphony, under Charles Munch, opened the Famous Artists 1951-52 series in War Memorial concert hall.

THE OCCASION marked the third visit of the justly famous organization to Syracuse and the first symphonic program in the new Memorial. The warmth, the intensity and the rich color that marks the works of the orchestra was furthered by the sensitive direction of Director Munch, now in his third season in Boston. There was a revelation in music last night in the Richard Strauss tone poem "Death and Transfiguration."

THE DREAMS of the childhood and youth, the hopes, the futilities of life in this Strauss music, depicting the moments of a dying man, as Death is about to strike were there. But there was more —fluttering breath, weary sighs, the cries of "Halt"—all turned into a Hymn of Victory as the chords cried out and the music mounted and mounted for the Prophecy and the chants of the choir of cherubim and seraphim. True majesty there was and a breath-taking climax of prismatic color.

THE SCHUMANN Fourth in D Minor, Opus 120, played without pause, so integrated, that the listener might pass, clearly and easily in thought, from one music state to another. This symphony was written about the time when Schumann felt his piano was "too narrow for thoughts." The Romance (the second movement) truly is a song without words. Almost unparalleled in beauty, the oboes, cells and solo violin ornamenting the whole. The Scherzo is vigorously done, with a new theme and a joyous one by the cells, the whole admirably put together, admirably instrumented, admirably played.

OPENING SELECTION was the "Egmont" Overture by Beethoven, the composer taking the idea from the Goethe 18th Century play. The poet made Egmont, the hero, a romantic figure and from this word picture the great composer wove some impressive melody and dramatic phrasings. The program closed with Ravel's Spanish Rhapsodie, scintillating, with a plethora of style and color. The orchestration is dexterous and one instinctively felt the music saying "Let us travel around Spain and amuse ourselves"—from the beauties of the night in the Prelude through the Malaguena and the Habenera to the diversified final movement with its varied effects from many sections of the orchestra.

THERE WAS an ovation for Director Munch and his men, along with cries of "Encore," but none was forthcoming. Doubtless the eminent leader felt that the program content was sufficiently rich for one evening. Director Munch conducted from memory, shared applause with his musicians.

The orchestra plays tonight in Buffalo, journeys to Michigan and Ohio, in the short tour of seven engagements, according to George A. Judd, manager. In the audience of some 4,000 last night were numbers of college students from Syracuse and the Central New York area. The Orchestra next summer will play its 15th season in the Berkshire Festival in Tanglewood. Richard Burgin is concertmaster.

The evening was not without confusion in seating and some annoyance on the part of the patrons, who found themselves in seats other than where they expected to be. This, it is hoped, will be remedied for the good of all concerned. —E.V.W.

Following the concert, Director Munch was presented with a painting by Mrs. Murray Bernthal, wife of the Famous Artists executive, in behalf of the artist, Wilhelm Nusslein of Germany. In his homeland, the latter had heard a Boston Symphony rehearsal over the radio and at once transferred his impressions of the music to canvas, for Director Munch. The painting shows open vistas and mounting heights. Wilhelm Nusslein contacted Prof. Raymond Piper of the department of philosophy, Syracuse University, on hearing the rehearsal broadcast, learned that the Orchestra would play in Syracuse, then mailed the canvas which recently was received here.

Watertown Daily Times Oct. 19

New Memorial Fails As A Concert Hall

Delicate Tones of Boston Symphony Lost in Acoustical Stubbornness of Hall

By SIDNEY T. COX
(Special to The Times.)

Syracuse, Oct. 19.—The new Onondaga county war memorial may be a great place for hockey and basketball, but it is no concert hall.

This was amply demonstrated last night, when the Boston Symphony Orchestra brought all its renowned tonal magnificence and technical perfection to bear on a program of Beethoven, Schumann, Richard Strauss and Ravel, only to have them vitiated in the vast concrete vault, where delicate tone colors were swallowed up and resonance reduced to dull thundering.

Charles Munch, the conductor, managed to whip up some degree of excitement in the swirling finale of Ravel's "Rhapsodie Espagnole" and to achieve considerable nobility in the peroration of Strauss's "Death and Transfiguration," but the total effect of both pieces was sadly diminished by the acoustical stubbornness of the hall. Beethoven's "Egmont" overture and Schumann's Fourth Symphony likewise suffered, as the Boston Symphony's lustrous string tone was rendered soggy, that of the brasses thick and tubby and the woodwinds' sound pallid and uncharacteristically much of a sameness.

The orchestra played from the stage at the south end of the auditorium, in which a shell was placed to reflect the sounds, but which was heavily curtained above and to the sides. At the hall's mid-point, a huge curtain was hung and the area thus bounded was populated by perhaps 5,000 persons, seated on wooden chairs on a concrete floor, the whole encased within concrete walls and arched concrete ceiling.

This writer is no acoustical engineer and can offer no real analysis of the auditorium's problems, but the fact must have been evident to anyone who has had opportunity for comparison that an orchestra which in its native quarters is perhaps the most tonally impressive in the world last night sounded remote and subdued, its great resources dissipated to the point of impotence.

That a performance under such circumstances could elicit cheers and repeated recalls of the conductor for bows by himself and the men of the orchestra is all the more remarkable. Mr. Munch has established himself, in his two years since succeeding the late Serge Koussevitzky at the head of the orchestra, as a worthy leader of this peerless group of instrumentalists. If he is not averse, at times, to stirring up the music to something beyond its boiling point, he is, when occasion requires, also the meticulous classicist. The result is not unfair to the memory of Koussevitzky, and suits the general temperament of the French conductor and the predominantly French orchestra.

That the memorial is not Symphony Hall could be further observed as the ushers, in an interesting profusion of uniform variations beyond their double-breasted red coats (some of which were worn open), waved to acquaintances or, if convenient, leaned over to converse with them, and as the concert-goers strolled about during the intermission munching hot dogs and ice cream sandwiches.

The lack of doors at the entrances to the auditorium proper resulted in the hall's being filled, after intermission, with a thin gray haze of smoke generated by thousands of cigarets. The effect, therefore, of the amplified announcement before the concert that smoking is prohibited in the hall itself, was negligible even in its observance, save for considerations of propriety.

A word of praise, however, should go to the nameless employe who, before the Beethoven overture had consumed half of its length, turned off the obtrusively noisy mechanical ventilators, which were providing the orchestra with considerable competition.

SCHENECTADY, N. Y.
GAZETTE
OCT 19 1951

Boston Has Place as Top Symphony

By D. E. RITZ

The Boston Symphony Orchestra, which ga[redacted] program at the RPI Fieldhouse in Troy on Wednesday evening, qualifies as one of the greatest symphonic organizations in the world. Even the critics, and there were many in attendance, were reduced to high enthusiasm and vigorous applause for the performers and for Charles Munch, director.

* * *

THE PROGRAM opened with the Schumann "Symphony number 4 in D minor, opus 120," continued with the Ravel "Daphnis and Chloe" suite number 2 with chorus and the Berlioz "Fantastic Symphony, opus 14 A."

"Highlights should always be discussed first" is a rule that one learns in newspaper reporting but no one has yet given this reporter the proper procedure for what to do when the program is "all highlights."

But we'll start with the Ravel suite, with its colorful orchestration, and an interpretation that ranged from delicate nuance to most intense excitement. The assisting chorus, made up of members of the Rensselaer Polytechnic Institute Glee Club, the Emma Willard Choir and the Russell Sage Choir had received its preliminary rehearsal direction from Joel Dolven and presented a fine performance with the orchestra. The extended and difficult flute solo which occurs during the second section of the suite was given outstanding performance by Georges Laurent. Following the performance Conductor Munch shared the ovation with Laurent and with the members of the orchestra.

* * *

THE SCHUMANN symphony is blessed with rich sonorities, lovely melodies and intensities that are not easy to translate into words.

The Berlioz "Fantastic" is one of those compositions that offers "everything" both in mood and orchestra effect. Its greatest defect, if such it can be called, is its lack of continuous central theme. In form it is a series of five highly interesting episodes not just "in the life of an artist," as Berlioz termed it, but in orchestration. A unifying theme, while lovely, certainly does not predominate.

Moods mark the first movement and a lovely waltz forms the second movement. The third movement, a pastoral, opens with an English horn and oboe duet and the "March to the Gallows" is truly macabre. The final "Dream of a Witches' Sabbath" continues the vivid description and all translates to highly effective orchestral writing.

Each time we hear Conductor Munch our admiration for his musicianship rises higher. Under him the orchestra is likely to retain its high rank among the major symphonic groups of the world.

TROY, N. Y.
MORNING RECORD
OCT 18 1951

Symphony Performs Brilliantly

By KEITH MARVIN.

With the repeated crashing chords of Hector Berlioz' orchestral curiosity, the "Symphonie Fantastique," Charles Munch and the Boston Symphony Orchestra concluded a well-chosen and exquisitely performed concert at the R.P.I. Field House last night.

The concert was the second by the group in the Field House, and was given before an audience of several thousand persons.

As an added attraction, the mixed chorus of R.P.I., Russell Sage College and Emma Willard School sang rarely-done vocal accompaniment to Maurice Ravel's masterpiece, the second of the "Daphnes et Chloe" Suites. This was the high point of the program.

The original vocal chorus is seldom performed, but Mr. Munch attempted it at the Tanglewood Summer Concerts at Lenox, Mass., last summer and met with such success that the mixed chorus of the three local institutions was asked to supply the vocal part of the number. The group was prepared by Joel Dolven, musical director at R.P.I., and his success in his task proved itself last night.

As for the orchestra, it was magnificent! We have never heard any modern music and particularly impressionism reach the heights of sheer sound which Mr. Munch was able to get from his group. Granted, Munch is at his best in Ravel, but nonetheless, this reading of the work last night had to be heard to be believed.

From the lush opening to the savagery of its almost brutal finale, this was Ravel at his best, Munch at his best and the orchestra, both solo players and the group as a unit at their best! It would be superfluous to say anything further, but no one who heard "Daphnes et Chloe" last night will ever forget that performance.

Direct Contrast.

The Ravel opus was in direct contrast to both the Schumann "Symphony No. 4 in D Minor" Op. 120, and the Berlioz "Symphonie Fantastique," Op. 14A, which concluded the program.

The Berlioz received a brilliant reading from the baton of the 60-year-old conductor. The most peculiar aspect, perhaps, in the rendition, was the utilization of two especially cast bells which appear in the last of the five movements which constitute the composition, entitled "Dream of a Witches' Sabbath." These bells were cast for the orchestra to take the place of the more conventional chimes used to achieve the effect of churchbells.

The "Symphonie Fantastique" was enigmatic, and although it is generally assumed to be the description of the composer's love for an Irish actress of the time (1830), a Miss Smithson, the debate is still on in musical circles. The work was far ahead of its time, and is full of strange, descriptive ideas, such as the "March to the Scaffold" movement, with its ominous kettle-drum roll background.

The Schumann was also exceptionally good and was a wise choice as a program-opener. The work abounds with melody, last night's program illustrating how lovely it is when a perfect orchestral balance is achieved.

The pizzicato opening of the second movement was outstanding as was the balance between horns and strings in the preceeding movement. The one thing we noticed was the beautiful "fade-out" effect at the end of the second movement. We simply haven't ever heard anything like it—the strings growing fainter and fainter and all at once the next movement is in swing.

It was a good crisp reading, yet with the warmth present which a proper and successful reading of the great German romantic must have to assure complete success.

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ST. PAUL, MINN.
PIONEER PRESS

OCT 22 1951

MUSIC

Munch's Hand Evident in Boston Symphony

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Music lovers of Detroit, still under the spell of the opening concert of its new Symphony Orchestra, jammed Masonic Temple auditorium for the second time within the week.

This time it was to hear the Boston Symphony Orchestra directed by Charles Munch in an attention-compelling program.

The appearance of the venerable orchestra was especially welcome. On this occasion there was no reason for shame on the part of the listeners. There was the consciousness of a new orchestral tradition in Detroit for which no excuses need be made.

* * *

MUNCH, A FRENCHMAN like Paul Paray, brought much of the same Gallic verve to the concert. He has been in command at Boston long enough now to imprint his own personality upon the orchestra, and the results were evident.

The program consisted of three works, each of which exploited widely differing orchestral timbres. Especially was this so in regards to the famed strings of the orchestra.

The coloration varied from the elegant delicacy of the 18th Century Rameau, through the romantic breadth of Tschaikowsky to Honegger's strident clamor.

The Rameau work was a suite from his opera "Dardanus," composed in the early 1700s. It was typical of its time, and altogether charming with the gentle echoing of its rondeau of the second section and the gallant rhythms of its Rigadaun.

* * *

HONEGGER'S Fifth Symphony (Three-D) was as modern as an out-of-plumb steel-cutting machine, whose tortured voice it sometimes resembled.

This symphony by the famed Swiss composer was written less than a year ago. It is in three movements, and while its tonal effects are nightmarish, they reveal a universal feeling for orchestral voices.

The work opens with brutal harshness which subsides at times into rhythmic melodies of neurotic, one might almost say idiotic, gaiety. The tumult of the opening movement grows into a very torment of sound in which the blare of brasses is sounded insistently.

It culminates in a prolonged scream of agony from the trumpet, and drops to a near whisper which ends in the sullen thud of a drum in D.

It is this drum tap, ending each movement, which gives the symphony its soubriquet.

There is something macabre about the musical atmosphere of the whole composition that was never intended for tired nerves. The middle movement is especilly interesting in its form, and has passages of melancholy beauty.

* * *

THE FINALE swirls with frenetic motion which gives birth of further grief-laden episodes. The symphony's juxtaposition to the Rameau and the Tschaikowsky Sixth Symphony which followed it was a fine inspiration in programming.

Something entirely familiar was needed to relax the mind from the thumb-screw concentration to which it had been subjected.

The Tschaikowsky work was marked by Munch's approach to much of the music we have heard him direct. There is a clean-cut quality to his conducting which gives the impression of speed where that quality is perhaps only mildly in evidence.

The performance showed that one does not have to dip his baton in molasses to get the effects of sorrow. The symphony was notably well balanced in its parts and clear in its definition.

The concert was the first of the season by visiting orchestras to be given at the Temple.

ANN ARBOR, MICH.
NEWS

OCT 22 1951

Munch Becoming Integral Part Of Boston Orchestra

By Louise Cuyler

The Boston Symphony Orchestra played ~~the first of its two Ann Arbor~~ concerts last night in Hill Auditorium. A large and appreciative audience was on hand to welcome them back in this event which has become as cherished and indispensable a part of local musical tradition as is the annual May Festival.

In an organization of the Boston orchestra's caliber, technical competence and musical adequacy are taken for granted. Suffice it to say that last night's performance but strengthened one's confidence with regard to these qualities. Charles Munch, now in his third season as permanent conductor, has become so integral a part of the group, that it is difficult to remember other days and other ways with them. Munch is an exceedingly down-to-earth and practical musician, for all he is a sensitive and discerning artist, and it is the possession of these useful qualities which makes him an "orchestra man's conductor." He is one with his men in a fashion that few leaders achieve. The trustees could scarcely have chosen a wiser guidance for this splendid group.

Opened With Beethoven

Beethoven's dramatic overture to Goethe's "Egmont" opened the concert. This is serious, noble, somewhat heavy music, written at the height of the master's middle period. Not unexpectedly, it is in works of this sort, rather than in the highly circumscribed and traditional forms of the symphony or the sonata, that one detects the first encroachments of romanticism in Beethoven's style. The reading of the overture by Munch and the orchestra was broad and vital.

Prime interest centered around Honegger's Fifth Symphony, which was completed in Paris less than a year ago. Munch and Honegger share the circumstance of being Parisians-by-transplanting, the one from Alsace, the other from Switzerland. In both men, it is to be observed, French suaveness and "savoir faire" have fused with slightly more sturdy and earthy traits, retained from earlier milieus. The result, happy in each individual instance, is especially admirable in cooperation, and a most lucid realization of the new symphony was the consequence.

This Honegger work, while somewhat in the general style of his earlier compositions, seems, at a first hearing, simpler, tauter, and more uncluttered. In the opening movement, Grave, triads of parallel structure oppose each other in two broad, stark, sweeping lines. Between the two chief occurrences of this initial subject is interpolated a more lyric theme in woodwinds.

To Dramatic Conclusion

The second movement, Allegretto, is a fleet and scintillant scherzo, which is twice invaded by a trio-like Adagio section. The finale, marked Allegro marcato, is music of ominous portent, whose insistent rhythm carries the movement to inevitable and dramatic conclusion. The entire work is somewhat briefer than has been the wont of late, a condition which is not to be frowned upon, especially with so typical an example of nineteenth century effusiveness about to occur after intermission.

The music of Tchaikovski, along with that of several of his Russian contemporaries and heirs, has come to seem to be quite indigenous to Boston orchestra programs. With most works of Tchaikovski, the problem is one of applying just enough restraint in reading to curb the composer's undoubted excesses, at the same time that the poignancy and sweep, which are the music's most distinctive and endearing attributes, are preserved.

Mr. Munch read the much-abused and threadbare score of the sixth Symphony last night with fresh intuition, yet with fine control, and unfailing taste. As a result the effusiveness and sentimentality, which so often cloak this work, were minimized, and a much firmer, more orderly musical product emerged.

The Boston Symphony plays its final concert this evening, and the fine program, comprising major works by Rameau, Schumann, Strauss and Ravel, will be eagerly awaited.

SPRINGFIELD, MASS.
REPUBLICAN

OCT 21 1951

Boston Symphony Reveals Its Usual Sonorous Tone

Charles Munch Conducts Beethoven's 'Egmont' Overture, Schumann's Fourth Symphony and Berlioz' 'Symphonie Fantastique'; DePaur Chorus Heard

By VICTOR PRAHL

The Boston Symphony Orchestra and its new conductor Charles Munch were given a rousing reception at the conclusion of their concert at the Auditorium on Tuesday night. It is always a major musical event when this famous organization plays here but for this concert everyone seemed to be in extra top form, their sonorous tone and immaculate ensemble soaring forth marvelously in the perfect acoustic of our Auditorium. The Community Concerts could not have had a better opening attraction.

Three Composers

At Tanglewood this summer we had the opportunity of becoming pretty well acquainted with Mr. Munch's manner of conducting and it was apparent that for this concert he had selected works to his own liking, for surely he was heard at his best in these three pieces by Beethoven, Schumann and Berlioz. One was held immediately by the impressive, rich deep chords of Beethoven's overture to Goethe's "Egmont" which were so beautifully timed and delivered with such stirring depth of tone. It was an exciting unfoldment of the drama the essential qualities of which Beethoven had the genius to compress into such a short work.

Schumann's fourth Symphony composed in its present form just 100 years ago sounded vitally fresh under Mr. Munch's lively but sympathetic hand. He made one feel the essential unity of this work in which Schumann abandoned the traditional symphonic form by carrying the theme of one movement over into the next. In this innovation the composer anticipated the symphonic poem and the cyclic symphonies composed by others years later. We enjoyed especially in this performance the flowing lyricism of the Romanze with its florid passages for the solo violin played so exquisitely by Richard Burgin.

For those, and there are many, whom the music of Berlioz is a cultivated taste, the "Symphonie Fantastique" is full of dull, banal stretches. But here again, it was obvious that every phrase of this long piece of program music carried a definite meaning for Mr. Munch. His revealing performance held the interest of many who were hearing this vincing to the skeptic. It was one of his finest performances at Tanglewood last summer and it certainly was the highlight of this concert. It was at its conclusion that the audience recalled him numerous times, each time the conductor gratiously signaling the men of the orchestra to arise and share the applause.

De Paur's Infantry Chorus

De Paur's Infantry Chorus filled a return engagement as the opening attraction of the U. of M. concert course in Amherst on Thursday night, delighting an enormous audience that completely filled the large Curry Hicks building both upstairs and down.

This fine singing organization of 35 veterans fully deserves its popularity for it represents the best in this field of choral singing. While the program in general followed the plan of their previous concerts, most of the material was new. In the opening group of four songs by contemporary composers there were choruses in the modern idiom by Herbert Haufrecht, Howard Swanson, Otto Luening and Normand Lockwood.

There was a dignified beauty in Haufrecht's "These Are The Times," some very original effects in Howard Swanson's setting of Robert Bridges "Nightingales," delightful humor in Otto Luening's "Tiger's Ghost" and a fine feeling for the choral medium in Lockwood's "Dirge for Two Veterans" to the poem by Walt Whitman. Mr. de Paur is to be congratulated on performing these difficult choruses at the beginning of his concerts, for they do not carry a great audience appeal, but they are serious, worthwhile expressions by some of our most gifted composers and they certainly deserve a hearing.

Conductor's Arrangement

The next three groups, folk songs from Latin America, songs from World War II and Negro spirituals and work songs, were heard for the most part in Mr. de Paur's own ingenious arrangements. The swaying Spanish rhythms caught the fancy of the audience and these native songs were given a further flavor by some excellent singing on the part of the soloists.

While there are a number of new faces in the chorus since their Springfield concert last season, it is pleasant to see that Luther Saxon of this city is still with them. His high, clear, easily produced tenor voice in the solo part of the Spanish song "River which Flows Weepingly" was one of the most beautiful numbers on the program. It was good too hearing a repetition of the chorus's stirring performance of the story of "Private Roger Young."

There was a moving beauty in the deep, rich sonorities of Bach's "No Peace I'll Give Thee", from the Motet No. 7 and a further flowering of the same in the closing "Credo" by Gretchaninoff heard in a transcription by Mr. de Paur. As we left the hall they were just starting their encores, which must have been numerous.

SYRACUSE, N. Y.
POST-STANDARD

OCT 19 1951

4,000 at War Memorial Hear Boston Symphony

BY THOLA TABOR SCHENCK

More than 4,000 persons passed thru the turnstiles of the War Memorial last night to hear the renowned Boston Symphony orchestra, directed by Charles Munch play its initial concert for Famous Artists in the spacious new auditorium.

The perfectly planned and executed program was not augmented by any encore. The genial director smiled his pleasure at the ovationally minded applauding listeners, called his players up several times and with finger on lips, left hearers with the echoing crescendo of Ravel's "Rhapsodie Espagnole", the concluding selection.

The music opened with standing players' "Star Spangled Banner" and with little pause swung into the Overture to Goethe's "Egmont" by Beethoven. There was no wait for stragglers. Seating by the efficient ushers had been accomplished swiftlly without confusion.

The Overture has an idealistic motif and dramatic rests in the stirring work which brought salvos of applause for the director and instrumentalists on their third visit to Syracuse.

The long number, Schumann's D minor Symphony No. 4 was played without pause. The contrasting parts of the first movement with reiterated theme and varied volume slipped into the nostalgic, soft measures of the Romanze, the lively Scherzo with memorable trio and finale ending with crashing fortissimo chords. Listeners delighted in the gracefully negotiated descending scales of odd intervals, the quick responses to the Munch baton, hand and eyes in pointing up every choir and occasional solo parts thruout.

Following intermission the Strauss Tone Poem "Death and Transfiguration" revealed the sensitivity to this well liked "programme music." The quiet deathbed scene followed by the man's soul struggle and the eventual answer to prayer with celestial glory was thrilling and at the same time calming with serene elevation.

The Ravel "Rhapsodie" provided mood change with castanets, tambourines and rhythmic beats in the last three movements. The soft breezes which swept thru the night Prelude awoke harps and muted strings to ecstacy of movement and color in "Malaguena", "Habanera" and the brilliant fortissimo of "Feria."

Ser 56

ANN ARBOR, MICH.
NEWS
OCT 23 1951

Second Concert Featured By Less Ponderous Music

By Louise Cuyler

The Boston Symphony Orchestra played its second and final concert of the present pair in Hill Auditorium last night. While on Sunday the music had been three heavy and dramatic works, Monday's program perused somewhat less ponderous music, and was more sharply contrasted. Viewing the evening as a whole, it might be stated in retrospect that a liberal substance of German romanticism was surrounded and framed by two more impersonal and more spontaneous French compositions.

Rameau's music is usually characterized by the neatness, the transparency, the economy of means which so often clothe the best French music. To commence a concert with this simple and forthright fare is as cleansing and refreshing as a dash of clear water. In the suite chosen and arranged from Rameau's opera "Dardanus" by Vincent d'Indy, a minimal instrumentation was used, which is authentic realization, at the same time that it increases the archaic effect. The movements played were Entree, Rondeau du sommeil, Rigaudon, and Rondeau gai.

Moribund Music

The music of Robert Schumann is held in varying degrees of esteem nowadays. While most of the Lieder literature is rightfully cherished for its intrinsic beauty, and the keyboard works at least have the virtue of being pianistic, the four symphonies stand singularly stark and defenseless before coldly critical appraisal. There are richly robust chordal passages, especially for brasses, which Schumann always cherished, despite the fact that he often misused them in deplorable fashion; there are warm, tender melodies, and vigorous scherzos; but not withstanding, this is dated, moribund, prolix music.

It is perhaps dangerous to hear it played as well as Munch and his men played it last night, for the excellencies of the performance tend to obscure the weakness of the vehicle being read.

Schumann's Fourth Symphony is probably his best, since certain structural factors impose an automatic stringency on his customary diffuse style, rendering it unwontedly succinct. The performance was perhaps a more serious one than the music merited.

Mr. Munch changed the printed order of the post-intermission program, so that the Strauss "Death and Transfiguration" followed the Ravel "Rapsodie Espagnole," thus closing the program. This was probably a wise move, since all else must have paled in the wake of the sheer volume of sound evoked in this tremendous and melodramatic tone poem. Ravel's Iberian revels are not quiet music, but they are almost effete in comparison.

The late Maurice Ravel, who was one of France's most distinctive composers of modern times, has always suffered in popular esteem because of certain resemblances, more imagined than real, that his music bore to that of Claude Debussy, his fellow-countryman and contemporary. There has never lived a finer master of the art of orchestration than Ravel. There is such a variety of swishes and rattles and rumbles, not to mention towering crescendos and throttled caesuras in this Spanish Rhapsody, that the whole thing appears to have been conjured up from nether regions. The reading last night was a stunning exhibition of virtuosity which will not be soon forgotten.

Performance Is Powerful

That the performance of Strauss' "Death and Transfiguration" sounded indescribably powerful, cloaked at times in such sheer intensity and strength as has seldom been heard here, is amazing indeed, when one considers the nature of the music that preceded it. Aside from wonder at the monstrous fortissimos, the most conspicuous virtue was the utter meticulousness and clarity observed in even the most difficult passage work. One such soaring line in the strings was quite electrifying.

It is with genuine regret that Ann Arbor bids Mr. Munch and his men "au revoir" for another year. They are indeed a fixture in the Choral Union schedule.

GLOUCESTER, MASS.
TIMES
OCT 31 1951

Boston Symphony Orchestra in Video Next Friday Evening

On Friday, at 8 p.m., WBZ-TV will televise the Boston Symphony orchestra directed by its regular conductor, Charles Munch, from the Boston Opera House.

This will be the first time that the Boston Symphony orchestra, one of the leading orchestras of the world, has been televised from Boston.

The program will be produced by Ernest Walling from the National Broadcasting Company and will be directed by Tom Sawyer of WBZ-TV. This program will be fed to the NBC network through station WBZ-TV Boston.

Three cameras will be used to direct the program, one in the rear of the second balcony, one in a right hand stage box, and one on a dolly on the stage with the orchestra. Nine microphones will be placed in various parts of the Opera House. To facilitate the directions for switching cameras during the telecast, WBZ-TV director, Tom Sawyer is memorizing as much of the musical score as possible.

BUFFALO, N. Y.
NEWS
OCT 20 1951

Honegger Piece Is Well-Projected By Charles Munch

THANKS to Charles Munch and the Boston Symphony, Buffalo music-lovers had their first hearing of Arthur Honegger's Fifth Symphony Friday evening in Kleinhans Music Hall. Some who were there will doubtless cavil at the word "thanks," because they will remember that the temper of the applause at the end of the reading held the guarded warmth of the well-brought-up child who says politely, "it was a nice party."

As with any major work, it is difficult to take in all of such a score and evaluate it on one hearing. The three-movement symphony, completed last December for the Koussevitzky Music Foundation, is a powerful and original work. Rooted in the very individual personality of the composer, it is buttressed by a highly disciplined mind and given an enigmatic quality by Honegger's extraordinary imaginative use of tone color and sonorities.

* * *

THE RHYTHMS ARE vital and strong. There are dissonances—not arbitrarily abrasive, however—but they lend a certain grandeur. The entire work is pervaded by a mood of a solemn fate, which is made more evocative of being lightened with tender woodwind passages.

In contrast to the somewhat restrained response to the Honegger, which was beautifully projected, the splendid performance of Brahms' Fourth Symphony received a full measure of appreciation, even to some shouts of "bravo."

Mr. Munch, a conductor of distinguished style and musicianship, read the Brahms as a man might reread a well-loved, oft-perused tale. He lingered lovingly over the lyric portions, sharing his affection for their poetry. Sometimes, it must be admitted, he conned the faster-moving dramatic pages so exuberantly that for an instant the thread of the story blurred. But altogether it was a reading to remember for clarity, grace and strength.

The orchestra brought a matching elegance to the stately music of suite from Rameau'sk opera "Dardanus," as arranged by D'Indy. The concert was the first of the Zorah Berry Artist Series.—T. C. B.

PHILADELPHIA, PA.
INQUIRER
OCT 23 1951

Leonard Lyons

NEW YORK, Oct. 22.

AS WE said farewell to Errol Flynn, in the exclusive story of the face slapping by Duncan MacMartin at El Morocco, it was almost dawn and the sky was as crimson as the left side of Mr. Flynn's face. This is the aftermath: Flynn, who had vowed to find MacMartin and "discuss" the matter further, went to the hotel where the Canadian millionaire always stays. This was at 4:30 A. M. The night clerk assured him MacMartin wasn't there. Flynn insisted that he be taken up, or that MacMartin be brought down. A passing police car stopped, the officers invited Flynn to take a ride with them, and he was distracted from his purpose by being permitted to ride with the cops up and down the West Side highway till early morning.

ERROL FLYNN

M-G-M will star Leslie Caron in its movie version of "Miss Liberty." The purchase price will return a profit on their investments to the original backers of the Broadway musical . . . When the "Call Me Madam" cast did their special skits, at the party celebrating the first anniversary of the show, George S. Kaufman sighed: "I've reached the stage where I can't stand any entertainment you can't turn off by switching a button"

* * *

JUST before the Senate rushed through the confirmations of the nine delegates to the United Nations, Eleanor Roosevelt told Warren Austin she preferred to resign—rather than accept only an interim appointment. That's the reason for the speedy confirmation . . . The State Department plans to send the Boston Symphony and the City Center Ballet on a cultural tour of Europe . . . The Government's halt on color television forced a postponement of an RCA project which would have revolutionized show business: RCA owns the rights to telecast "Call Me Madam" and other shows in which it invested large sums. The plan was to color televise these shows over a closed circuit into a large number of theaters, and charge $1 admission.

Dr. A. Stone, who was nominated for the Nobel Prize for his books on birth control, leaves for India soon at the invitation of the Government . . . The Peace Congress to be held in Zagreb, Yugoslavia, Oct. 23—the three-day anti-Cominform session—will decide to have its next meeting in Paris, on Bastille Day . . . Josephine Baker will make her TV debut on the Kate Smith show . . . Incidentally, to the many letter writers about the Damon Runyon Fund and the Josephine Baker incident—I resigned from the Runyon Fund last month. And I wasn't there the night of the Baker incident. I was at Sardi's, supping with Dr. Ralph Bunche.

* * *

ELEANOR ROOSEVELT was scheduled to meet with six different types of organizations last week, each representing a different field and each presenting their problems to her. "I'm supposed to be a fountain of knowledge about all subjects," said Mrs. Roosevelt after one of these meetings. "I'm dreading the day—and it's inevitable that it will come, because I always try to be honest in my answers—when some group will come to me and I'll have to tell them, in complete frankness: 'I never heard of it . . . or of you.'"

One of the famous by-liners in Collier's current issue, containing a report on World War III, went far beyond the editors' expectations. He wrote a report on World Wars IV and V. A ghost writer saved the day, the article and his by-line . . . Lt. Christopher Columbus, of the Spanish navy, spent his last night in town at El Morocco. He had to return to Spain because he's just been given command of a new vessel. "It's a small one," he told me, "insignificant"—but larger than the one his famed ancestor used in crossing the ocean . . . The police department's "housecleaning" announced last week wasn't a real one, but only a re-shuffling.

* * *

GORE VIDAL, the young novelist, is writing a play for Luise Rainer. The double Academy Award winner, in explaining her long absence from the theater, said, "I'm a perfectionist. To me there's no such thing as a half good play" . . . Miss Rainer, incidentally, went to Boston last week for the U.N., to participate in the United Nations Day ceremonies. The guide, who drove her from the airport to the hotel, tried to point out the sights—but Miss Rainer knew them all, knew more, in fact, than he did. Some time ago her husband had been offered a post with a Boston book publisher. The star went to Boston with him, to study the city and see if she'd like living there—and now she knows as much about Boston as any Bostonian.

Under the O'Dwyer Administration, Jim Lyons, Borough President of the Bronx, was unable to have forget-me-nots designated as the official flower of the borough. Lyons now finally has managed it, and at the dedication of the LaGuardia plaque at LaGuardia Field last week, he wanted to present forget-me-nots to Mrs. LaGuardia. The flowers are out of season, but Lyons obtained them by arranging special planting and blooming at the Botanical Gardens.

WARREN, OHIO
TRIBUNE-CHRONICLE
25 1951

The Lyons Den

By Leonard Lyons

Just before the Senate rushed thru the confirmations of the nine delegates to the United Nations, Eleanor Roosevelt told Warren Austin she perferred to resign—rather than accept only an interim appointment. That's the reason for the speedy confirmation . . . The State Dept. plans to send the Boston Symphony and the City Center Ballet on a cultural tour of Europe . . .

TOLEDO, OHIO
TIMES
25 1951

The Lyons' Den

Boston Symphony May Be Sent On Cultural Tour Of Europe

By LEONARD LYONS

THE STATE DEPT. plans to send the Boston Symphony and the City Center Ballet on a cultural tour of Europe . . . The government's halt on color television forced a postponement of an RCA project which would have revolutionized show business: RCA owns the rights to telecast "Call Me Madam" and other shows in which it invested large sums. The plan was to color televise these shows over a closed circuit into a large number of theaters, and charge $1 admission.

Boston Symphony Acclaimed For Unusual Program Here

By FREDERICK J. KOUNTZ

The weather has changed since last Sunday. Last night was wet, dripping, substantially miserable. The rigors of the seasonal change were eased considerably, however, by the visit of the Boston Symphony to the Peristyle of the Museum of Art.

Charles Munch was the conductor and the audience that greeted him and his players was the largest that the Peristyle has housed in some long time. In the business of orchestral concerts, at least, it appears that quality does sell year in and year out.

Program Unusual

Mr. Munch's program for the night was highly unusual for this sector: the Suite from Rameau's Opera, "Dardanus," music which I have never heard in Toledo, Honegger's Symphony No. 5, which was completed only last year, and Tchaikowsky's Symphony No. 6, which is heard often here and elsewhere but not frequently with Rameau and Honegger.

Arthur Honegger is a Swiss, one of the group of conductors who were years ago known as "Les Six." Of the group Durey, Auric and Taillefaire are heard little today. The others, Poulenc, Milhaud, and Honegger, have proved more durable. Honegger was always one of the strongest of the lot, but there has been a feeling about his work, rather widely held, that his music was too angular and too thinly scored to wear well.

Piece Expertly Devised

On the basis of one hearing, I can detect no reason that the Symphony which was played last night should not last-exceedingly well. It is an expertly-devised piece. At bottom it is conventional enough. And, if over its foundation it seems to veer off into new and untried structural and tonal patterns, it is unerringly logical throughout. In a word, it fits.

It is big and sonorous, but it is not heavy. On the contrary, it is vigorous, elastic, rhythmically agile and harmonically rich. And the Boston Orchestra played it explicitly, elegantly and with a completely grand style, balance and tone.

If the rest of the concert seemed a strange outpouring from the Boston players, as we have come to know their work over so many years, it was not in any way a puzzling display. For this is the kind of virtuoso orchestra that can adapt itself to all manners of conducting. And certainly the conducting and the perceptions of Mr. Munch differ considerably from those which preceded them.

Fine Balance In Strings

So one had to get a acclimated to Rameau with an organ-like big, almost lush string tone. One missed, perhaps, the fine, French balance in the strings, the preciseness of tone and phrasing. But there was still a marvelous transparency between the choirs of the orchestra, an almost unmatched clarity in every voice at all volumes.

Mr. Munch's conception of Tchaikowsky was new to me. It was not the dolorous article which we observe too frequently or the cleanly-washed product which is much more satisfactory. It was an immense conception endowed with the manliness which is too often denied its composer. And that is good. But it needs larger acquaintance to enable one to hear it intimately.

The first movement was in performance a little ragged, the first such production I have heard from this orchestra in some 30 years.

Peristyle Packed As Munch, Boston Symphony Perform

Orchestra Shows Beauty Of Tone In Works By Tchaikowsky, Rameau And Honegger

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, last night in the Museum Peristyle.

The Program

Rameau ... ...Suite from the opera "Dardanus"
Honegger.....Symphony No. 5
Tchaikowsky ....Symphony No. 6 in B minor (Opus 74, "Pathetique")

By JULIAN SEAMAN
Blade Staff Writer

Soggy weather did not deter a large audience from crowding the Peristyle last night, almost to its last cranny, to hear Mr. Munch and his players, an infrequent privilege these days, for the great Boston Symphony Orchestra has not come to Toledo for quite a while.

The golden strings of the Boston ensemble were evident at the very start of things, in the little Rameau suite, music of deceptive simplicity yet fraught with heartening beauty and classic ease. Mr. Munch had thought to diminish his orchestra for this occasion, an effort to meet the classic mode, yet even with this reduction I could not help but wonder whether Rameau of the 18th Century would have approved this robust sonority. The playing, of course, was impeccable.

Bewildering Score

Mr. Munch had conducted the Honegger symphony last summer in Tanglewood, where Dr. Koussevitzky was to have presented the first performance in memory of his wife, to whom it is dedicated. I still think this a strange and bizarre score, derivative and allusive, yet its rebellious strength and obvious attempt to achieve a Slavic barbarity and splendor never quite break through a native elegance and precision. One is bewildered at the close, yet curious to hear it once more.

Mr. Munch gave the Tchaikowsky masterpiece a foursquare and rather open and literal reading. His unfortunate propensity for dashing toward an incoherent climax was annoyingly evident; also, an overemphasis upon clarity and counterpoint, so that often the under side of melodic texture was all that one could hear, and the tune itself was obscured by harmonic but irrelevant horns and winds. Nor did the "tired sigh" at the end, so hopeless and resigned, quite achieve its purpose of tearful tranquillity.

Subtle Resistance Noted

The orchestra, when left to its own unruffled devices, keeps its extraordinary beauty of tone and capacity for infinite shading and tint, and Mr. Munch, tense and overly dramatic, cannot quite ruin these innate qualities. It was apparent last night, at several points, that the players themselves felt called upon to resist subtly this drive toward racing tempi and exaggerated moods. Yet Mr. Munch can be delicate and sensitive and airy when he chooses, but so often he forgets when climax looms.

MUSIC

Praise be to Orpheus. The Choral Union Series, in the fourth and fifth concerts of the season, has at last come across with a group of musicians worthy of undivided attention, unqualified praise, and the $2.40 or more we pay to hear them.

In its twenty-seventh Ann Arbor appearance, the Boston Symphony, under Charles Munch, Sunday night presented a program displaying three different conceptions of essentially dramatic music, and as usual did well by them all.

Judging from one hearing, the Honegger Symphony No. 5 was deservedly the chief point of interest in the program, both from the standpoint of its newness and its worth. The chordal first movement provides a sturdy, well-unified beginning and lays the groundwork for the rhythmic development and intricate color effects which follow.

The finale is an extended effort to build up tension, and Honegger is evidently no amateur along this line. Repetition of a definite rhythmic pattern, running passages in the strings which almost but never quite reach their goal, the standard tremolo, and dissonant blasts from the brass section—all these work their magic before the movement is climaxed, and then closes on the significant drum tap.

From Honegger's Fifth Symphony, the program proceeded to Tchaikovsky's Sixth, which Munch did his best to keep from being overly "Pathetique." Restraint was the dominating characteristic of his interpretation of the first movement. The lyric theme, particularly, was held back in its first appearances in the muted strings, and not until the final section of the movement did it sing out in all its outworn glory. In the succeeding two movements, Munch showed Tchaikovsky to be as effective in creating impressions like the warm gracefulness of the second movement and the martial vigor of the third as he is in creating a passionately tragic mood.

Munch's interpretation of this symphony is not a unique one; Tchaikovsky's lack of subtlety gives no opportunity for such an accomplishment. His interpretation is rather faithful to the inherent characteristics of the music and ignorant of any surrounding traditions which can only obscure what quality the music has.

Last night's concert gave Munch a chance to display his vitality and his generally liberal conception of orchestral technique. The Rameau was serenely handled, but in his reading of Schumann's Fourth Symphony Munch probably deviated from the conventional more than in any other selection of the two concerts. The music, unfortunately, emerged somewhat strained from his lively treatment.

The Ravel "Rapsodie espagnole" and the Strauss tone poem were both impressive; the latter triumphant work was the most enjoyable part of the entire program.

Thanks to the Boston Symphony and to Charles Munch, the concert series, in two programs, reached a level it can only hope to equal in the remainder of the season.

—Virginia Voss

Howard Dayer
Interlochen
'51

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Back from their Western trip, Charles Munch and the Boston Symphony gave yesterday the first performance of the all-Beethoven program planned for the current pair of concerts, the season's third. Since Mr. Munch had already shown us his version of the Eighth Symphony, interest centred in the other items, the Third "Leonore" Overture and the Violin Concerto, with none other than Jascha Heifetz as soloist. Mr. Heifetz, it would seem, had already played the piece here in 1919, '31, '38 and '45, but this was the first time he had performed it at Symphony Hall in collaboration with Mr. Munch.

Yesterday one heard just about what one expected. Mr. Heifetz's playing was suave, polished, finished, technically and musically impeccable. It is possible to infuse more warmth, a more romantic and personal quality into the work, that by general consent, stands at the head of all concerted pieces for the violin. We learned that, particularly, when the Concerto was performed here by Ginette Neveu (with Koussevitzky conducting) a few months before that enormously talented French woman met her death in an airplane accident. We did not know at the time that we would not hear her play the Concerto again; and we are not likely to encounter from anyone else a reading so vital and electrifying. Mr. Heifetz's way with the piece was, by comparison, calm and detached. At least, the music had serenity, and Mr. Munch does not always achieve serenity, while the Larghetto, especially, was a tonal treat.

Mr. Munch gave an exciting account of the "Leonore, No. 3," in which he had not been heard here before. The introduction was unusually impressive and the close was stirring, as it always is, no matter who conducts. The chief theme of the Allegro, supposedly descriptive of the heroic character of Leonore, was announced quietly in sub-pianissimo and then repeated, after the intervening crescendo, in frenzied fortissimo, a degree of contrast that did not seem to make either musical or dramatic sense. One longs occasionally to hear the classics played "straight" rather than interpreted with a capital I.

Less violent than before, Mr. Munch's version of the Symphony emphasized the music's vigor and sometimes at a sacrifice of its potential charm. All too often the orchestral tone was rough. It is probably unkind to mention that there was horn trouble in the trio of the Menuetto, a treacherous spot. The audience received Symphony and Overture warmly and, as was to be expected, heaped plaudits upon Mr. Heifetz. The reader may be reminded once more that both the Friday and Saturday concerts are now broadcast on WGBH.

BOSTON, MASS.
RECORD

OCT 30 1951

Symphony TV Concert

By AL SALIE

A special half-hour concert featuring the famed Boston Symphony Orchestra under the direction of its regular conductor, Charles Munch, will be telecast over the National Broadcasting Co.'s entire television network Friday night (WBZ-TV 8 to 8:30 p. m.).

The special event, originating from the stage of the Boston Opera House, will be handled by WBZ-TV camera crews. It will be the first time that the orchestra has been televised from its home city.

The concert will be under the sponsorship of RCA Victor, and will serve as a "one shot" fill-in until Ezio Pinza takes over the Friday night period Nov. 16.

SYRACUSE, N. Y.
POST-STANDARD

OCT 26 1951

Stirring

To the Editor of The Post-Standard:

After reading your music critic of the Boston Symphony concert I was surprised that only a mention of the opening selection, the "Star Spangled Banner" was made.

I'd like to ask if anyone ever heard a more fitting opening, played with all the feeling that goes with the playing of this selection? This memorial building hears this selection played by "canned music" but Thursday night it was real, and right from the hearts of the great Boston Symphony Orchestra.

VICTOR W. RODGERS,
Baldwinsville.

BOSTON, MASS.
EVENING GLOBE

OCT 27 1951

Jascha Heifetz Soloist in Beethoven Program at Symphony Concerts

By CYRUS DURGIN

Jascha Heifetz as soloist in the Beethoven Violin Concerto at the Boston Symphony concerts this week. Conductor Charles Munch has given the entire program to Beethoven, beginning with the Eighth Symphony and including the "Leonore" Overture No. 3.

It is pleasant, indeed, to have Mr. Heifetz back on the stage of Symphony Hall flanked and backed by the Boston Symphony Orchestra. Not since April of 1949 have we heard him in this wise. What is more, he has a way of his own with the great classical concertos of Mozart, Beethoven and Brahms that makes his performance of them altogether pleasurable and impossible to forget.

This is not only a matter of his evidently flawless technic and the rich, bright, floating tone which he produces. It is as much, perhaps, more, the sense of musicianship, of style and understanding; the grasp-in-maturity of musical profundities that place his performance of such concertos among the superlative tonal experiences.

Chiseled Detail

So the entire Beethoven masterpiece went yesterday afternoon and so beyond all doubt will it go again tonight. To be fancy, you could say further that Heifetz' reading has the perfection of chiseled detail of a Michaelangelo sculpture, and its power as well. With good reason yesterday's audience hailed Mr. Heifetz with long continued applause and cheers.

The orchestra, which in Symphony and Overture had seemed a bit tired and edgy after its 10 days on tour, was transformed once the Concerto was launched. The tone was the ocean-deep, compact, luminous tone of this orchestra at its fabulous best. The response to Mr. Munch's superb interpretive authority was immediate and precise.

When the first bar of the Eighth Symphony seemed nearer two F's than one, when certain entrances were jittery, and all not exactly on the beat, when the speed of the "Leonore" Overture momentarily threatened to run away with all hands, those shortcomings almost certainly must be attributed to the fatigue of the annual mid-West tour.

Yet even with these flaws, both Symphony and Overture were done with spirit and a most satisfying polish of style. The Symphony went noticeably better in this respect than when Mr. Munch as guest conductor in 1948 had given its most recent hearing until yesterday. This time the work sounded lighter, more delicate and rhythmically flexible. It was all right, too, that the Symphony, though composed later, came before the Overture, which is bigger and more [illegible]

BOSTON, MASS.
HERALD

OCT 27 1951

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conductor, gave the third program of the 71st season in Symphony Hall yesterday afternoon. Heifetz, violinist, was the soloist. The all-Beethoven program offered the Eighth Symphony, the Third "Leonore" Overture and the D major Violin Concerto.

By RUDOLPH ELIE

It is to be doubted if there is anything in the orchestral concert of today that is more completely first class than hearing such an incomparable trio as Charles Munch, the Boston Symphony orchestra and Heifetz doing the giant of all violin concertos. To call it a sort of rite, indeed, would not be far from the fact.

Listening the Heifetz is practically a rite at any time. He is, after all, the ultimate violinist of the day; who can challennge his position? Several of his contemporaries may equal him in technical bravura though hardly inn effortlessness. Some may attainn his incredible control of the bow, his exactitude of intonation on the widest skips on the fingerboard, his tonal opulence on the low strings, his utter command of every violinistic effect. Yet Heifetz remains, both among musicians and concert audiences, and rightly so, the ultimate inn the style of the day: the violinist without the slighest mannerism of the hot-house virtuoso of a former day.

His approach is inward; he lets the music itself make its own contact, its own communication. His role is merely that of the recreator; his technical achievements are at the disposal of the masters, and he interprets their express wishes without trying to convey the impression (so often conveyed by virtuoso players) that he created the whole thing himself out of hand.

This was the case yesterday. It was Beethoven speaking, not Heifetz. It was Beethoven, in one of the happiest and most fertile years of his life in a work entirely untroubled by the storm and stress of his later years. At once introspective, reflective, emotionally low-keyed, it is wholly without the virtuoso tension. It displays the characteristic give and take the form conventionally requires, and it certainly offers the soloist opportunity to demonstrate his prowess.

Utmost in Honesty

But the D major Concerto is first of all a completely musica expression demanding the utmos in honesty of approach; it cannot be fiddled with, and it certainly wasn't yesterday. Colaborating with the violinist in making this performance so authoriative was Charles Munch, who is clearly one of the very fineset accompanying conductors we have. Unlike Koussevitzky, whose struggles with soloists were legendary, Mr. Munch never allows his personality to interfere. The composer and soloist are supreme; his role is that of the technical supervisor taking his cue from the soloist's approach. Heifetz chose introspection, repose, serenity of spirit, and so it was in the orchestra.

It is perhaps a little unfair to single out Heifetz for what is to follow for nearly all violinists do the same thing, but I do wish we wouldn't tune his instrument during the orchestral sections. Once tuned properly the violin will remain in tune long enough to get through any concerto movement. Even if it does slip, the slip is generally so infinitesimal that any competent violinist can compensate for it on the finger board. Maybe I'm overly sensitive in this regard, but it always shakes my confidence in a violinist when he tunes his instrument during the orchestral expositions as if to point out that nothing much counts when he isn't playing. Beyond this peevish observation, I have nothing but the best to say of the performance. It was truly the last word.

Slightly Grainy

The performance of the Eighth Symphony, however, was not. It just didn't go with the technical quality it might have, nor was it always persuasive. The strings seemed slightly grainy to me, and the overall sound wasn't as resplendent as usual. The spirit of the thing was apt enough, and it all got better as it went along, but it was not a memorable performance. The Third "Leonore," however, was. Indeed, it was an electrifying experience, a tribute both to the extraordinary bravura the orchestra can achieve when in top form and to the conductor's vast capacity for seeking out and conveying every nuance of texture and every shading of dynamic level.

Harking back a moment to Heifetz, it may be remarked that the violinist was wearing, for the first time in my experience, a fleeting smile when he responded to the applause. I thought it looked very well o nhim, too, and when he gets it broken in it should prove to be most becoming. The program next week offers the American premiere of Lukas Foss' Piano Concerto, with works of Weber and Debussy to round it out.

BOSTON, MASS.
POST

OCT 28 1951

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

At the moment this department doesn't know whether to laugh or to cry. It scans the survey of the 1950-1951 American orchestral season presented in the current issue of Musical America and discovers that 15 per cent of the total performances given by the 25 "leading" orchestras were of native works, and assured that this is "an encouragingly large proportion." Then it turns to a communication received from the National Music Council, which also conducts an annual survey, and is told that, as regards the programs of the 25 "major" American orchestras in the same season, there are grounds for "genuine alarm as to the future of creative music in our country."

"The number of compositions by native-born musicians on these programs," the bulletin continues, "has been steadily declining during the past three seasons. During 1950-1951 the major orchestras performed the smallest number of American works since the 1941-1942 season. The percentage of American compositions played, 7.3 per cent, was the lowest ever recorded in these surveys, except for the 1940-1941 season."

To combat this deplorable trend "the music editors of the daily press, the entire music press, the directors of music schools and the leaders in other musical fields are asked to use their good offices to the end that nation-wide publicity be given this matter, and effort aroused to stimulate more frequent performances of the fine orchestral works of our native composers. A sizable increase in the American compositions performed would still leave ample room for contemporary and other foreign composers."

* * *

Well, what's the answer? Or, whom are we to believe? For one thing, the "leading" orchestras of Musical America's survey and the "major" ones investigated by the council are not in every case the same. "The magazine's list includes the orchestras of Erie, Duluth, Louisville and the NBC, all omitted from the other tabulation. The latter, on the other hand, takes cognizance of the orchestras of Buffalo, Kansas City, Portland Ore., and Seattle, that Musical America ignores. Moreover, Louisville, with 25 per cent and Erie with 20 per cent, boosted Musical America's score considerably, while Portland stood at the foot of the other list with 2.1 per cent. Both Seattle and Kansas City made a poor showing. But so did the NBC Symphony, which Musical America included. Toscanini's interest in American music has always been lukewarm, and the other conductors on that radio program remain timid in this respect, perhaps for a very good reason.

* * *

And there is still another angle to the situation. Musical America "American" composers include son of foreign birth, such as Menott and Boris Koutzen, while the Musi Council is talking only of the native-born composer. This is a difficult line to draw. In one sense Bloch, Stravinsky, Hindemith and Schoenberg count as Americans; and had Musical America added them, its total would have soared.

The issue of to what extent birth and residence count, respectively, toward determining a composer's nationality will never be settled to the satisfaction of all. If the foreign-born composer is to be included in statistics of this sort, the line should be drawn between those who made their reputation abroad and those who, like Menotti, made it first in this country. That would also take in Lukas Foss, born in Berlin, who participates in the first performance of his Piano Concerto at the Symphony Concerts of this week.

* * *

On the whole, Boston's showing was not too impressive in either case. Musical America credited our orchestra with 5 per cent and the Council with only 4 per cent. It was tied here with Minneapolis; and the two were four places from the bottom. The Council had als another list which embraced Amer can-born and naturalized compo ers, living in the U. S., and he Boston, relatively, was an ev worse case. Our orchestra and th of Seattle were credited with 10 per cent, which put them one place from the bottom (San Antonio, the cellar champ, could show only 5.9 per cent). Cincinnati won the pennant with 5.3 per cent, while in the native-born list, Washington's National was on top with 17.4 per cent. There is no getting round the fact that Charles Munch has not displayed the interest in American music, or in contemporary music generally, that Koussevitzky did. And the audiences, I suspect, are not unpleased. If American music

Performs Concerto on Beethoven Program

Herald Oct. 27

By Harold Rogers

The Beethoven program yesterday afternoon in Symphony Hall reaffirmed the appropriateness of the choice of the master's name for the golden scroll centered on the proscenium arch.

The concert reached its climax with Jascha Heifetz' superb performance of the Violin Concerto. It was not only a triumph for Mr. Heifetz; it was also a triumph for Charles Munch and the Boston Symphony Orchestra. Such an integrated and sensitive accompaniment is a rarity. The soloist and conductor were at one in their classical approach and purity of style.

Mr. Heifetz' flawless artistry reached an exciting pitch in the cadenza of the first movement (Allegro ma non troppo). The difficulties of the manifold stoppings were traversed with accuracy, fluidity, and brilliance.

In the quasi-improvisation of the serene Larghetto the soloist played with a moving lyricism. He elevated Beethoven's simple melodies to their native, exalted realm. The final rollicking Rondo, in the hands of an amateur, can be utterly trite, but it would be quite impossible for Heifetz to produce a trite note. Afterward many of the listeners stood while tendering a prolonged ovation.

Mr. Munch opened the program with a delicate and altogether charming reading of the jovial Eighth Symphony. Since we have come to expect him to take all fast tempos even faster, we are not often disappointed. Fast tempos are generally exciting and are disappointing only when the musicians lose their relaxation and the music loses clarity.

Such tensions, however, were slight in yesterday's performance and occurred only once or twice in the finale, the Allegro vivace. The Allegretto scherzando — the shortest symphonic movement Beethoven ever wrote—was delightful.

Sandwiched between the symphony and the concerto was the Overture to "Leonore" No. 3—one of four overtures Beethoven composed during the tortuous evolution of his only opera, "Fidelio." Here Mr. Munch again demonstrated his ability to achieve astonishing effects by taking the main theme triple-piano (so softly that it can hardly be heard) and then employing a snowballing crescendo that reaches the second statement of the theme at a triple-forte. It's an impressive device—one of Mr. Munch's best.

The off-stage trumpet call (which in the opera announces that Florestan will be saved from execution) was dramatically in the distance. When the call is heard the second time, it is closer —an effect achieved merely by opening the door at the side of the stage. The trumpet then recedes in the distance—an amazing diminuendo—when the door is slowly closed.

PROVIDENCE, R. I.
BULLETIN

OCT 30 1951

Boston Symphony

The Boston Symphony Orchestra returns to Providence tonight in the Veterans Memorial Auditorium for the first concert of the 1951-'52 season and an association that was begun many, many years ago between community and orchestra is happily renewed.

Since the Boston Symphony was last here, its beloved former conductor, Serge Koussevitzky, has died, not in retirement but in the full round of his work and with many engagements in plan. Tonight's concert will be in memory of the slight little man who, over a quarter of a century, made a firm place for himself in the hearts of the Providence audience.

As a memoriam, Charles Munch, his successor, will lead the orchestra in Richard Strauss' tone poem, "Death and Transfiguration," which expresses in lovely music man's unquenching hope for radiant immortality.

Providence has come to know and to appreciate the many fine qualities of musical scholarship, leadership and questing beauty in Mr. Munch's baton. Once again we greet our old friends in the orchestra and welcome the appearance in Providence of Mr. Munch with the hope of another splendid season.

PROVIDENCE, R. I.
BULLETIN
OCT 31 1951

Reviews of Music

Munch Conducts Boston Symphony To Open Season

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch conductor, played the first concert of the season last evening at Veterans Memorial Auditorium and a capacity audience gave conductor and orchestra an ovation. The program included two numbers which were played at the opening concert in Boston in tribute to the late Serge Koussevitzky. The music, powerful and stirring in itself, was presented with a special quality of devotion and insight which made the occasion not only a moving experience for the recollections it awakened but also for the promise of great things in store for us from this superbly trained orchestra.

The concert opened with Beethoven's Overture to "Egmont," Op. 84. It was apparent at once that the box stage (now usable because of the additional equipment backstage at the auditorium) added considerably to the liveliness of the reed and brass tones. The dramatic sweep of the Beethoven music was arresting. Charles Munch's manner of contrasting his tonal values is one of the most interesting qualities of his conducting. This, together with the perfect timing of his effects, makes his work exciting.

The Strauss tone poem, "Death and Transfiguration," Op. 24, is an amazing work. The German title, "Tod und Verklarung," fits it better than the English translation. The very shape and sound of the words is a key to the structure of the piece. "Tod," abrupt and final, is linked to the longer, brighter word, "Verklarung" and the insistence of the rising, triumphant phrase repeated in every section of the orchestra was firmly fixed in one's memory. The orchestra gave every ounce of expressive interpretation possible to the beautiful music.

The strings sang as with one voice and the brass and reed sections reached the ultimate in delicate pianissimo tone, as well as in rich full forte tone. The ensemble breathed in unison and the listeners were completely aware that a virtuoso performance had been heard.

Tchaikovsky's Symphony No. 6, in B minor, "Pathetique," Op. 74, completed the program and in this work we heard all the emotionally stirring phrases of the timeless melodies which the great Russian composer left us. The wistful serenity of the themes of the first movement, the grace of the Allegro con grazia and the rhythmic verve of the Allegro molto vivace brought an interruption of applause. It was as if the audience could not contain its enthusiasm. Dr. Munch quickly brought the mood back to retrospective solemnity with the benison of the Adagio lamentoso. The music had, for the short space of time, made the world seem a good place, with a degree of understanding and unison.

Renaissance Lodge Of Sons of Italy Gives Annual Concert

By WILLIAM DINNEEN

The Renaissance Lodge of the Order of Sons of Italy in America presented its third annual concert last evening at the Gilbert Stuart Junior High School Auditorium in Providence. The artists were Anne M. Tremontozzi, soprano; Joseph Conte, violinist; Clifford E. Provencal, tenor; Lucia Lancellotti Caito and Elena de Giorgio, duo-pianists. Ingeborg H. Ziegler was accompanist for Miss Tremontozzi and Salvatore Fransosi was accompanist for Mr. Conte and Mr. Provencal.

The program:

I. Danza, Danza Fanciula ..... Durante
Alma Mia ..... Handel
Dove Sono (Le Nozze di Figaro), Mozart
ANNE M. TREMONTOZZI, Soprano
INGEBORG H. ZIEGLER, Accompanist

II. Concerto No. 5, A-Major
(1st mov.) ..... Mozart
Lotus Land ..... Scott
Scherzo-Tarantelle ..... Wieniawski
JOSEPH CONTE, Violinist
SALVATORE FRANSOSI, Accompanist

III. Prelude ..... Franck
Sicilienne ..... Bach
Five Waltzes, op. 39 ..... Brahms
LUCIA LANCELLOTTI CAITO and ELENA de GIORGIO, Duo-Pianists

INTERMISSION

IV. Arioso (I Pagliacci) ..... Leoncavallo
Serenade ..... Toselli
Ah, Sweet Mystery of Life .... Herbert
CLIFFORD E. PROVENCAL, Tenor
SALVATORE FRANSOSI, Accompanist

V. El Vito ..... Infante
Valze ..... Arensky
Marche ..... Prokofieff
ELENA de GIORGIO and LUCIA LANCELLOTTI CAITO, Duo-Pianists

The second group of songs which was programmed by Anne Tremontozzi was omitted because of a throat condition, but there was no suggestion of strain in the opening group, which was marked by richness of tone, a lovely sotto voce where needed, and great poise. Miss Tremontozzi's voice suited the mood and character of the Mozart aria so very well that there should normally have been encores. Ingeborg Ziegler gave excellent support at the piano.

Mr. Conte had a few problems with his group. The Concerto was a little out of balance which could have been solved by putting the piano on the half stick, and the piece which followed was unhappily made up of sections which tempted the audience to applaud twice before the piece was over. The final piece was a tour de force for the violin, and both Mr. Conte and Mr. Fransosi finally came into their own.

In the tenor group, Mr. Provencal displayed a fine natural voice and skill in putting ideas over. His two encores were both old favorites.

Lucia Lancellotti Caito and Elena de Giorgio were well matched at the two pianos. They had a tendency to be conservative about tempo, which is perhaps another way of saying that many similar teams play too fast.

Carolyn Penta and Carmela Bruno were co-chairmen in charge of arranging the program for the Renaissance Lodge.

E BOSTON HERALD,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting in the illness of Charles Munch, gave the fourth program of the 71st season in Symphony Hall yesterday afternoon. Lukas Foss, composer and pianist, was the soloist. The program: Overture to "Der Freischuetz," Weber; Piano Concerto No. 2, Foss; Symphony No. 4 in E Minor, Op. 98, Brahms.

By RUDOLPH ELIE

In his Second Piano Concerto, given its American premiere yesterday afternoon, Lukas Foss demonstrates himself to be an arrived composer of the first order. He also demonstrates again what we've known a long time: that he has few equals as a pianist as well.

This concerto is a very imposing work both in content and architectural dimension. It lasts at least 40 minutes, which is unusual in this era of concise musical expression, but its content requires this; there is no attenuation for mere sake of conceit. Its language is highly contemporary, employing polytonality and very complicated rhythmic variation, but it is not aggressively modern and largely avoids the linear dissonant counterpoint that is, because you make up the rules as you go along, the current rage of the younger composers. It is very original, too, despite the occasional echoes of the familiar past.

The composer, who has just returned from a year's study and work in Rome, points out in his program notes that his concerto is close to the 19th century concept, and this is true. In fact, the spirit of the work is almost that of Brahms' D minor Concerto, also composed by a young man (Brahms was 25, Foss is 29), and also very large in conception. Like Brahms, Foss begins with a powerful and a noble utterance, continues in the slow movement with a lyrical meditation, and finishes with rollicking bravura. Obviously, the sound, like the world itself, has changed in 93 years, but the spirit of the thing hasn't. And it is not too absurd to suggest that this concerto will speak as clearly to audiences 93 years removed from us as the Brahms does here and now. If anybody, that is, but the composer will play it for the next decade or two to establish it.

Five Motives

The first movement now seems far and away the best. It employs no less than five important motives, the first appearing as a striking trumpet call. This is powerfully imitated on the piano at its first entrance and leads to a strong motoric impulse out of which there appear, as the work progresses, the other four motives, of which two are vigorously rhythmic, two more lyrical in mood. One of these lyrical themes, first coming as an interlude for piano alone, suggests a nursery song and it is delightful. But the general character of this movement is urgent and it is clearly both a masterpiece of the organization of material, and a masterly essay in writing for keyboard and orchestra.

The second movement is less successful, not because Mr. Foss' inspiration wanes but because, like most contemporaries, he seems reluctant to be caught with a long-breathed melody. The melodic materials are beautiful in a fragmentary way, but they never last long enough to establish themselves. He sets up a perfect mood, as at the appearance of the plucked accompanimental figures in the cellos, and nothing happens. In view of the fact that the AABA melodic conception has been around for 15 or 20 centuries, there seems little reason to be embarrassed by it, but regrettably enough, all the young composers—and even their middle-aged contemporaries—are.

The rondo-like finale, displaying assimilated jazz elements, is a lightning-swift toccata, formidable in its difficulty and of rather incredible bravura. It is marred, for me, at least, by its excessive vehemence; it sruck me as being a little too obviously designed for display. However, like the entire work, it is a piece engendered by creative inspiration and not under any circumstances by the smell of the lamp. Mr. Foss' playing was brilliant throughout, and he was given splendid accompaniment by the orchestra under Mr. Burgin, who had the difficult duty of stepping in at the last moment due to Mr. Munch's illness.

The rest of the concert, that is the Overture to "Der Freischuetz" and Brahms' Fourth Symphony, neither of which seems in need for further support in this department, were competently played as always. The program next week offers Gregor Piatigorsky in Haydn's Cello Concerto and Strauss' "Don Quixote," Franck's Symphonic Piece from "Redemption" opening the concert.

HEMPSTEAD, L. I., N. Y.
NASSAU REVIEW-STAR
NOV 3 - 1951

Boston Pops A Big Success In Sub Show

B yJOHN LESTER

The world - famous Boston Pops Orchestra subbed for the equally famous Boston symrhony last night, NBC-TV, 8 to 8:30, when symphony conductor Charles Munch was suddenly taken ill.

The Pops group, under the direction of Arthur Fiedler, thereby made an unexpected world premiere on television and it was an event that cried out for repetition.

This was real television with four (my count) cameras covering the 60 - odd piece orchestra from every possible angle and with an intelligence born of a sound knowledge of music, the orchestra and Maestro Fiedler. All those who TV. This program will be fed to the NBC network through station WBZ-TV Boston.

Three cameras will be used to direct the program, one in the rear of the second balcony, one in a right hand stage box, and one on a dolly on the stage with the orchestra. Nine microphones will be placed in various parts of the Opera House. To facilitate the directions for switching cameras during the telecast, WBZ-TV director Tom Sawyer is memorizing as much of the musical score as possible.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The sudden illness of Charles Munch put associate conductor Richard Burgin in charge of the current pair of Symphony Concerts and also occasioned an unavoidable change in the program. However, interest had centred in the American premiere of Lukas Foss' Second Piano Concerto, which the composer flew from Rome to play; and that much of the original list remained, together with the opening number, Weber's Overture to "Der Freischuetz." It was after intermission that things were different yesterday afternoon and will be this evening. Having had insufficient time both to learn and rehearse the Foss Concerto and prepare Debussy's early "Printemps," in which Mr. Foss and Bernard Zighera were to play the two piano parts, and that composer's "Iberia," Mr. Burgin put in their place the Fourth Symphony of Brahms.

The first two movements of the new Concerto, which had its first hearing in Venice last month, and is dedicated to the memory of Serge Koussevitzky, appear to be more successful than the third. Had Mr. Foss sustained himself at that level and provided a finale that was consistently, rather than occasionally, exciting and compelling, he might have turned that much-to-be-desired trick of writing a concerto to which the virtuosi would be attracted. Some of the old favorites are being worn pretty thin, but no new piece in the form seems capable of taking their place in the affection of the public.

Mr. Foss is still young enough to be influenced by his elders. There is a good deal of Stravinsky, rhythmically and otherwise, in the first movement and some in the last, which may on the whole be the most original movement of the three, even if it is not as well integrated. The second movement starts off in a manner faintly suggestive of Debussy. Cool woodwinds give the music the character of an eclogue, and contrast is furnished by an inviting section that might bear the indication "Tempo di fox trot." There are jazzy touches in the finale, too. In fact, in the piece as a whole, the rhythmic interest exceeds the melodic. Mr. Foss works with snippets of melody, some of them quite arresting, rather than will long-breathed tunes. The orchestration throughout is highly ingenious, with many striking tonal effects.

The Concerto is extremely difficult to play and the composer handled it with true virtuosity. You even suspected that his performance had a lot to do with putting the piece across. In the hands of a more phlegmatic pianist it might prove less engrossing. Admirable was the support furnished by Mr. Burgin and the orchestra and the part that the orchestera plays is an important one.

Save for the fact that the horns behaved badly in their opening quartet, Weber's Overture received an effective performance and the Brahms Symphony was given a sound reading though one was reminded at times of a statement made long ago that Brahms' orchestration is often muddy and hoarse. Only a conductor preoccupied with enphony can dispel that impression.

there is no cause for alarm, nor will there be.

Nov 3

BOSTON, MASS.
MORNING GLOBE
NOV 6 - 1951

MUSIC

All-Vivaldi Program Played at Cambridge Collegium Musicum

By JOHN WM. RILEY

An all-Vivaldi program, played by the Cambridge Collegium Musicum in Sanders Theatre last night, proved one of the most entrancing concerts this enterprising group has given. There was a capacity audience a fact which spoke well both for the reputation of the players and the egood taste of the listeners.

For a good many years Antonio Vivaldi has been noted chiefly as an "influence" on the main stream of music, rather than a major figure. Many works of Bach, for instance, which have attained a fire place in the repertory, were arrangements for new instruments or combinations of original works of Vivaldi. Latter day scholarship has unearthed the origins of the Bach works. And the recent publication of the complete work of Vivaldi has presented them as the composer conveived them.

Thus, the opening number of last night's program, the Concerto Grosso in D Minor, once known as an organ concerto by the eldest of Bach's sons, was discovered to be an arrangement by J. S. Bach of the Vivaldi Concerto. So, the Concerto for Violins which closed the program, was arranged by Bach for four harpsichords.

The program also included a Sonata in F for Cello and Continuo in which Samuel Mayes played the solo part with marvelous tonal lustre and technical precision, a Concerto in B-Flat for Violin, Cello, Strings and Continuo, and the "Bullfinch" Concerto for Flute in which Philip Kaplan earned prolonged and warm applause.

The Cambridge Collegium Musicum—Erwin Bodky, Wolfe Wolfinsohn and Mr. Mayes—was assisted by members of the Boston Symphony: Mr. Kaplan, Gaston Elcus, Paul Federovsky, Harry Kobialka, Eugene Lehner and Josepf Zimbler. Their playing, individually and collectively, was neat, bright and nicely balanced. The next program in this series will be given Monday evening, Nov. 19.

Week-End Symphony Concerts Feature Composer as Soloist

By Harold Rogers

Playing with brilliance, Lukas Foss was heard yesterday afternoon in the American première of his Piano Concerto No. 2, a work of major dimensions and, considered in the light of his own musical development, of major importance.

The young composer, erstwhile official pianist of the Boston Symphony Orchestra, wrote the concerto during the past year while abroad on a Prix de Rome. He was at the keyboard for its initial performance with the Orchestre Fenice at the final concert of the Venice Festival on Oct. 7. Last week he flew here for the current Symphony Hall hearings.

Foss's three-movement concerto utilizes classical economy, romantic structure, and a contemporary idiom that now bears his own distinctive trademark. This idiom distantly recalls Paul Hindemith, with whom Foss studied; but one is more aware of certain Stravinskian overtones—the interweaving of melodic lines, some elliptical phrases, and impulsive rhythms.

* * *

By and large, however, the style is Foss. References to other composers aid the reader, but they tend to pigeon hole a composer, and Lukas Foss is far too talented and original to be pigeon holed.

The opening Allegro sostenuto is introduced by several dramatic trumpet calls, after which a mood of foreboding is set up, mainly through staccato excitement and an underlying rhythmic urgency. Through the technique of tension and release the composer piles up a series of climaxes—a form that tends to be disparate but which holds the listener's attention.

Several lyrical statements from the piano, played with simple eloquence, were far too few. Though the cadenza was a technical tour de force, one was more impressed by the great surcharged chords than by a display of pianism.

* * *

The second movement—Adagietto—comes in serene contrast. The singing nocturne-like theme is accompanied by something like a casual promenade. The pianist made the most of these poetic moments—moments that were lost in the middle section when an accelerated tension evolved, but were regained during the recapitulation.

The final Allegro vivace has the character of a scherzo. A dazzling toccata weaves its rippling way through the colorful fabric and at times fans out into something that might be related to jazz. Mr. Foss uses the percussion sparingly but effectively. The piano soon becomes what the composer refers to as a "galloping horse." After a titanic cadenza the concerto comes to a brassy conclusion. Mr. Foss as a composer demonstrates an inventive mind, artistic restraint, and the ability to steer clear of the banal.

Richard Burgin, associate conductor, officiated yesterday in the absence of Charles Munch, who was indisposed. He opened the concert with a stirring performance of Weber's Overture to "Der Freischütz" and brought it to a close with a fine Teutonic reading of the Brahms Fourth Symphony. The latter replaced the Debussy "Printemps" and "Ibéria" origin-

STATEN ISLAND, N. Y.
ADVANCE
NOV 3 - 1951

Radio and Television

Boston Pops Makes Hit As Symphony Substitute

By JOHN LESTER

The world-famous Boston Pops Orchestra subbed for the equally famous Boston Symphony last night, NBC-TV, 8 to 8:30, when Symphony Conductor Charles Munch was suddenly taken ill.

The Pops group, under the direction of Arthur Fiedler, thereby made an unexpected world premiere on television and it was an event that cried out for repetition.

This was real television with four (My Count) cameras covering the 60-odd piece orchestra from every possible angle and with an intelligence born of a sound knowledge of music, the orchestra and Fiedler. All those who have declared in the past that photographing an orchestra in concert in this way is "static" television and, therefore, to be avoided should give up once and for all.

This was an excellent half-hour of TV, excellent in every way.

• • •

FIEDLER opened the premiere program with "The Princess Elizabeth March," in honor of Princess Elizabeth, of England, currently visiting in this country. "Espana" followed and then an "encore" number for which the Pops is noted, "The Syncopated Clock".

After commentary by Ben Grauer and a brief Community Chest Appeal, the program concluded with the heavier selections, a medley of Richard Strauss waltzes and Wagner's "Ride of the Valkeries".

Bravo, Boston Pops.
Bravo, Arthur Fiedler.
Bravo, NBC-TV.

And tonight Toscanini with more of the same.

• • •

IT WAS quite a week for the more classical things on television. In addition to last night's presentation of the Boston Pops Orchestra, NBC-TV also presented Offenbach's "RSVP" Thursday from 11 P.M. to midnight. This was the second in the current series of operas in English under the combined production-direction of Samuel Chotzinoff and Peter Herman Adler.

I can't say I liked it as well as the first opera of this series, "Pagliacci", although beyond that I won't go since the great Toscanini has already chuckled his over-all approval of "RSVP", and I don't intend to lock horns with him.

Originally titled "Mr. Cauliflower", "RSVP" is one of the 90 musical theatre works with which Offenbach diverted Parisian audiences late in the last century. Neither its libretto nor its score are momentous in any respect, nor was either so intended. Actually, "RSVP" is a satire or burlesque on the typical Italian opera of the period, in which the reluctant father of the desirable soprano is the "heavy," and the penniless musician is the tenor and constant object of his wrath.

As a light musical and comic divertissment, then, it was well done in every way (Kirk Browning is an excellent TV director), although nobody, not even Toscanini, can tell me the opening wasn't much too talky.

Larry Weber, as Stuart Offenbach, the son of the composer, was supposed to establish the light mood of the peice but I think a much better purpose would have been instructed to briefly relate pertinent facts about Offenbach and "RSVP", which, for example, got its first public showing in this country Thursday night.

The cast included Virginia Haskins, soprano; Paul Franke, tenor; George Irving, baritone, and Paul Ukena, among others, all, as Toscanini has already attested, good voices.

JAMAICA, N. Y.
LONG ISLAND PRESS
NOV 3 - 1951

Radio and Television

Fiedler's 'Pops' Pinch-Hits; Rates Bravos

By JOHN LESTER

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After commentary by Ben Grauer and a brief Red Feather appeal, the program concluded with the heavier selections, a medley of Richard Strauss waltzes and Wagner's "Ride of the Valkeries."

Bravo, Boston Pops.
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As a light musical and comic divertissment, however, it was well done in every way.

TODAY'S TIPS

Eastern televiewers can see the Illinois-Michigan game via NBC-TV today at 2:15.

Toscanini's opening concert of the season will be on NBC-TV at 6:30 P. M.

Jimmy Durante tops the "All-Star Revue" tonight at 8, NBC-TV. Margaret Truman is his guest.

Try a new show tonight, "The Whistling Wizard," with the Baird Puppets, CBS-TV, 11 to 11:30 P.M.

BOSTON, MASS.
HERALD
NOV 4 - 1951

Symphony to Have 5 Open Rehearsals

The Boston Symphony Orchestra will again open five of its rehearsals to the public in the course of the season for the benefit of the many students in the schools and colleges of greater Boston who are unable to hear the orchestra in a sold-out season. They will be the final rehearsal in each of five weeks on November 29, December 13, January 9, February 28 and March 27 (Thursdays, except Wednesday, January 9), beginning at 7:30. Charles Munch will conduct each except the first at which Pierre Monteux will be the guest. The soloist of the week will be heard in some cases, and February 28 devoted to Berlioz' "Damnation of Faust" with chorus and orchestra. These are actual rehearsals in which the conductor stops the orchestra to give directions and repeat passages.

BOSTON, MASS.
MORNING GLOBE
NOV 3 - 1951

MUSIC

Munch Ill, Burgin Leads American Premiere of Foss' Piano Concerto

By CYRUS DURGIN

Charles Munch came down with a touch of grippe, so Richard Burgin had to take over the conducting of the Boston Symphony Orchestra concerts of yesterday afternoon and tonight. This meant he had to absorb in a hurry the whole Lukas Foss' Second Piano Concerto, due for its American premiere with the composer as soloist.

Nor, according to memory, had Mr. Burgin conducted Debussy here before, so it was reasonable to change the program, replacing "Printemps" and "Iberia" with Brahms' Fourth Symphony, a familiar repertoire piece. Weber's Overture to "Der Freischutz" remains as scheduled.

In addition to his solid competence as conductor, Mr. Burgin has that special and valuable gift of being able to step in on an emergency and carry off a concert with great elan and success. I have known him to do it time and again. Yesterday was one of them. The novelty seemed to go very well, and Weber and Brahms were thoroughly satisfying, both as orchestral execution and interpretation.

Written in Italy

Lukas Foss' Second Piano Concerto, written in Italy this past year while he was working on a Prix de Rome, is essentially the best concert-symphonic piece he has yet done. It shows increased salience, clarity and organization of ideas, a settling down of his personal style, a brilliant advance in orchestration and combining piano with orchestra.

Where the Concerto needs revision is in its length, which is about one-third too much. Like many another composer, Mr. Foss was tempted by the persuasive devil of over-development and over-elaboration. That is no cause for alarm, but it does distort the musical architecture and asks too much of an audience's patience. It has the further effect of slowing down the progress of the music, interrupting its prevailing motion, and making you think that the work, for the moment, is up a blind alley.

Shorter the Better

This is a prevailingly light concerto, most attractive rhythmically, harmonically and pianistically, and full of melody. It has, too, an occasional touch of easy-going popular mood. But the whole point of this manner is fine adjustment of length to ideas. In general, the shorter the better.

I think it happens with every composer that he just has to write at least one piece, no matter how it turns out. While the work by itself may not win him immortal glory, the fact of its creation has advanced him, technically and expressively, on his creative road. With Lukas Foss, I suspect that this Second Piano Concerto is just such a crucial score. It may not be a masterpiece, but I am certain it has done something for his creative process. He played the solo part nimbly all the way, and with spectacular effect in certain pages. He richly deserved the cordial reception which resulted.

BOSTON, MASS.
MORNING GLOBE
NOV 4 - 1951

Boston Symphony Rehearsals Again Open to Students

The Boston Symphony Orchestra will again open five of its rehearsals to the public in the course of the season for the benefit of the many students in the schools and colleges of Greater Boston who are unable to hear the orchestra in a sold-out season.

They will be the final rehearsal in each of five weeks on Nov. 29, Dec. 13, Jan. 9, Feb. 28 and March 27 (Thursdays, except Wednesday, Jan. 9), beginning at 7:30. Charles Munch will conduct all but the first at which Pierre Monteux will be the guest. The soloist of the week will be heard in some cases. The rehearsal of Feb. 28 will be devoted to Berlioz' "Damnation of Faust" with chorus and orchestra.

WAKEFIELD, MASS.
ITEM
NOV 2 - 1951

To Televise Boston Symphony

Tonight at 8 o'clock, WBZ-TV will televise the "Boston Symphony Orchestra" directed by its regular conductor Charles Munch, from the Boston Opera House.

This will be the first time that the Boston Symphony Orchestra, one of the leading orchestras of the world, has been televised from Boston.

The program will be produced by Ernest Walling from the National Broadcasting Company and will be directed by Tom Sawyer of WBZ-

PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 1 - 1951

New Federal Tax Rise Takes Effect Today

Starting today, federal taxes go up another notch. The personal income tax felt by the majority of people in the form of withholding tax is being upped about 12 per cent; the excise tax on cigarettes goes up another cent; the gas tax a half cent; taxes on liquor, automobiles, household equipment and other articles get sizable boosts.

While anything that reduces income and raises prices today is felt poignantly, the individual who depends on his pay is taking it on the chin less heavily than the corporations and those who derive some or all of the income from dividends. The increase in the corporation tax and the imposition of an excess-profits tax have already had a marked downward effect on the net earnings of companies making their quarterly reports.

There is, however, a reduction along some lines that is partial compensation: Taxes on electricity, baby lotions, and house trailers are abolished, as is the 20 per cent admission tax to high school athletic contests, most benefit performances for churches, educational organizations, or charitable institutions, operatic performances and symphony concerts. This last will be of particular interest to Berkshire County because of the Tanglewood Festival.

There has been much criticism of Congress for failing to raise more than half the amount asked for by President Truman. Congress seems to us much less vulnerable on this point than on others; its behavior here indicated recognition that taxes are reaching the saturation point. They cannot be increased any more without harming the economy or arousing strong resentment. The President and Congress, Democrats and Republicans, all are to blame. There is much talk of economy, but every item has its congressional bloc defending it; the only really devoted worker for economy in either house is Senator Douglas of Illinois—who got nowhere. There must be room in non-military expenditures, such as the rivers and harbors appropriations, for savings. As for the military budget itself, if we are to remain solvent, it must be kept within bounds. The military has little idea of money and the word "enough" is not in its vocabulary.

But with combined local, state and federal taxes in many cases amounting to nearly a third of total income, it is time to call a halt

BOSTON, MASS.
TRAVELER
NOV 3 - 1951

Open Rehearsals

The Boston Symphony Orchestra will again open five of its rehearsals to the public in the course of the season for the benefit of the many students in the schools and colleges of greater Boston who are unable to hear the Orchestra in a sold-out season. They will be the final rehearsal in each of five weeks in November 29, December 13, January 9, February 28 and March 27 (Thursdays, except Wedesday, January 9), beginning at 7:30. Charles Munch will conduct each except the first at which Pierre Monteux will be the guest. The soloist of the week will be heard in some cases, and February 28 devoted to Berlioz' "Damnation of Faust" with chorus and orchestra. These are actual rehearsals in which the conductor stops the orchestra to give directions and repeat passages. Tickets for the series are being distributed through the schools and colleges. Any seats remaining untaken will be sold to the public after November 15.

[26]

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In the continued indisposition of Charles Munch, Richard Burgin is conducting the current pair of Symphony concerts; and this time only one number of the program has been changed. Instead of beginning yesterday with the Symphonic Piece from Franck's "Redemption," the associate conductor put in its place Mendelssohn's Overture to "A Midsummer Night's Dream," that unaccountably had not been played at the regular concerts since 1936. After it came, as originally scheduled, Haydn's Cello Concerto in D major and Strauss' "Don Quixote," with Gregor Piatigorsky playing the solo cello part in both and Joseph de Pasquale joining him as solo viola in the tone poem of Strauss.

If all concerts under Mr. Burgin's direction could proceed as smoothly and to such generally happy outcome as this one, we need not ask for a better conductor. It was good to hear the orchestra playing once more in a fashion so completely relaxed. This was our Boston Symphony not a changeling. And of course it was good to have Mr. Piatigorsky. Richard Strauss himself said years ago that whenever "Don Quixote" was played he wished it would be possible for Mr. Piatigorsky to assume the role of chief protagonist. No one seems to understand it as completely as he does; no one else is capable of making any one of the countless musical and musico-dramatic details so compelling.

This is not just a piece of music; it is a tonal drama, without stage or actors, but a drama, nevertheless. Yesterday its progress was vividly conveyed by Mr. Burgin and the orchestra, by Mr. Piatigorsky as the Don, and Mr. De Pasquale as his tubby squire, Sancho Panza. Not in a long time have we heard so fine a performance of "Don Quixote." By the way, the program book was in error in saying that it was Mr. Piatigorsky who played the solo cello here in this work in March, 1950.

Apparently it has not been settled to everyone's satisfaction that Haydn, not Anton Kraft, was the author of this D major Concerto, but whoever composed it (and it probably was Haydn), it is a charming piece, and yesterday it went delightfully. Delightful, too, was the performance of Mendelssohn's Overture. With Mendelssohn we must now pick and choose, but certain things are too good to be passed up. We have not heard "Fingal's Cave" at a Symphony concert since 1933 or "The Fair Melusine," Mendelssohn's own favorite among his overtures, since 1906. I don't suppose anybody plays the ophicleide today, though Symphony Hall has one in its collection of ancient and obsolete instruments. However, the big bass tuba, used yesterday in Mendelssohn's Overture, does not produce the effect that the composer had in mind. Its tone is too heavy, for one thing, and it cannot so well suggest the donkey's bray of Bottom.

MUSICIANS GUESTS

Two ...

NEW YORK, N. Y.
JOURNAL-AMERICAN
NOV 15 1951

Boston Honors Koussevitzky

By MILES KASTENDIECK

Charles Munch dedicated the opening concert of the Boston Symphony season in Carnegie Hall last night to the memory of Serge Koussevitzky. The program opened appropriately with Mozart's Masonic Funeral Music (K. 477) and included Honegger's Fifth Symphony and Tchaikowsky's Sixth, both aptly fitting the occasion.

The Honegger work belonged to this program as one of the works written for the Koussevitzky Music Foundation. Though not quite the equal of the French composer's Third and Fourth Symphonies, it sustains interest and creates atmosphere. Predominantly somber and disturbed, it reflects Honegger's feelings about the world in which he lives. The writing is artful and communicative.

A singularly moving interpretation of the Tchaikovsky found Munch and the orchestra in excellent form. The concert was quite up to standard; that is to say in the top rank of symphonic organizations.

BOSTON, MASS.
POST
NOV 11 1951

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

Until music got into the romantic phase in the early 19th century, it was marked by a certain conformity and uniformity, and much the same thing has happened in our own new-classic day, one of those swings of the pendulum that keep art alive. Too much of anything, whether classicism or romanticism, requires a corrective, and it has never failed to appear when it was most needed. To get back to this matter of uniformity, it was not always easy in the centuries preceding the 19th to distinguish not only the music of one composer from another but even to spot the country that produced it. You could confuse many musicians by shuffling phonograph records of the English Purcell, the French Couperin, the Italian Corelli (or Vivaldi) and the German Handel. I won't say there are no differences, but they are differences of degree rather than of kind. And the same thing is true of the music of such periods as the Gothic, the Medieval, the Renaissance, the Rococo and even the classic. Mozart sounds a good deal like Haydn, and Boccherini, or Gretry, like the two of them.

* * *

What really happened in the 19th century was not just romanticism, it was individualism, unless that be merely two names for the same thing, and individualism not merely of men, but of whole nations. There soon came to be marked differences between the music of Germany, France and Italy, and when the other nations got into the picture they had their collective idioms, while the several composers of those lands had their personal ones.

* * *

All this gave an immense richness and variety to music, a variety that is not esteemed by our new musical abstractionists, who think it is quite okay if you cannot tell from the sound of a piece where the composer hails from. Well, perhaps it is. We were due for a change and we got it.

* * *

What started me on this tack was the publication in the Boston Symphony program book of Nov. 3 and 4 of an extract from the recently published diary of Romain Rolland, in which the eminent French author, who was a musicologist on the side, tells of Richard Strauss' first encounter with the "Pelleas and Melisande" of Debussy. This was in 1907. Strauss had gone to Paris to hear his "Salome," and while in the French capital he attended a performance of "Pelleas," which had been produced four years before and which he knew only from the piano score.

* * *

Strauss and Debussy were at that time not only the leading composers of their respective countries; they were the top composers of the world. What we call modernism hasn't put in an appearance and the respective leaders of romanticism and impressionism had no rivals but each other. Nevertheless these two were poles apart in their esthetic approach. The processes of nationalism and individualism had finally resulted in the advent of two masters who had nothing in common, unless it was a certain predisposition toward illustrative rather than absolute music, that was part of the spirit of the time.

* * *

Strauss was forthright. His "Salome," like some of the tone poems that had preceded it, was full of blood and thunder. He used a large orchestra for all it was worth. He courted literalism. He was not afraid of a banal phrase, a commonplace turn of melody. His harmony had a lot of the Old Adam in it. Debussy, on the other hand was all for reticence and understatement, for orchestral half tints. His melodies were elusive, his harmonies subtle and strange. He hated the commonplace with every fibre of his being. Quite naturally the reticences of "Pelleas" left Strauss mystified and cold. "But," he said to Rolland. "I, I am a musician, and I understand nothing." He wanted action in the music as well as on the stage, and liked best the parts where the music asserts itself, as if the scene where Colaud pulls Melisande about by the hair. Yes, it was all "fine" but he desired more than fineness. If he had written it, he would have done it otherwise. Well, we can be thankful that he did not and also that Debussy did not try to do a "Rosenkavalier."

* * *

Debussy, as it happened, knew more of Strauss than Strauss did of Debussy. He was likewise the more open minded of the two. Since he was for a time a practicing critic, he has left us his verdict on certain works by his great contemporary. If he recoiled from their excesses, he, at least, recognized the genius behind them.

* * *

Since we will hear the tone poem from Mr. Monteux at next week's Symphony Concerts, I would like to quote, as a masterpiece of "impressionistic" criticism, Debussy's summing up of "Till Eulenspiegel": "This piece might almost be called 'An hour of original music in a lunatic asylum.' The clarinets leap in frenzied curves, the trumpets everlastingly choke and the horns, forestalling a latent sneeze, hasten to rejoin: 'God bless you!' while a big drum goes boom! boom! apparently emphasizing the antics of the clowns. One wants either to shout with laughter or to shriek with pain. Then follows the startling discovery that everything is in the right place; for, if the double-basses blew down their bows and the trombones fiddled on their brass tubes with an imaginary bow, or if Nikisch perched himself on the knee of a programme seller, it would not be in the least surprising. Meanwhile there is no gainsaying the fact that genius is shown at times in this work, above all in the amazing orchestral assurance, the mad rhythm that sweeps us along from beginning to end and forces us to share in all the hero's merry pranks."

* * *

BOSTON, MASS.
MORNING GLOBE
NOV 10 1951

MUSIC

Piatigorsky Symphony Soloist in Strauss and Haydn; Burgin Conducts

By CYRUS DURGIN

Gregor Piatigorsky, undoubtedly the biggest cellist in the world, and one of the finest, is soloist at the Boston Symphony Orchestra concerts this week in the Haydn Concerto and "Don Quixote," by Richard Strauss. Richard Burgin conducts in place of Charles Munch, still not sufficiently recovered from illness to take on two concerts, though he was slated to appear briefly on last evening's telecast from Symphony Hall. The first number of the program has been changed from the symphonic piece out of Cesar Franck's "Redemption" to the Mendelssohn "Midsummer Night's Dream" Overture.

Yesterday's concert was quite satisfactory, from start to finish, characterized by admirable response from the orchestra to Mr. Burgin's demands, and a general polish of execution and style which for the thousandth (or hundred thousandth!) time bespoke the calibre of Boston's tonal glory and the stature of Mr. Burgin. Yet, in all exactness, these performances must be specified as having been highly superior rather than spectacular, for there were no virtuoso fireworks, orchestrally speaking.

Mr. Piatigorsky's interpretation of the enormously clever and difficult score by Strauss has become well-known here over the years. Also over the years, I suspect, it has become a little casual, even a little careless, for there were times yesterday when Mr. Piatigorsky's phrasing did not coincide with what Strauss marked in the score. Not that there was any real distortion, just untidiness in little things.

The same was true to a degree in the Haydn Concerto: now and again a conspicuous note that fell short of the pitch, and an occasional minute but perceptible difference in tempo between orchestra and soloist. Now this may be pettifogging criticism, but it is added for the sake of the record and because from Mr. Piatigorsky, one of the world's great masters of the cello, near-perfection is expected.

At any rate, all his old vigor and eloquence were present, together with that rich, satiny tone that he can make thin as a reed or wide as a church door. The "role" of Sancho Panza was done superbly by Joseph De Pasquale, the Boston Symphony's excellent first viola. There was abundant applause for all hands, the afternoon long.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 15 1951

Boston Symphony

Season's First Concert Here in Memory of Koussevitzky

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; first New York concert of the season last night; program in memory of Serge Koussevitzky.

Masonic Funeral Music (K. 477).....Mozart
Symphony No. 5.....Honegger
Symphony No. 6 (Pathetique).....Tchaikovsky

By Francis D. Perkins

The Boston Symphony Orchestra's first concert of the season in Carnegie Hall was also its first here since Serge Koussevitzky's death last June, and Charles Munch and his musicians commemorated his eminent predecessor with an eloquently appropriate program. Mozart's Masonic Funeral Music is a suitable memorial tribute to any great musician. The two symphonies which followed both had an association with Dr. Koussevitzky; the Honegger work was commissioned by the Koussevitzky Music Foundation and the Tchaikovsky Pathetic Symphony was often played here by this orchestra during the quarter-century of Dr. Koussevitzky's conductorship. Mr. Munch asked the audience to stand in silence after the performance of the Mozart work.

Memorable playing and communicative interpretation characterized the concert throughout its course. Mr. Munch evidently admires Honegger's fifth symphony, heard last night for the third time here in nine months. It deserves repetition, on its own merits as well as on the general principle that any contemporary work of consequence should be given a good chance of winning its way with its audiences; for the reviewer, yesterday's second hearing gave a greater appreciation of its merits. These include inventiveness, clarity of structure and scoring, a wide range of color and, in spite of the prevailing elegiac purport of the music, emotional variety. There is pungent dissonance, especially at the outset, but also lyricism and, along with the expressive unity of the work as a whole, a contrast of stressful and contemplative moods.

The performance of Tchaikovsky's Pathetic Symphony called attention to the fact that its continuing appeal does not depend solely on its immediate emotional persuasiveness, but on the merits of the music itself as a masterpiece of individual tragic expression. Mr. Munch's interpretation was convincing, carefully wrought in dynamic, expressive and structural detail, but also spacious and large in scale; its emotional force was undeniable and passion and tragedy were present, but not beyond control. The orchestra's playing observed its best standards of tone quality, clarity, balance and responsiveness in all three works of this well chosen, coherent and contrasted program.

HARTFORD, CONN.
COURANT

NOV 13 1951

Munch Leads Symphony At Bushnell Hall

Boston Orchestra Is First to Play Here In 1951-52 Season

The Boston Symphony Orchestra, conducted by Charles Munch, was presented in the first concert of the Bushnell series at the Memorial auditorium Monday night. The program:

Fantastic Symphony ..... Berlioz
Leonore Overture, No. 3 ..... Beethoven
Death And Transfiguration ..... Strauss

Charles Munch remains our most baffling conductor. He will do you up a work so handsomely and right, as unto the Queen's taste. And he will follow it with another so heroically out of focus that it is hard to believe both performances arose in the same head and heart.

This he did again in leading the Boston Symphony at the Bushnell Memorial last night. His reading of Berlioz's "Fantastic Symphony" brought the house up cheering, it was done with such brilliance, such discernment, such sensibility. On the orchestra, it was transparent, resonant.

In contrast to Serge Koussevitzky's monodic approach, all parts in the writing were given free, clear voice. The detailing Mr. Munch worked out with special care, affection and justice, and yet all were kept in perspective. In temper, you thought that ah! here was the elegance, the wonderful balance between reserve and affectiveness which constitute the best tradition in French music-making. And although certainly Mr. Munch was not averse to flash and crash in the right, Berlioan spots, one felt that he relished most the reflective, melancholic and delicate sentiments more, and that was all to the good, for Berlioz and the listener.

Stuff, and Nonsense

It was, in short, the sort of reading for which a conductor can become famous, and the orchestra, once over the occupational ailments that come in opening cold on a symphony, gave it brilliant performance. In return, the audience whipped up a bravura performance of its own, beating its paws and firing off "Bravo's." Here, everybody said, was stuff, real stuff.

Well, whether it was the reception that put the subsequent tabasco in Mr. Munch's blood, or a hangover of the Berlioz spirit, or genuine conviction is of course hard to say, but his playing of the Beethoven "Leonore" Overture was something right off the deep end. It was a frenzy of exaggerated contrasts in tempi, in dynamics, in sentiments. So slow were the slow passages that the orchestra continually rushed the beat; as players inevitably will do when they instinctively disagree with it. And so high were the fast tempi that the orchestra skidded around every corner. Certainly there is nothing about Beethoven's work that should make a conductor leap up and down on the podium, or shout loud enough to be heard back in the house.

All the Transfiguration

The Strauss saw Mr. Munch in a continuing state of molten eruption. It is obviously a work which he feels extraordinarily deeply. In the first place, he switched the program around last night, so that the "Death and Transfiguration" should be last, and not the Berlioz. He is reported to have said that the Strauss poem is so "solemn" that nothing else could properly be played after it.

(Editor's Note: This paragraph is inserted after this piece has already been written, to accommodate a later, contradictory report which says that Mr. Munch who has recently been suffering a virus infection, placed the symphony first on the program as he felt his indisposition might not allow him to complete the entire concert.)

And in the second place, his own reactions to the music, even as he evoked it from the orchestra, were more than patent in his gestures and expressions. With agony etched in his face, he begged the players for "heart" in the saddest passages and clutched at his own breast. And when the music was transfigured, it shone in his face and with happy smiles he sought to enkindle the safe seraphic response from his men.

That it was a perfervid, incandescent and huge performance of "Death And Transfiguration" was obvious to eye and ear. But the task of making it one to the spirit also, was as far as this listener went a losing one. All Mr. Munch's effort could not disabuse me of the feeling that the Strauss work is horrifyingly meretricious, garish and mawkish. The orchestra played it very badly in a few points of precision, especially those of ensemble and of pitch. Whether they had been driven to despair by the enormity of Mr. Munch's demands or by Strauss, we shall never know.

T.H.P.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

NOV 15 1951

Music

Koussevitzky Honored by Symphony

By ROBERT BAGAR.

This extra-heavy symphonic week brought us last evening the Boston Symphony Orchestra, under Charles Munch, for its first local concert of the season. As you might expect—I know I did—the program at Carnegie Hall was dedicated to the memory of Serge Koussevitzky.

To open proceedings Mr. Munch had selected the Mozart "Masonic Funeral Music," a work composed as a memorial to a pair of fellow Freemasons, the Duke Georg August von Mecklenburg Strelitz and Franz Count Esterhazy von Galantha.

There was an additional ritual of earlier tribute, this to the memory of Natlia Koussevitzky, the playing of Honegger's Fifth Symphony which he wrote for the Koussevitzky Foundation. It was given its premiere by the Bostonians last season.

Has Compelling Drive.

This composition reminded one of the Honegger of "Pacific 231" in some respects. For it has a compelling drive, particularly in the second and final movements. Also, this forging quality of the work, besides its considerable dissonance (though never objectionable), recalls Stravinsky's "Perouchka" music. There is no resemblance at all, insofar as the actual notes and harmonic structure are concerned. Rather it is the spirit, the sizzling, electrical character of musical figurations that brought to my mind a partial similarity to the pieces mentioned.

Its performance, at any rate, was an ingratiating one, though the large audience, applauding it well, did not blow, if you'll pardon the expression, its collective top over it.

* * *

"Tyl Ulenspiegel"—a Ballet.

Richard Strauss' justly celebrated tone poem came up in a balletic version by George Balanchine at the City Center last evening. Also its title rather flaunted an uncustomary spelling.

The scenario is based on a novel by Charles de Coster, in which Tyl is conceived as a liberator of Flanders, then suffering under the yoke of Spain. In a word, with Jerome Robbins the inimitable, to impersonate Tyl, the ballet is a super-brilliant tour de force for his gymnastic and comic abilities.

He duels, he plays pranks on high persons and low, in fact, he begins a feud when a mere child with Philip II of Spain. All this, with the scintillating music of Strauss, the remarkable dancing by the New York City Ballet, and magnificent settings and costumes by Esteban Frances, not to exclude Jean Rosenthal's effective lighting, added up to a thoroughly enjoyable evening in the dance theater, Leon Barzin conducted the orchestra beautifully.

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the fifth program of the 71st season in Symphony Hall yesterday afternoon. Gregor Piatigorsky, cellist, was the soloist. The program:

Overture to "A Midsummer Night's Dream" ..... Mendelssohn
Concerto in D ..... Haydn
"Don Quixote," op. 35 ..... Strauss

By RUDOLPH ELIE

"Well," said a fleeting acquaintance as we all filed out of Symphony Hall after the concert yesterday afternoon, "today we can all go home with a smile."

She was, I am sure, reproaching me for having thoroughly enjoyed Lukas Foss' Piano Concerto last week, and this program, containing as it did three pieces everybody has heard a dozen times before, offered the ear no contemporary musical agitations, whatever. So her home-going smile was doubtless quite natural although, in view of the fact that Don Quixote had quietly expired before her eyes and ears only a moment or two before, a little unseemly.

I say before her eyes as well as ears because the role of Don Quixote, in Strauss' familiar theme and variations, was again being played by Gregor Piatigorsky, who combines his great technical gift as a cellist with an equal gift as an actor. Indeed, he conveys every misadventure of the poor deranged Don with an astonishing range of facial and physical registrations.

When the Don gallops into a flock of sheep believing them to be the savage hordes of the Emperor Alifanfaron and is rewarded for his pains by being stoned by the shepherds, Mr. Piatigorsky's countenance reflects the valor of the mission. When Quixote is knocked senseless by the Pilgrims, whom he imagined to be a band of ruffians, Mr. Piatigorsky's pained amazement at the turn of events is marvelous to behold. And when at last the sorry knight's mind clears and he meditates peacefully on his demise in an elegiac D major, and dies, the cellist's own collapse is the saddest thing imaginable.

FOREMOST CELLIST

Obviously, having been doing this famed piece for years and being, in the first place, the foremost solo cellist of the day, Mr. Piatigorsky doesn't do all this at the expense of his musical performance. His technique appears so effortless (save when a little effort lends a little excitement to the occasion), so schooled, so meticulous, so experienced and so all-encompassing, that it is easy to assume playing the cello is a relatively simple operation. This is anything but true; no solo instrument but the French horn is so difficult to manage and, if improperly managed, so revealing of its player's deficiencies, as the cello. So Mr. Piatigorsky's playing is the last word in contemporary achievement.

The trouble is there isn't a wide enough repertoire for the cello to stimulate and inspire a man of Mr. Piatigorsky's technical and re-creative equipment. How many times he has played this work, as well as the Haydn Concerto that preceded it, would be a little embarrassing to ask. Yet there is little reward in bringing out contemporary works; nobody cares much about hearing them and, assuming they weren't terribly well liked, Mr. Piatigorsky would doubtless take the blame. Inasmuch as the fortunes for the virtuoso solist are such that he can go in no direction but down, he would be ill advised to risk a contemporary concerto that, in any case, would hardly employ the instrument in its great capacity to sing.

The wonder, then, is that Mr. Piatigorsky never fails to inform the same old things with all the ardor and urgency of a man who is bringing them out for the first time. It is the mark of his stature that he never lets down, never conveys ennui, never ceases to find and project something new and vital. It may be added that Joseph De Pasquale, doing the viola role of Sancho, never played more beautifully; his Sancho was in every respect the equal of his pathetic master. And it may be further added that both the Haydn and the Strauss were orchestrally perfection under Mr. Burgin's self-effacing direction. The Overture to Mendelssohn's "Midsummer Night's Dream," though thrice-familiar as a Pops offering, was given a magical performance, incidentally. The orchestra is out of town next week, returning on the 23d under Pierre Monteux.

NEW YORK, N. Y.
POST

NOV 15 1951

Boston Symphony Plays at Carnegie

By JOHN BRIGGS

Last evening Charles Munch and the Boston Symphony Orchestra played their first concert of the season at Carnegie Hall. It was the orchestra's first appearance here since the death of Mr. Munch's great predecessor, the irascible and beloved Serge Koussevitzky. Accordingly, Mr. Munch requested orchestra and audience to rise in silent tribute to the memory of Dr. Koussevitzky following the performance of Mozart's "Masonic Funeral Music."

The black-clad musicians and audience stood up to honor the memory of the conductor whose name is most closely linked with that of the Boston Symphony Orchestra. A lady in my vicinity whispered, in an unmistakably town-and-country voice:

"Veddy impressive, rahlly."

I thought so, too.

Mr. Munch programmed last evening one of the last works commissioned by the Koussevitzky Foundation, Arthur Honegger's Fifth Symphony. I found it long-winded, rather pretentious and indescribably boring. Its musical materials are trite and commonplace. They are not what we generally think of as musical themes; they are abstract patterns of sound, cryptic motifs reiterated over and over. This is sterile music, if it can be considered music at all. The score is put together with great competence, for Mr. Honegger is a craftsman of long experience. One feels that the composer has a great deal of technical facility, but little to express with it.

After the Honegger piece, Tchaikovsky's "Pathetique" symphony made the most of its opportunity to demonstrate that it has not lost the ability to produce a tone of superlatively brilliant color.

Music and Dance Tonight

"Rigoletto," Metropolitan Opera, 8:30.

Philharmonic-Symphony, Dimitri Mitropoulos conducting, **Dorothy Dow** soloist, Carnegie Hall, 8:45.

Gladys Swarthout, mezzo-soprano; **Beveridge Webster,** pianist; **Burl Ives,** folksinger; **Hufstader Singers,** Town Hall, 8:40.

New York City Ballet, premiere of **"Apollo,"** City Center, 8:30.

...heater on Dec. 5

Boston Symphony

Season's First Concert Here in Memory of Koussevitzky

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; first New York concert of the season Wednesday night; program in memory of Serge Koussevitzky.

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Symphony No. 3 ..... Honegger
Symphony No. 6 (Pathetique) ..... Tchaikovsky

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Duluth Hotel Fire Routs 40

DULUTH, Minn., Nov., 15 (AP)

WASHINGTON, D. C.
STAR

NOV 16 1951

Music

Boston Symphony Plays Impressively In Koussevitzky Memorial Program

By Alice Eversman

Charles Munch, conductor of the Boston Symphony, honored his predecessor, the late Serge Koussevitzky, by dedicating to his memory last night's concert in Constitution Hall. The playing of Mozart's "Masonic Funeral Music, K. 477," as first number was in the nature of a memorial service and at its end, by Mr. Munch's request, the audience rose to its feet for a minute of silent tribute. The spirit of Koussevitzky was evoked further by the performance of the last work commissioned by the Koussevitzky Music Foundation, Honegger's "Symphony No. 5," and of Tschaikowsky's "Pathetique" Symphony, a favorite of the late music director.

The Boston musicians and their conductor seemed in closer accord last night than ever before. The effort previously shown by the men to achieve Mr. Munch's desires was absent and the leader himself was more controlled and decisive in his directing. The result was music making of the finest order, immediately visible in the performance of Mozart's "Funeral Music."

The gracious dignity of this music is solemn without being heart-tending. It is one of the composer's noblest works, where sorrow is made to be uplifting. Its voicing is given first to the wind instruments in a beautiful chorale that is expanded with great beauty through the other division of the orchestra. It was reverently played. The last local performance of the "Funeral Music" was in 1937, when Dr. Hans Kindler programmed it for the National Symphony.

Honegger's symphony in its modern speech fitted in well with the grief motive of the two other numbers, for it is a personal work, filled with introspective reflections of a sombre nature. The first movement is especially so and part of the Allegretto. The radius of thought is limited in these sections, with no waves of excitement or pronounced climaxes and, as if summing up the fruitlessness of the cogitations each movement reaches finality with a single, soft drum-beat.

The writing is quite extraordinary, beginning with the rich textured chords that announce the first theme. Throughout, the opening movement retains this striking quality of sound like thick velvet touched, at all times, with an arresting aura of dissonance. The second movement has an odd liveliness to it that has no joy, and which is checked for a moment by solemn measures reminiscent of the atmosphere of the opening movement. The final Allegro marcato is a wild, defiant outburst that, after a tumultuous display, subsides gaspingly to the concluding drum-tap.

This recurrent use of a single note from the drum has some special significance for the composer, for he has inscribed it under the title of the manuscript which is now in the possession of the Library of Congress. The genuine feeling in this symphony is strongly communicative, despite the fact that there are no moments when the listener can bask in a simple emotional expression. Its construction is remarkably compact and more opulent in color than other of Honegger's works. The orchestra played it magnificently, following a clearly devised plan and with appreciation of its strange emotional intensity. The audience was greatly impressed and the symphony meant something to it, judging by its reaction.

Tschaikowsky's "Pathetique" was envisioned dramatically by Mr. Munch. At the same time, its tragic utterances were stark without any melting quality, and no wings were given to the triumphant ending of the third movement. Mr. Munch's viewpoint is different. As finely detailed as it was, there were points of interpretation and of tempi that inevitably were compared to those of Koussevitzky whose memory was commemorated. Except for these elements that could not be over looked, the performance had great power, and the experienced and gifted musicians of the orchestra played with superb tone and with the most polished musicianship.

NEW YORK, N. Y.
TIMES

NOV 18 1951

FOSS PIANO SOLOIST AT CARNEGIE HALL

He Introduces Own Concerto With Boston Symphony—Brahms Work Offered

BOSTON SYMPHONY ORCHESTRA. Charles Munch, conductor. Soloist: Lukas Foss, piano. Carnegie Hall.
Leonore Overture No 3 ..... Beethoven
Piano Concerto No. 2 (New York premiere) ..... Lukas Foss
Symphony No. 4 ..... Brahms

The Concerto by Lukas Foss is a brand-new work. It received its world première in Europe last October, was introduced to Boston last week, in Brooklyn on Friday and Carnegie Hall yesterday afternoon. The score is dedicated to the memory of Serge Koussevitzky.

It is the product of a young composer still in the process of finding himself, torn between the necessity of being "modern" and the instinct to write in a post-romantic manner. What ensues is an uneasy compromise that is neither exactly modern nor romantic.

There is talent all through the music, even if Mr. Foss has not subdued his elements into a sequential pattern. There is also a less agreeable type of the "wrong note" school of modernism together with a lack of pertinent melodic material. The first movement was hard put to sustain itself because of a basic lack of thematic nourishment.

Mr. Foss' developments sounded episodic, with a concentration on motific fragments rather than much of an attempt at architectural solidity. The last movement started as one of those toccata-like kinetic affairs, with a touch of jazz, that all young modern composers turn out as competently (and as similarly) as a machine that makes ball bearings.

Now that Mr. Foss has got this work out of his system, he should be all the better for it. One hopes that he will again concentrate on an idiom that is expressive of himself as well as of the influences that surround him.

He played his Concerto with the skill that one has come to expect of him as a pianist, and Mr. Munch worked very well as partner to the solo role. In the more familiar Beethoven and Brahms works, the conductor adhered to his norm.

Mr. Munch does not care too much about the details if his conception of the line emerges. It did, yesterday, with urbane and civilized results. Mr. Munch's Brahms is rather a citizen of the world than the bourgeois from Hamburg conceived by many other conductors.

H. C. S.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 18 1951

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; soloist, Lukas Foss, composer-pianist. The program:
Overture to "Leonore," No. 3, Op. 72.Beethoven
Piano Concerto No. 2 (first Manhattan performance) ..... Foss
Symphony No. 4 in E minor, Op. 98....Brahms

Large, Unripe and Shapeless

THE Boston Symphony Orchestra, playing yesterday afternoon in Carnegie Hall under Charles Munch, gave us two sound old chestnuts and one green fruit. The green fruit, very large and difficult of digestion, was Lukas Foss's Piano Concerto No. 2. The ripe nuts were Beethoven's "Leonore" Overture, No. 3, and Brahms's Fourth Symphony. All were presented beautifully; and Mr. Foss played his own concerto in very grand style indeed.

* * *

Lukas Foss has been known here since his teens as a musician of unusual aptitudes. His serious aspirations and his skill in conducting, piano playing and composition have built confidence in his future among musicians. That confidence continues, awaits each new work from him with interest. But fulfillment of youthful promise hangs back. On the verge of thirty, Mr. Foss remains gifted, promising, immature as a composer, begins to disappoint.

* * *

His Second Piano Concerto, recently composed, is hard to accept as a work of serious artistic intentions, though such intentions are clearly present. Exactly what they are is not so clear. The piece starts and stops constantly in its forty-minute duration, hesitates, stumbles, goes on again, fades out, fades in, interrupts itself, repeats itself, and all in a manner unexplained by any plot or program. The composer, in fact, acknowledges in his program note no such plot. This listener thought he detected in the last of the three movements an impish desire to tease, a prankish mood, that justified some of the surprise patterns; but he found nothing in the expressive character of the other two movements (one declamatory and one meditative) to account for their discontinuity. Neither did any of the thematic material suggest such a local-train-making-all-stops manner of composition.

Much of this material recalls familiar modern works by Bartok, Copland and Prokofiev. Its harmonization seemed to your reporter relatively casual, its interval relations and metric structure lacking in tension. Some of the orchestral scoring was adroit, and the piano figurations most engaging. The finale, indeed, or at least the first few minutes of it, is a charming toccata with light orchestral accompaniment and makes a most brilliant effect. Later it stops and starts again, and takes a long time getting to its journey's end.

* * *

The relation of the solo instrument to the orchestra throughout the work seems not to be based on a very clear artistic conception. At times there is contrast and dialogue, as in a classical concerto. At other times the orchestral parts seem tacked on to a piano piece that could have done as well without them. The piece is full of ingenious detail but deplorably weak in its over-all plan. It shows talent but has no style, makes here and there a delightful effect of sound but virtually no coherent communication. It is exasperating from the immaturity of great gifts. If Foss could only write music as straightforwardly, as professionally as he plays the piano, the world would be richer by a talent come to fruition. I suppose we must be patient and go on waiting. But he does worry us all, and the new concerto doesn't help a bit.

Lukas Foss

John Brook, Boston

Soloist in his own piano concerto

WASHINGTON, D. C.
POST

NOV 1[illegible] 1951

Postlude

Boston Symphony in Tribute to Koussevitsky

By Paul Hume

Charles Munch and the Boston Symphony Orchestra paid tribute last night to the memory of Serge Koussevitsky.

In its first Constitution Hall concert since the death of the great Boston leader on June 4, the orchestra played Masonic Funeral Music by Mozart, the fifth symphony by Honegger, and the sixth symphony, the Pathetique, by Tschaikowsky.

The new Honegger symphony was particularly appropriate, since it was the last score commissioned by the Koussevitsky Foundation. Completed only last December, the original manuscript now is in the Library of Congress, where the Koussevitsky Foundation has its headquarters.

Mozart's music was given a simple, impressive reading in keeping with its rich solemnity. The Honegger is a work of immense vigor. Its themes are vital and the manner of their development is highly skilled.

Brilliant contrapuntal writing of the scherzo-like second movement leads to a final section of tremendous sweep. The steady pounding of strings is balanced against, and overtopped by brass chords that create real excitement. The symphony had a secure and virtuoso account from the entire orchestra and its conductor.

The obvious gifts of Munch in some scores makes his waywardness in other the more unaccountable. The popular Tschaikowsky symphony opened with two movements of striking regularity, almost as though they were being played down. There were abberations in tempo, but on the whole the music followed accustomed patterns.

The two final movements, the march, and the brooding adagio were torn to shreds. Other conductors have given this music the stamp of their own inclinations without distorting the composer's clear meaning. We do not ask for a version like Toscanini, Furtwangler, or Koussevitsky. But we do ask for a version that conforms to Tschaikowsky's directions. What we were given was violent over accentuation, hysterical changes of speed, a thorough and wilful contradiction of the spirit of the symphony.

Munch no doubt has his reasons for such a performance. He did not make them clear.

BOSTON, MASS.
MORNING GLOBE

NOV 18 1951

Boston Symphony Rehearsals Again Open to the Public

Five open rehearsals by the Boston Symphony Orchestra will be available to the general public at season rates, as well as to students of the schools and colleges of Greater Boston. These rehearsals will not only afford an opportunity to witness the great orchestra and its conductor, Charles Munch, at work, but will provide an opportunity to hear famous soloists rehearsing with the orchestra if, as is probable, they appear on these particular dates.

These include Monique de la Bruchollerie, the Belgian pianist, about to make her first visit to America; William Primrose, the viola virtuoso, and the solo singers in Berloiz' "The Damnation of Faust," which will have its final preparation with chorus at the last open rehearsal.

The open rehearsals will begin next Thursday, under the direction of Pierre Monteux, and will also be given on Thursday, Dec. 13, Wednesday, Jan. 9, and Thursday, Feb. 28, and March 27 at 7:30 p. m. Tickets for the series having been distributed through the colleges, seats remaining are now on sale at the box office at $7.50 for the series of five, or $2 for each rehearsal.

WASHINGTON, D. C.
NEWS

NOV 16 1951

Munch and Boston Put New Life in Tschaikowsky 6th

Things move so fast these days that memory quickly gets hazy, but it seems to me that the Boston Symphony Orchestra has never played as well here under its new conductor, Charles Munch, as it did last night at Constitution Hall.

There were many good things and some disturbing ones, too, in previous Boston Symphony concerts under Mr. Munch. Last night, however, conductor and orchestra were in perfect accord, and the result was an extremely happy one for the capacity audience.

The Mozart Masonic Funeral Music, played in memory of the late Serge Koussevitsky and followed by a silent tribute on the part of the audience, was deeply moving. The Honegger 5th Symphony was played with stunning virtuosity, altho it is difficult to find the "tragic import" in it noted by the program annotator. It is a lively work, colorful in a Prokofieffian sort of way but it rarely cuts below the surface.

The Tschaikowsky Symphony No. 6 that closed the program proved to be the high point of the evening. This familiar work had fresh charm as Mr. Munch unfolded it. To him it is robust and romaitic rather than "pathetic." The orchestra performed it superbly.

—MILTON BERLINER.

NEW YORK, N. Y.
TIMES

NOV 18 1951

BOSTON SYMPHONY AT CARNEGIE HALL

Munch Leads the Orchestra in Koussevitzky Memorial Here — Mozart Work Offered

BOSTON SYMPHONY ORCHESTRA. Charles Munch, conductor. Carnegie Hall, Concert in memory of Serge Koussevitzky.

Masonic Funeral Music ..... Mozart
Symphony No. 3 ..... Honegger
Symphony No. 6 ..... Tchaikovsky

By OLIN DOWNES

Charles Munch opened the first New York concert of the season by the Boston Symphony Orchestra last night in Carnegie Hall with the performance of Mozart's Masonic Funeral Music played in memory of Serge Koussevitzky, for a quarter of a century the leader of the organization upon which he left so indelible an impression. Mr. Munch asked that the audience rise after the music for a minute of silent tribute to the man and sovereign artist who had served music so faithfully.

But more of the concert than this opening was a Koussevitsky memorial. The second performance of the evening was of the last score commissioned by the Natalie Koussevitzky Foundation that Koussevitzky received before he died. He intended to play the work last summer at Tanglewood, but rather than delay presentation to the public, he passed it immediately to Mr. Munch, who presented it here and in Boston last season.

Very Serious Work

It is not easy to believe that the symphony, which is numbered Honegger's Third, could have been presented with more devotion, or more effectively. It is not a score of the obvious sort, but a very serious work in highly individual vein. The writing is entirely polytonal. The music of the first part is mystical, if not ecclesiastical, in a way that curiously reminds one of Cesar Franck, though Franck would never have indulged in these idioms.

There is a further formal resemblance to Franck's symphony in the mixture of the scherzo and the andante elements of the second movement of a three-movement form. This is academic detail. What is felt in the music is a lofty and tragical spirit, solitary and intense. The highly dramatic finale ends enigmatically, as all the movements end, with the same mysterious repeated note, a D. This is music not to be lightly considered, or dismissed with a cursory estimate on short acquaintance. As the years go by it may well prove to be one of the most significant creative tributes to the memory of the musician responsible for its existence.

Mr. Munch ended with the Tchaikovsky "Pathetic" Symphony, which he gave a warm and nobly dramatic reading. It was an interpretation carefully proportioned in a way that served to make the more eloquent the music's intensely emotional utterance. What a symphony it is and how remarkably one's realization grows, with repeated hearings of its originality of form and matter, its shaking sincerity and flooding inspiration.

It is the sixth symphony of Tchaikovsky, and the third of his symphonies that are widely played, and the first symphony in which he fully found himself. And there is little in music history more "pathetic" than the untimely passing of so greatly gifted a master, who left so much unsaid.

Munch Recuperating From Illness in N.

Mr. Charles Munch, conductor of the Boston Symphony Orchestra, is convalescing in a New York hotel from a virus infection.

Although the 60-year-old maestro has two nurses in attendance, Boston associates gave assurance last night that he is recuperating "satisfactorily."

Pierre Monteux, who has been guest conductor this week, will direct the orchestra at the regscheduled concerts next week.

MUSIC

Perfect Afternoon at the Symphony, With Monteux Conducting

By CYRUS DURGIN

It was just about a perfect afternoon at the Boston Symphony concert yesterday, with Pierre Monteux making his first appearance in the "regular" series during his current "run" as guest conductor.

This was a perfect afternoon—or as nearly that as you are likely to get in this life—because there was so much polish, elegance and correctness in the way everything was played. There were no extreme tempos, nothing forced or exaggerated, nothing scamped or understated. This sort of music-making is possible only with a great conductor and a great orchestra.

The program, too, was remarkably varied, ranging from the Respighi orchestration of Bach's C minor Passacaglia and Fugue, through Mendelssohn's "Scotch" Symphony and Hindemith's "Mathis der Maler" to Richard Strauss of "Till Eulenspiegel." Each of these pieces has its own solid merit.

As a conductor of the most intelligent and sensitive musicianship, guided by a moderation peculiarly and personally his own, Mr. Monteux is not a rousing interpreter. "Till," for example, has had more excitement with other conductors. But the sheer beauty of the uninterrupted line of Bach, the neatness with which Hindemith's score was unfolded, leaving no fair compensation.

On the other hand, it was amazing how the Monteux touch" brought musical warming glow to Mendelssohn's rather faded old Symphony. Perhaps it was because nothing spectacular was attempted in this work, less vivacious than Mendelssohn's "Italian" Symphony, more spirited than the "Reformation," took on the illusion of life. Or perhaps it was the prevailing clarity, almost a transparency, so dominant a feature of Monteux's work, that did the trick.

Generally speaking, weight and thickness dull the performance of orchestral music. With Monteux there is no weight and no thickness, save the specific gravity and the texture natural and appropriate to each composition. This was vividly apparent in the Bach-Respighi transcription, a work natively massive, yet in which, as Monteux reads it, you can hear everything going on.

But the most forceful proof of Monteux' versatility came with the three symphonic excerpts from the Hindemith opera "Mathis der Maler." This is astringent, linear, un-sentimental, sharply etched music, inescapably of the modern temper. Such music requires, for its re-creation, not only a virtuoso orchestra, but conducting that is technically direct and impersonal of expression. This music cannot be "interpreted," it just has to be played, with high regard for details and the over-all line. Then it emerges as a modern masterpiece. Yesterday it sounded exactly like that.

NEW YORK, N. Y.
TIMES

NOV 18 1951

DR. LEICHTENTRITT, MUSIC EXPERT, DIES

Former Lecturer at Harvard, Composer of Many Works, Was Author of Biographies

Special to THE NEW YORK TIMES.

CAMBRIDGE, Mass., Nov. 17—Dr. Hugo Leichtentritt, well known musicologist, died here last Tuesday afternoon in a nursing home, after a long illness, at the age of 77. A sister resides in Cambridge.

Once Pupil of J. K. Payne

Dr. Leichtentritt, who was born in Pleschen, near Posen, Poland, came to this country in 1889 and studied from 1891 to 1894 at Harvard, where he was a pupil of J. K. Payne in composition. He continued his music studies in Paris and at the Berlin Royal High School for Music.

From 1898 to 1901 he studied the history of music, philosophy, esthetics, classical and modern literature, and art at the University of Berlin, from which he received a Ph. D. degree in 1901. His thesis was on "Reinhold Keiser in His Operas."

In 1901 he became a teacher of composition, musical history and esthetics at Klindworth-Scharwenka Conservatory, Berlin, and began contributing to many German periodicals. He also acted as music critic for the Berlin Vossische Zeitung. During the first World War he served with the German Army.

Barred from professional activties with the rise of Hitlerism, he returned to the United States and in 1933 was appointed lecturer on music at Harvard University. He also lectured at Radcliffe College and New York University.

Edited Hasse's "Miserere"

Dr. Leichtentritt edited several volumes of "Denkmaler deutscher Tonkunst," selected works of Hieronymus Praetorius and Andreas Hammerschmidt, thirty-six old German part-songs and Hasse's "Miserere." He rewrote and completed the fourth volume of Ambros' "History of Music," dealing with Italian music from 1550 to 1650.

He was a contributor to "The International Cyclopedia of Music and Musicians," THE NEW YORK TIMES and many magazines.

His works include: "Chopin," a biography; "Deutsche Hausmusik aus vier Jahrhunderten," "Geschichte der Motette," "Musikalische Formenlehre," "Ferruccio Busoni," a biography; "Handel," a biography; "Everybody's Little History of Music," "Music, History and Ideas," "Serge Koussevitzky: The Boston Symphony Orchestra and the New American Music," and "Musical Form," the last-named having been published this year.

Dr. Leichtentritt's musical compositions include two operas, a symphony, a symphonic suite, symphonic variations on a Siamese fan dance, a concerto grosso, two quintets, three string quartets, a piano trio, sonatas for piano solo, for violin, for viola and for cello, thirty-two variations for piano, piano etudes and almost 100 songs.

Also a Goethe cycle for voice and piano or orchestra, a cantata from the cantiole for contralto and orchestra, "Eine Sommertag" cycle of ten poems for women's choruses and orchestra, and a transcript of Monteverdi's "Lament d'Arianna" for contralto and soprano solo, chorus and piano or orchestra.

HARTFORD, CONN.

POST NOV. 24

SYMPHONY CONCERT

BY WARREN STOREY SMITH

It was a splendid gesture to bring Pierre Monteux back as guest conductor of the Boston Symphony last season and a further step in the right direction to engage him in that capacity for the present one. Mr. Monteux conducted the concert of last Tuesday and that of yesterday afternoon and he will remain on the job through a week from tomorrow when he repeats the program of yesterday and this evening. As proof of the internationalism of music, the French-born conductor is offering at this sixth pair of concerts an all-German program. And let it be said right now that his French blood did not prevent him from giving the right pace and accent, the proper mood and spirit to Bach's Passacaglia and Fugue in C minor, as orchestrated by Respighi, the "Scottish" Symphony of Mendelssohn, Hindemith's "Mathis der Maler," and Strauss' "Till Eulenspiegel."

The last-named composer has fared pretty well this season. Thus far, we have heard "Death and Transfiguration" from Mr. Munch, "Don Quixote" from Mr. Burgin and now "Till" from Mr. Monteux. Like "Death and Transfiguration" and unlike "Don Quixote," "Till" does not lean too heavily on its program. Except for the scene of the Rogue's trial and his death on the gallows, the piece makes sense as music per se, and that is what program music should do.

The same is true of Hindemith's so-called symphony. It does one no harm to have seen the Gruenewald paintings or at least a reproduction of them, yet you can virtually forget them and enjoy the "Angelic Concert," the "Entombment" and the "Temptation of St. Anthony" for the spendid music that they are. We cannot tell yet which works of Hindemith will survive, but certainly this is one that is bound to live. It has melodic strength, it is firmly built and we can only marvel at the composer's contrapuntal skill.

The third programmatic piece, Mendelssohn's "Scottish," exacts even less from the listener in this respect. We can remember with profit that the introduction was inspired by the composer's visit to Holyrood, with its touching remembrances of Mary Queen of Scots. We can think, if we wish to, of the storm in the coda of the first movement as taking place on a Scottish heath, and see the warlike clans in the finale. The Symphony stands up as music—to the extent that it does stand up. The first movement and the Scherzo, the one really Scottish movement, are still all right; the Adagio and the finale have begun to fade, though the A major passage tacked on to the latter still sounds. And it is probably true that, in spite of its fine points, the work as a whole is inferior to the "Italian." And speaking of things Italian, one can question the taste in Respighi's orchestration of the Bach Passacaglia; it is almost too inflated. But the music, as music, is magnificent, and that is what really matters.

Herald Nov. 24

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the sixth program of the 71st season in Symphony Hall yesterday afternoon. The program:

Passacaglia and Fugue in C minor ..... Bach-Respighi
Symphony No. 3 in A minor, Op. 56 ..... Mendelssohn
"Mathis de Maler" ..... Hindemith
Till Eulenspiegel ..... Strauss

By RUDOLPH ELIE

Pierre Monteux returned yesterday afternoon to give us one of the most typical examples of the contemporary symphonic concert it would be possible to imagine.

Everything was entirely in order: The program contained one "modern" work in the Hindemith (though it's now old enough and familiar enough to disturb no one), two favorite old standbys in Mendelssohn's grateful little Scottish Symphony and Strauss' unendingly satisfying "Till" and, as a traditional curtain-raiser, Bach's C minor Passacaglia and Fugue in Resphigi's orchestral transcription. Nobody could possibly listen to this program and go home feeling he hadn't been musically requited.

Next, the orchestra was in absolutely the top of its form. Even the most acute ears could have detected nothing sufficiently out of order to be worth the mention. The technical aspects of the playing in every choir, indeed, every chair, were as near perfection itself as so large an ensemble could ever produce in live concert.

Then Mr. Monteux himself was at the peak of his form, though it is much to be doubted he is ever anything else. Thus the orchestral textures were perfectly integrated, the balances were incomparably sensitive, the clarity of voice from top to bottom and from inside out were no less then crystalline, the tone qualities warm and radiant throughout and the climaxes powerful but never out of control. It was, in short, the ultimate in the big-time live concert of our times.

It is at this point the music critic usually inserts the inevitable "but" or to knock the whole thing down flat. There is no "but" in this notice, and to point out that for all its soundness the concert was not a really stimulating one as a musical experience must not be construed so.

It could hardly be otherwise for the visiting conductor to fail to do the things he knows best and best knows the audience loves best. So it may merely be said here that to live with this sort of a program week in and week out would prove pretty tiresome and advance the cause of music not one inch. On the contrary, I am sure it would, in the end, kill the living symphony concert for good and all.

Having noted this, let me once again mention the incredible musicianship of Pierre Monteux. His style is entirely without mannerism; he stands solidly planted on the conductor's stand, his feet slightly apart. He may, on occasion, lean forward a little or turn slightly to face his string choirs (it may be mentioned he re-seated the orchestra, second violins to the right outside, cellos to the left inside, etc.), but there is never a trace of physical emotion. He does what he does with his stick, and his baton technique is probably without parallel today.

Mr. Monteux's program next week offers no less than eight pieces, five by Wagner and three by Debussy. Nobody can seem to remember how long it is since a program containing this many pieces has been heard at the regular concerts, but I'd venture to guess at least 30.

PROVIDENCE, R. I.
JOURNAL
NOV 25 1951

PIERRE MONTEUX conducts the Boston Symphony Orchestra for the first time in 27 years.

Monteux Will Conduct Symphony Here

By P. B. H.

PIERRE MONTEUX, veteran conductor of the San Francisco Symphony Orchestra and former conductor of the Boston Symphony will return to Providence Tuesday night for the first time in 27 years as guest conductor of the Bostonians in their second concert of the season here. It will begin at 8:15 o'clock in Veterans Memorial Auditorium.

As the major item on the program, Monteux has chosen Igor Stravinsky's "Le Sacre du Printemps," a work which he probably saved from oblivion after it caused a near riot during its premiere performance as a ballet score in Paris on May 29, 1913.

Conducted Premiere

Monteux conducted the premiere and the stormy reception it received from the audience only confirmed his opinion that the Stravinsky opus had merit. As conductor of the Boston Symphony Orchestra, he gave the work its first performance in Boston in 1924. The same year, he conducted it again in Paris, with the Diaghileff Ballet Russe. This time, the audience was more orderly.

The Paris premiere has been characterized as one of the great "scandals" in musical history. Although "Le Sacre" has been heard in this country more often as a concert piece it was originally a ballet. As such it stirred conservative musical Parisians to their depths when first produced. Many were baffled and displeased at the "new" kind of music.

The scene at the premiere of the ballet, at the Theater des Champs Elysees May 29, 1913, was an extraordinary one both in sight and sound. While the ballet was being performed by the Diaghileff troupe, the music could scarcely be heard for the shouting and hisses that prevailed over the demonstrations of those in favor.

Excitement Described

Carl Van Vechten, who was present, wrote of a young man who sat behind him that "the intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists." Other forms of excitability took place. Scorn and bitterness were expressed in some of the reviews.

Stravinsky was all for withdrawing the ballet at the evidence of dislike by the more demonstrative part of the audience. "How can you tell they didn't like it when they couldn't hear it?" Monteux is said to have replied.

The conductor suggested that the ballet be revised in concert form and in that version he performed it for the first time in Paris, the year following the premiere.

At that time the applause is said to have been enthusiastic. In the meantime, during the 1913 season, the ballet was presented five times in Paris. London saw it for the first time in July of the same year, at the Drury Lane Theater. There were scattered hisses but the applause was more audible.

Had Fleeting Vision

The turn of history has quieted the storms over "Le Sacre" and it is now considered one of Stravinsky's greatest compositions. How the inspiration came to him to compose it is told by Stravinsky himself in his autobiography. "One day when I was finishing the last pages of 'L'Oiseau de Feu' in St. Petersburg," he writes, "I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things.

"I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring."

That gave him his theme which is expressed in the English translation of the title, "The Rite of Spring."

Stravinsky in New York

Stravinsky, incidentally, is now in New York. He returned Thursday elated over triumphs abroad with his new opera, "The Rake's Progress," and will conduct one of his ballet scores, "The Fairy's Kiss," at an all-Stravinsky evening of the New York City Ballet Company at the City Center tonight. Both the City Opera Company and the Metropolitan Opera Company are said to be bidding for "The Rake's Progress."

Monteux, at 76, is the dean of symphony conductors in this country. Born in Paris in 1875, he had served a rigorous apprenticeship and achieved prominence as a musician when he became a conductor of the Boston Symphony in 1919. He succeeded Henri Raboud who presided over the Bostonians for one year after the departure of the controversial Dr. Karl Muck.

Monteux left Boston in the spring of 1924 — just why has never been satisfactorily explained — and it wasn't long before he was engaged to conduct the San Francisco Orchestra — then a struggling organization whose days appeared to be numbered. Under his baton, it has become one of the nation's foremost symphony groups, particularly famous for its recordings.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 25 1951

Monteux in Boston

Pierre Monteux, who was the Boston Symphony Orchestra's regular conductor between 1919 and 1924, will close three weeks as its guest leader with its second trio of New York concerts, in Carnegie Hall Wednesday night and Saturday afternoon, Dec. 5 and 8, and in Brooklyn Friday night, Dec. 7. It was originally planned for the Bostonians' regular leader, Charles Munch, to occupy Mr. Monteux' podium in San Francisco during the fortnight beginning last Monday. But Mr. Munch, who had to miss a pair of Boston concerts early this month, has been suffering from a virus infection. Alexander Hilsberg replaced him in San Francisco last week, and Andre Kostelanetz will conduct there next Friday and Saturday. Mr. Hilsberg will conduct the New Orleans Symphony on Tuesday, Dec. 4, and Izler Solomon and Artur Rodzinski will be in charge of that orchestra on the next two Tuesdays before the return of its regular leader, Massimo Freccia.

Mr. Monteux will devote his Carnegie Hall program for Dec. 5 to Debussy's "Jeux," "Gigues" and excerpts from "Le Martyre de Saint Sebastien" and music from Wagner's "Parsifal," "Götterdämmerung," "Siegfried" and "Tannhäuser." The program for the Saturday matinee consists of Beethoven's overture to "Coriolanus" and Pastoral Symphony, and Stravinsky's "Le Sacre du Printemps."

NEW YORK, N. Y.
JOURNAL-AMERICAN
NOV 25 1951

MUSIC

By Miles Kastendieck

AMONG recent RCA victor record releases are a number worth underscoring. All the works are familiar items in the orchestral repertory, but each record has some significance attached to it. As for performances, they are all the last word in recording technique nowadays, so that the practice of re-recording has become fashionable.

Notable is the performance of Stravinsky's "Le Sacre du Printemps" by the Boston Symphony Orchestra with Pierre Monteux conducting. Ever challenging work since that evening in May, 1913, when Monteux conducted the world premiere, "The Rite of Spring" has grown more mellow to our ears even as Monteux's performance has somewhat mellowed through the years. The authority remains, making this newest recording a most desirable acquisition.

With Monteux's retirement announced at the end of the season, the re-recording of Brahms' Second Symphony with the San Francisco Symphony is apt. There has always been a strong Brahmsian quality about Monteux's interpretation. This one clarifies it.

* * *

RCA Victor's special tribute to the memory of Serge Koussevitzky brings two records of outstanding performances of his by the Boston Symphony. Under the label "Serge Koussevitzky Memorial Edition" have appeared Sibelius's Second Symphony and the combination of Wagner's "Siegfried Idyl" and Strauss's "Don Juan." Koussevitzky's special affinity for Sibelius makes this interpretation of the Second Symphony significant. It is a wonderful performance.

Curiously enough "Don Juan" has been duplicated by the same company with a performance by Toscanini and the NBC Symphony. It, too, is coupled with Wagner; this time, "Siegfried's Rhine Journey." The choice between these two records is a matter of personal taste, but Boston Symphony sounds mellower than the NBC Symphony in this release.

* * *

Speaking of Wagner, the recording of the "Love Duet" and "Isolde's Narrative and Curse" from "Tristan and Isolde" brings the great voice of Kerstin Flagstad in all its opulence. The performances are with the Philharmonia Orchestra. Elizabeth Hongen assists with the Narrative and Curse, Set Svanholm and Constance Shaklock in the Love Duet.

To be included in this listing are the three Debussy Nocturnes performed by Stokowski and his symphony orchestra with the Robert Shaw Chorale assisting in the infrequently heard "Sirenes." Another interesting record combines Yehudi Menuhin and the Boston Symphony Orchestra under Charles Munch in Bruch's famous Concerto in G Minor.

BOSTON, MASS.
TRAVELER
NOV 27 1951

Ansermet Takes Over For Charles Munch

Ernest Ansermet, Swiss conductor, will conduct the Boston Symphony Orchestra, beginning next month, as a substitute for Charles Munch, who is ill.

The Swiss conductor, who will the orchestra Dec. 10, was issued the invitation by Munch. Ansermetmade a guest appearance as the Symphony's conductor in January, 1949. Pierre Monteux' guest appearances as conductor of the orchestra will end in New York Dec. 8.

Munch is under medical advice to rest because of a circulatory a recent virus infection.

NEW HAVEN, CONN.
REGISTER
NOV 27 1951

Ansermet To Substitute For Munch As Conductor

Boston, Nov. 27—(AP)—Ernest Ansermet, noted Swiss conductor, will lead the Boston Symphony Orchestra after December 10 as substitute for Charles Munch, who is ill with a circulatory ailment.

A spokesman for the orchestra said last night Ansermet agreed to take over the concerts at the completion of Pierre Monteux's guest appearances on December 10.

Ansermet's previous appearance here was as a guest conductor in January, 1949.

NEW YORK, N. Y.
TIMES
NOV 27 1951

MUNCH PLANS LONG REST

Ansermet to Fill In for Conductor With Boston Symphony

Charles Munch, who contracted a virus infection after his last concert here with the Boston Symphony on Nov. 15, has been ordered by his physician to take "a long rest." To replace him after Pierre Monteux's guest appearances this week and next, orchestra officials have engaged the Swiss conductor, Ernest Ansermet.

Mr. Ansermet will complete the concerts of this year and possibly lead concerts in January, depending on when Mr. Munch is well enough to return to the podium. Mr. Ansermet was able to accept the engagement because this year he has taken time off from his own group, the Orchestra de la Suisse Romande, in order to write a book.

News of Mr. Munch's illness was announced on Nov. 19 when he was forced to cancel his two-week guest engagement with the San Francisco Symphony.

HARTFORD, CONN.
TIMES
NOV 27 1951

Ernest Ansermet to Conduct in Boston

Boston—(UP)—Ernest Ansermet, Swiss conductor, will fly to the United States to conduct the Boston Symphony Orchestra during the illness of music director Charles Munch.

Ansermet accepted an invitation to lead the orchestra following the last guest appearance of Pierre Monteux in New York Dec. 8. He will fly from Geneva Dec. 4 to fill in for Munch, who is suffering from a circulatory disturbance which resulted from a virus infection.

Ansermet first visited the United States as conductor of the Ballet Russe and in 1919 founded his own orchestara de la Suisse Romande. He conducted the Boston Symphony once before as a guest in January, 1949.

[31]

Ansermet of Switzerland to Lead Symphony During Munch's Illness

Ernest Ansermet has accepted the invitation of Charles Munch,

ERNEST ANSERMET

the music director of the Boston Symphony Orchestra, to take over the concerts of his orchestra following Pierre Monteux's guest appearances, which will end in New York on Dec. 8.

Munch is under medical advice to rest for a substantial period because of a circulatory disturbance which has developed after a recent virus infection.

Ansermet, who has visited this country to lead our principal orchestras as guest in the last four seasons, conducted the Boston Symphony in January, 1949. He first visited this country as conductor of Diaghileff's Ballet Russe, and in 1918 founded his own Orchestre de la Suisse Romande. He has since appeared as guest in many parts of the world.

The distinguished Swiss conductor will fly from Geneva on Dec. 4, and have his first rehearsal in Boston on Monday, Dec. 10.

Ansermet for Boston

Ernest Ansermet has accepted the invitation of Charles Munch, music director of the Boston Symphony Orchestra, to take over the concerts following Pierre Monteux's guest appearances which will end in New York on Dec. 8. The distinguished Swiss conductor will fly from Geneva on Dec. 4 and have his first rehearsal in Boston or Monday, Dec. 10. Mr. Munch has been advised to rest a substantial period for physical reasons.

Ansermet, who has visited this country to lead principal orchestras as guest in the past four seasons, conducted the Boston Symphony Orchestra in January, 1949. He first visited this country as conductor of Diaghilev's Ballet Russe, and in 1918 founded his own Orchestre de la Suisse Romande. He has since appeared as guest in many parts of the world.

Boston 11/27/51

HONORARY CHIEF

Fire Commissioner Michael T. Kelleher, right, makes Pierre Monteux, San Francisco Symphony Orchestra conductor, next to him, honorary chief of the Boston fire department. At left is Arthur Fielder, Boston Pops conductor, who has been made honorary chief of the San Francisco fire department, and Boston Fire Chief John V. Stapleton. Monteux and Fiedler are "sparks," and everybody is having a good time!

Munch Ill, Can't Conduct Bostonians for a Month

Charles Munch, musical director of the Boston Symphony Orchestra, will be unable to conduct the orchestra until late in December because of illness, a representative disclosed yesterday.

Mr. Munch is suffering from a virus infection, it was explained. Because of his illness he did not conduct the orchestra's Boston concerts on Nov. 2, 3, 9 and 10 but returned to the podium for the New York concerts on Nov. 14, 16 and 17. It was explained that resumption of his duties before complete recovery had contributed to a recurrence of the illness.

Ernest Ansermet, founder and conductor of the Orchestre de la Suisse Romande in Geneva, will fly to New York from Switzerland next week to conduct the orchestra until January—or longer, if necessary, it was explained. Pierre Monteux, conductor of the San Francisco Symphony Orchestra, will conduct the Boston organization's next concerts at Carnegie Hall on Wednesday night and Saturday afternoon, Dec. 5 and 8 and on Dec. 7 at the Brooklyn Academy of Music.

Munch Sick, Ansermet to Substitute

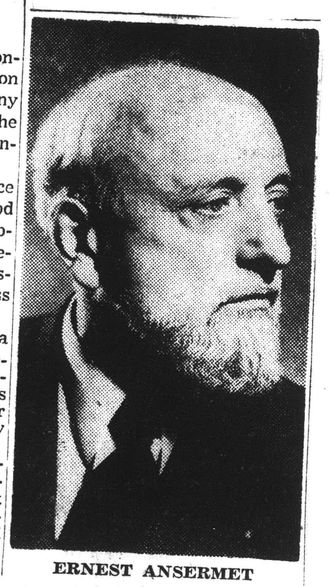
Herald Nov 27

Ernest Ansermet, Swiss conductor, has accepted an invitation to conduct the Boston Symphony Orchestra as a substitute for the ill Charles Munch, it was announced last night.

Munch is under medical advice to rest for a substantial period because of a circulatory disturbance which developed after a recent virus infection. Munch issued the invitation to the Swiss conductor.

Ansermet will fly from Geneva Dec. 4, and will have his first rehearsal with the orchestra Monday, Dec. 10. Pierre Monteux's guest appearances as conductor of the orchestra will end in New York Dec. 8.

Ansermet made a guest appearance as the Symphony's conductor in January, 1949. He first visited the United States as conductor of the Ballet Russe, and in 1918 founded his own Orchestra de la Suisse Romande.



ERNEST ANSERMET

NY Times Nov 27

MUNCH PLANS LONG REST

Ansermet to Fill In for Conductor With Boston Symphony

Charles Munch, who contracted a virus infection after his last concert here with the Boston Symphony on Nov. 15, has been ordered by his physician to take "a long rest." To replace him after Pierre Monteaux's guest appearances this week and next, orchestra officials have engaged the Swiss conductor, Ernest Ansermet.

Mr. Ansermet will complete the concerts of this year and possibly lead concerts in January, depending on when Mr. Munch is well enough to return to the podium. Mr. Ansermet was able to accept the engagement because this year he has taken time off from his own group, the Orchestra de la Suisse Romande, in order to write a book.

News of Mr Munch's illness was announced on Nov. 19 when he was forced to cancel his two-week guest engagement with the San Francisco Symphony.

MUSIC

Splendid Wagner and Debussy by Pierre Monteux at Symphony

Seventh program in the Friday-Saturday series by the Boston Symphony Orchestra, at Symphony Hall. Pierre Monteux guest conductor. Wagner: Prelude to "Parsifal"; Debussy: Two Excerpts from "The Martyrdom of St. Sebastian"; Wagner: Daybreak and Siegfried's Rhine Journey, and Siegfried's Death Music from "Gotterdammerung"; Debussy: "Gigues" "Jeux"; Wagner: Overture to "Tannhauser."

By CYRUS DURGIN

You never can tell. On paper, a program devoted to familiar Wagner and less familiar Debussy had not looked especially interesting. In fact, it seemed a little too comfortable, like old shoes. But when that program came to actual performance, by Pierre Monteux and the Boston Symphony Orchestra yesterday afternoon, it proved one of the most captivating, even exciting, concerts of the recent past. The reason is plain: splendid playing by the virtuosi of this orchestra, and superlative conducting by a great master of the art.

Mr. Monteux had not done the obvious thing of giving half to Wagner and half to Debussy, but had arranged the various pieces so that they formed more or less of an expressive continuity. It is said that one of Mr. Monteux's favorite composers is Wagner (the other being Brahms), and that is altogether believable in the light of his readings yesterday.

If the incense-laden Prelude to "Parsifal" is dragged, the effect is terribly weakened. But Mr. Monteux took it at just the right pace, and the dedicated majesty of the music was renewed. Once again here as in every composition, the conductor's insistence upon an absolutely clear texture of sound and upon the utmost refinement of ensemble, were pleasurably felt and of the greatest importance. Equally important was his instinct for exactly correct speed.

There is something primal and of the fresh morning of the legendary world in the music of Wagner's "Nibelungen Ring." They are qualities more sensed than discerned. But they are there, and they have survived too frequent performance in the case of these familiar orchestral excerpts, and the soiling mud of nonsensical quasi-ideological notion which were read into the "Ring" during the ghastly nightmare of the Hitlerian years.

Received without such blemish, and done with such triumphant mastery as Mr. Monteux brought to them, these excerpts are once again new and muscular, heroic and exalted. Never in my memory was the Death Music of Siegfried made so exciting. As for the "Tannhauser" Overture, that faded victim of 10,000 desultory readings glowed and shimmered, its bright colors and its young passion restored.

What with the "Saint Sebastian" excerpts, "Gigues" and "Jeux," this was a very large amount of Debussy for one afternoon, especially since they are all of much the same style, having been composed within three consecutive years. Wagner, contrariwise, was represented by three distinct styles.

Nonetheless, as you would expect from so Gallic a Frenchman, they were done with verve and delicacy, strength and fire, according to the various demands of the composer, who, it does no harm to repeat, was no languid painter of amorphous pastels. Best of all, Debussy's oftentimes intricate and always subtle rhythms were firmly and deftly traced.

In short, another practically perfect afternoon.

ERNEST ANSERMET

For a time the Boston Symphony Orchestra is going to have a new conductor, Ernest Ansermet. The virus infection from which Charles Munch has suffered durilng the past few weeks, and that kept him from conducting two pairs of Symphony concerts, has developed into a circulatory disturbance that his medical advisers say calls for a substantial period of rest.

Next week the orchestra goes to New York with Pierre Monteux, who has been conducting here for a fortnight. On its return to Boston, Mr. Ansermet will take over, meeting the players for his first rehearsal on Monday, Dec. 10, and conducting the concerts of Dec. 14 and 15. However, the distinguished Swiss maestro, who came to Boston in 1915 with the Diaghilev Ballet Russe, will not be leading the Symphony for the first time, since he was here as guest for a week in January, 1949, and was most favorably received by press and public. Born in Vevey, Switzerland, in 1883, Mr. Ansermet started out to be a mathematician, believing that his lack of skill on any musical instrument prevented him from following a musical career, but solved that problem by becoming a conductor.

Although Mr. Ansermet did not appear with the Boston Symphony until the 1948-49 season, which was Dr. Koussevitzky's final one, he had directed other American orchestras in the two previous seasons and he has guested in this country since that time. In 1918 he founded his own Orchestre de la Suisse Romande, in Geneva, and the excellent recordings made by this fine organization, under his direction, are familiar to record collectors. Mr. Ansermet is something of a specialist in modern music, notably that of Stravinsky, but he is at home in music of all schools.

Ansermet Takes Over For Charles Munch

Herald

Ernest Ansermet, Swiss conductor, will conduct the Boston Symphony Orchestra, beginning next month, as a substitute for Charles Munch, who is ill.

The Swiss conductor, who will the orchestra Dec. 10, was issued the invitation by Munch. Ansermetmade a guest appearance as the Symphony's conductor in January, 1949. Pierre Monteux' guest appearances as conductor of the orchestra will end in New York Dec. 8.

Munch is under medical advice to rest because of a circulatory a recent virus infection.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

When Pierre Monteux ended his five-year term as conductor of the Boston Symphony Orchestra in April, 1924, the last piece on his final program was the Overture to "Tannhauser." No doubt, the performance was as fine as the one we heard from him yesterday afternoon. After all this time, it would be difficult to be certain. But at least, that of yesterday, was the soundest one that we have heard at the Symphony Concerts since.

Mr. Monteux followed that great Wagnerian, Karl Muck, and even if his Wagner performances were all that they should have been, we were not going to be greatly impressed with the fact. I won't say that Koussevitsky never did Wagner well, but he often missed the boat. Nor was Mr. Munch's one venture with him a happy one. Be that as it may, yesterday Mr. Monteux appeared in this Wagner-Debussy program as a veritable prophet of the German music dramatist. The other Wagner numbers on this seventh program are the Prelude to "Parsifal" and two excerpts from "Goetterdammerung": the Daybreak and Siegfried's Rhine Journey sequence and the Death Music of Siegfried, while Debussy is represented by two excerpts from Act I of "The Marytyrdom of Saint Sebastian" and by "Gigues" and the ballet, "Jeux."

In the matter of interpretation and performance Mr. Monteux was quite as successful with the music of his countryman as he was with that of Wagner. If the former came off second best, it was because he was represented by some of his lesser works. "La Mer" or the Nocturnes, or the Prelude to the "Faun" would have stood up better in comparison with the Wagner numbers in between which these other Debussy pieces were sandwiched. However, there is a certain kinship between the "Saint Sebastian" music and "Parsifal," the mysticism of the one owing not a little to that quality in the other, and if "Gigues" and "Jeux" are not the first-rate Debussy, they are both fascinating studies in orchestral timbres and in rhythm—their melodic content, in other words, is slight.

This fortnight under Mr. Monteux has been a joy. There has been some demurring that his programs have not contained more in the way of contemporary novelty, though he has given us both Hindemith and Stravinsky. He has, however, presented things that lots of people like to hear. And he has let us see just how well our orchestra can play and how well it can be made to sound. There were many moments of astonishing tonal beauty in yesterday's concert. Mr. Monteux has a perfect ear. He has flawless taste. He seems to sense how each composer really intended to have his music played. His command of the orchestra is so absolute and secure that the men are perfectly at their ease and can, therefore, give of their best, which is exactly what they have done; in the first Tuesday concert, in last week's Friday-Saturday pair and in the concert of yesterday. Mr. Monteux being who he is, tonight's concert should be the same thing right over again. The distinguished guest takes leave of us tomorrow, repeating the program that he offered a week ago. We could ask for nothing better than to have him back next year.

Herald Dec. 2

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the seventh concert of the 71st season in Symphony Hall yesterday afternoon. The program:
Wagner ..... Prelude to "Parsifal"
Debussy..Excerpts from "Le Martyre de Saint Sebastien"
Prelude: The Court of the Lilies
Dance of Ecstasy and Finale
Wagner...Excerpts from "Gotterdammerung"
Daybreak and Siegfried's Rhine Journey
Siegfried's Death Music
Debussy......"Gigues," Images No. 1:
"Jeux," Poeme Danse
Wagner.....Overture to "Tannhauser"

By RUDOLPH ELIE

It was in April, 1924. The occasion was the final concert of the Boston Symphony orchestra for the season. On the program were Beethoven's Fifth Symphony, Debussy's "Afternoon of a Faun," Carpenter's "Adventures in a Perambulator," and the Overture to Wagner's "Tannhauser."

When it was over, as Earle Johnson relates it in his "Symphony Hall, Boston," "several thousand admirers shook the conductor's hand on the flower- and flag-decked stage during a two-hour informal reception; the trustees, Major Higginson's widow, Charles Loeffler and others beside him."

Yesterday afternoon the Overture to Wagner's "Tannhauser" once again brought a symphony concert to a close, but this time the stage was not decked with flowers and flags, nor was there an informal reception of several thousand admirers. For times have changed; sentimental public displays of emotion are out of fashion. Yet the audience's emotions must have been about the same as they were on that April afternoon 27 years ago.

For this was once again a farewell to Pierre Monteux, one of the towering giants of music in our day and virtually the last of a race of musician-conductors who place the inspiration of the composer and the virtuosity of the orchestra above their own. Times have changed in that respect, too; audiences today, bred on the more incandescent choreographic style of conducting are not likely to prefer Monteux's stolidity. Nor, for that matter, are they likely to recognize in it the veritable prodigy of musicianship that it is; we shall doubtless not see the like of Monteux's baton technique, the incomparable clarity of his orchestral textures and the unchallenged taste of his musical conceptions for some time to come.

Yesterday, in a semi-Pops program alternating Wagner with Debussy, Wagner got much the better of it save in the marvelous excerpts from "The Martyrdom of St. Sebastian," which represent Debussy at the absolute peak of his inspiration. "Gigues" makes a pleasant impression, as indeed does the concert version of "Jeux," the ballet music to a tennis game. Yet neither offers too much substance especially when contrasted with the heavier proclamations of Wagner.

"Jeux," in fact, for all its charming sound effects, its piquancies and elegant humor, much needs the ballet; as a concert piece it seems over-refined, spun-out, even fussy. Its final bars, however, with their witticisms, make their point sufficiently to leave an impression far more favorable than unfavorable.

As for the Wagner pieces, I find myself at a loss for further impressions as they are all done with such regularity everywhere they are thrice familiar. They don't exactly bore, as in-person performances of them are infrequent at these concerts, for it is always interesting to see how they go. And it may be said they went wonderfully well yesterday. The brasses have seldom been so imposing, the strings so brilliant and so rapturous. But Wagner's gigantic utterances rather pass one by these days; the heroic emotions of grief in the Funeral Music, the pious Amens of Parsifal and the pompous conceits of Tannhauser seem pretty contrived and self-conscious. This is not to say they still don't make their effect; you can't employ 110 men as Wagner does and put your audience to sleep. Its mind may wander to note that Santa Claus, according to a program advertisement, plays the cello left handed, but Wagner is still in command.

And so, with the Overture to Tannhauser, Pierre Monteux once again takes his leave of Boston. But if he'll only promise to come back to us once more, we'll see what we can do about decking the hall with flags and flowers. There's no one we'd rather do it for, of that he may be very sure!

BOSTON, MASS.
MORNING GLOBE
NOV 21 1951

MUSIC

Pierre Monteux Returns as Guest Conductor of the Boston Symphony

By CYRUS DURGIN

Pierre Monteux returned last night to the orchestra of which, nearly a generation ago, he was regular conductor. His sojourn this time as guest conductor of the Boston Symphony will extend two full weeks. The first program of his present series he divided between Beethoven of the "Coriolanus" Overture and "Pastoral" Symphony, and Stravinsky of the "Sacre du Printemps."

The secret of Pierre Monteux' quality—if, indeed, there is any secret, for his conducting is completely open—is a baton technic of absolute mastery. No conductor ever looked more reposeful from the rear, and few confine themselves to the sparing gestures which characterize Monteux. All the work is done at rehearsal, and Monteux's activity during an actual concert consists largely of reminding 100-odd men of interpretive lines and details already laid out.

The less perceptive listener, therefore, is likely to regard this sort of conducting as comparatively tame. But if you listen with your ears instead of your eyes, you will find a great deal of vitality in Monteaux's conducting, and a wealth of beautifully ordered detail. Take the two Beethoven scores of last night: the agitated Overture was tense but not lurid, dramatic but never exaggerated. The tempi in the Symphony were always moderate, the music sang, the orchestration was transparent as spring water, and the whole performance had a truly classic exactitude of style and expression.

But the big moment came with Stravinsky's once scandalous ballet music. Monteux's performance of it must be the last word, for he was its first conductor, he knows it in every bar and conducts it without score. This is a masterpiece of recreative musicianship wherein the composer is fully and faithfully served. I have heard Stravinsky conduct the "Sacre" and I am sure he cannot do it so well.

The orchestra was in good form last night, and played admirably. Mr. Burgin suffered a broken string in a crucial portion of the "Sacre," but soon swapped his instrument for the violin of Mr. Tapley, and thus played on to the end. Incidentally, the audience, which filled Symphony Hall, rose upon Mr. Monteux's first entrance, proof positive of the mingled esteem and affection felt for him in Boston.

GADSDEN, ALA.
TIMES
NOV 16 1951

Education Theme Of New Boston Station

BOSTON— (INS) —Full length "live" performances of one of the world's great symphony orchestras are being channeled into the homes of New Englanders by a new Boston radio station.

Through the facilities of WGBH, a high-power non-commercial FM station for educational broadcasting, programs of the Boston Symphony Orchestra are within the hearing range of an estimated 208,000 families.

The station, which has its studios in Symphony Hall, is operated with the advice and cooperation of the Lowell Institute Cooperative Broadcasting Council.

The council's members include the Lowell Institute and the six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern and Tufts.

The station's aim is to offer programs of general education for all groups in the community. In addition to the symphony, WGBH presents:

1. Comprehensive interpretations of world news and events.
2. Full-length dramatic productions.
3. A children's hour.
4. Forums on world affairs with distinguished New England scholars and scientists.
5. Poetry readingsd by note poets.
6. Regular college or extension courses recorded in the classrooms.

PROVIDENCE, R. I.
BULLETIN
NOV 15 1951

MUNCH ELECTED

Boston, Nov. 15. — (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, has been elected a trustee of the New England Conservatory of Music, the conservatory announced today.

NEW HAVEN, CONN.
REGISTER
NOV 14 1951

BOSTON SYMPHONY SHOWS BRILLIANCE IN FIRST CONCERT

The Boston Symphony made its first seasonal invasion here last evening to give the second program of the Woolsey series. Charles Munch, who has been ailing of late, has evidently regained his strength for he conducted the entire concert in his customary dynamic fashion. In the works presented, the program was a typical one with both familiar and unfamiliar music included. In the first category, there were Beethoven's Overture to "Leonore," No. 3 and Tchaikovsky's "Pathetique" Symphony while the Lukas Foss Piano Concerto, No. 2 represented the contemporary music interest.

With regard to the renditions of the two familiar offerings last evening, which to me were brilliantly performed though studded occasionally with "extremes" in tempi and dynamics, I would like to recall some pertinent remarks by the distinguished conductor, Dimitri Mitropoulos. In a talk given in Sprague Hall earlier this year, the conductor of the New York Philharmonic Orchestra pleaded for a more human approach on the part of listeners at a musical performance.

Mr. Mitropoulos said that there were "prima donnas" in audiences (critics included) as well as in the ranks of conductors and performers. He derided the current concern with "tempi and a composer's intentions" on the part of all concerned. This reviewer is heartily in accord with those sentiments.

The Boston Orchestra is a virtuoso group and as such it is capable of doing things in performance that would spell disaster for most other symphonic orchestras. It is only natural that Mr. Munch, as did his predecessor, Serge Koussevitsky, should take advantage of the collective virtuosity at his disposal for obtaining the added brililance and greater contrasts which some often label "distortion." To my way of thinking, the latter term should be applied only if there is a resultant lack in precision, timing, or unevenness in meter. There were none of these faults last evening or to use an expression of the jazz players, the Boston musicians really "cut the stuff."

As for the new Foss concerto, which featured the composer as the soloist last evening, the performance excited small enthusiasm in this listener. While a fair appraisal of the work is hardly possible at a single hearing, it's thematic interest seems negligible and the development rather disjointed. Mr. Foss is a most talented young man but on the basis of this musical concoction which appears to be made up of equal parts of Bartok and Hindemith with a dash of Stravinsky, I would say that his greatest abilities at the moment are at the keyboard. If his composing abilities ever catch up with his pianistic talents, watch out! As a youthful exhibitionist at present, Mr. Foss would seem to be endeavoring to "kill one bird with two stones." Last evening, the bird turned out to be something of a "turkey."

G. E. A.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 20 1951

Notes and Footnotes

PAUL HUME, music critic of the *Washington Post* who caused Harry Truman so much trouble over Margaret's singing, is at it again. He's hitting closer to the Berkshires, too. Last week the Boston Symphony gave a memorial concert there in tribute to their late director, Koussevitzky. Mr. Hume didn't like some of it, notably, Tchaikovsky's sixth symphony, directed by Charles Munch. Says Mr. Hume, "What we were given was violent over-accentuation, hysterical changes of speed, a thorough and willful contradiction of the spirit of the symphony." What Mr. Munch has to say isn't known. Perhaps he'll get H.S.T. to ghost-write another letter to Mr. Hume.

NEW YORK, N. Y.
TIMES
NOV 18 1951

MORE LISZT ON DISKS

Two Symphonic Poems and Piano Works Emphasize Composer's Importance

To the growing number of Liszt's symphonic poems on records a new pair can be added—**Tasso** (No. 2) and **The Battle of the Huns** (No. 11). Mercury has provided the recording, with the Munich Philharmonic directed, respectively, by Adolf Metternich and Kurt Eichhorn.

Neither work is much played today; and, in all truth, they sound pretty old-fashioned. This despite pages of pure genius that anticipate Tchaikovsky ("Francesca da Rimini") and Strauss (any number of symphonic poems). The point is that Liszt conceived those ideas before anybody else and they must have hit the 1850's with a shattering impact. Not for nothing was Liszt considered one of the composers of the future.

Even if the historical importance of these two scores overweighs their actual musical worth, they remain ample testimony to a genius that needed only a little more discipline to have been a supreme master.

The Munich Philharmonic performances are idiomatic enough, but certainly the thin, unresonant quality of the recording is not much help.

As a composer of piano music, Liszt was on absolutely certain ground. Even if one may disagree with what he has to say, there is no denying that his manner of presentation is ever-fascinating. Vladimir Horowitz has recorded for Victor a group of Liszt's piano pieces—the **Funérailles, Sonetto del Petraca No. 104** and the **Valse Oubliée.** Also present is Horowitz' arrangement of the **Rákoczy March,** the fifteenth of Liszt's Hungarian Rhapsodies. For sheer pianistic legerdemain, the **Rákoczy** is unsurpassed. Well, almost unsurpassed: one thinks of things like the recent "Stars and Stripes Forever" or the old Victor ten-inch disk by Horowitz of the E flat Paganini-Liszt Etude.

Koussevitzky Memorial

Victor has issued two disks commemorating the late Serge Koussevitzky. One of those disks, with the Boston Symphony, containing the **Symphony No. 2** by Sibelius, is as close to definitive as anything can possibly be in this world of fluctuating interpretive values. The Sibelius No. 2 always was one of the conductor's specialties and here, aided by one of the most luscious-sounding recordings that Victor has ever made, the results are magnificent—a fitting tribute to Koussevitzky's memory.

On the other disk Koussevitzky is heard, again with the Boston Symphony, in a coupling of Strauss' **Don Juan** (previously available in a 45 r.p.m. album) and Wagner's **Siegfried Idyll.** Equally superb performances and tonal splendor ensue. And if Koussevitzky's "Don Juan" were not enough, Victor has released another version of the score—Toscanini's, with the N. B. C. Symphony. Wagner's **Siegfried's Rhine Journey** is on the reverse of the disk. This listener has no "Don Juan" preference. Both interpretations are on the highest level.

Other popular orchestral works recently released include Rachmaninoff's **Symphony No. 2 in E minor,** played by Eugene Ormandy and the Philadelphia Orchestra (Columbia) in a performance that well suits the plangent quality of the music; Mendelssohn's **Italian Symphony** on a Decca ten-inch disk, with Fritz Riegger and the Munich Philharmonic presenting a sound, reliable reading; and a coupling on Decca of Mozart's **Prague Symphony** (NWDR Symphony conducted by Hans Schmidt-Isserstedt) with Mozart's **Rondo in D (K. 382)** as played by Wilhelm Kempff, piano, and the Dresden Philharmonic under Paul van Kempen. The readings are good; but the first movement of the symphony is heard in E flat instead of D.

H. C. S.

In the Popular Field

Kings and Queens of Boogie Woogie (Decca, ten-inch) is a showcase of that deceptively simple piano style which, in masterful hands becomes outrageously, hypnotically complex. And those hands are here, belonging to Meade "Lux" Lewis, Albert Ammons, Pete Johnson, Cleo Brown, Honey Hill and Dot Rice.

The first-named knocks out his most famous numbers, **Honky Tonk Train** and **Yancey Special** with his incredible bounce and variety in the right hand decorations. Ammons does a slow one, **Kaycee on My Mind;** Miss Brown does a virtuoso travesty on a Pine Top Smith composition. It's a lively collection.

Another pianist—who can play boogie woogie too, but who prefers to move with the times—is Mary Lou Williams. She plays **Handy Eyes** (her name for "St. Louis Blues") with some advanced phraseology, a touch of humor and a wistful bit of sentiment. On the reverse is a less original job **Sposin'** (Circle, 78 r.p.m. single).

C. H.

SAN DIEGO, CALIF.
TRIBUNE
NOV 23 1951

In a one-time-only program, Channel 4 at 10 tonight presents the Boston Symphony Orchestra playing a concert from the Massachusetts city. Charles Munch conducts the famous musical aggregation in the Egmont Overture by Beethoven and Ravel's "Rhapsodie Espagnole." Ernest Walling is in charge of the special television production.

Musically, video seems to be looking up, with a number of performers of high talent scheduled to be heard and seen in forthcoming new programs.

Dinah Shore begins a twice-weekly, 15-minute show at 7:30 p.m. Tuesday over Channel 4. First "Dinah Shore Show" will be seen at a Hollywood party for press and entertainment world moguls Tuesday afternoon (4:30, live time to the East). West Coast viewers see the new show that evening by "quick kinescope."

On Dec. 7 at 10 p.m., the first of a projected new TV series alternately to star Ezio Pinza and Dennis Day will begin on Channel 4. The premiere, originating in New York, will be all Pinza's, with Jane Froman, singer, as guest.

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER
NOV 19 1951

Change Made In Conductors

Illness has caused Charles Munch of Boston, regretfully to cancel his San Francisco Symphony guest conductor engagement. Therefore the Opera House concerts next Thursday and Saturday nights will be conducted by Alexander Hilsberg, long an associate of Eugene Ormandy with the Philadelphia Orchestra.

HOUSTON, TEX.
POST

NEW YORK HEARS A SOLEMN MEMORIAL TO KOUSSEVITZKY

By W. G. ROGERS

NEW YORK, Nov 17—(UP)—A symphony concert in Carnegie Hall last week was turned into a stirring memorial service.

"We have dedicated this program to the memory of our great leader . . . Serge Koussevitzky," Charles Munch announced from the platform before he picked up his baton to conduct the Boston Symphony Tuesday night.

This was the orchestra's first visit here since the death last June of Koussevitzky, who had been its conductor for a quarter of a century. His successor, Munch, was beginning his third year.

The program chosen for this solemn occasion consisted of Mozart's Masonic Funeral March; Honegger's Fifth Symphony, which had been commissioned by the Koussevitzky Foundation; and Tchaikovsky's Sixth Symphony, the "Pathetique."

After the Mozart, the audience stood for a minute of silence.

The mood of exaltation shown by conductor and musicians and felt deeply by the audience was most marked by Munch's splendid reading of the "Pathetique."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Washington, N.Y. Concerts Memorials to Dr. Koussevitzky

LENOX—Mrs. Olga Koussevitzky, widow of Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center at Tanglewood until his death last summer, has returned to her home, Seranak on Bald Head Mountain, after attending memorial concerts dedicated to her famed husband in New York and Washington.

The concerts given last week by the Boston Symphony Orchestra with Charles Munch conducting, carried identical programs in the two cities. Mr. Munch programmed Mozart's Masonic funeral music, Honegger's Symphony No. 5 and Tchaikovsky's "Pathetique" Symphony No. 6. All three works were performed at the Tanglewood concerts last season.

Honegger's fifth symphony was for a few weeks the last score commissioned by the Natalie Koussevitzky Foundation that Dr. Koussevitzky received before his death. The late conductor intended to play the work last summer at Tanglewood but when he became ill in Arizona before coming east to Brookline, he passed the composition to Mr. Munch who presented it in Boston and later programmed it at Tanglewood.

The original manuscript, Mrs. Koussevitzky said, is now in the Library of Congress where the Koussevitzky Foundation has its headquarters.

Mrs. Koussevitzky plans to remain at her home here until the middle of January. She will then go to her winter home in Arizona until April when she will go abroad for a few weeks.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 16 1951

Rites Set Tomorrow For Violinist Grunberg

BOSTON—Funeral services for Maurice Grunberg, 64, former first violinist with the Boston and Detroit Symphony Orchestras, will be held here tomorrow afternoon. Grunberg, a resident of Brookline, died at a Boston hospital on Wednesday.

A native of Boston, the violinist was the son of the late Samuel and Bessie Celia Grunberg. He attended the Boston Latin School and, following his graduation from Harvard in 1907, he performed with the Boston Symphony Orchestra for 11 years. Then he served one year with the Detroit Symphony Orchestra.

From 1921 to 1934, he was a member of the New York Philharmonic Orchestra, later playing with the symphony orchestra of the National Broadcasting Company and the Columbia Broadcasting System. He retired in 1940.

Grunberg is survived by his widow, Violet Bishop Grunberg; and a sister, Mrs. Charles S. Cohen of Brookline.

NEW YORK, N. Y.
TIMES
NOV 20 1951

Munch, Ill, Cancels Coast Chore

BOSTON, Nov. 19 (UP)—Charles Munch, conductor of the Boston Symphony Orchestra, has been forced by illness to cancel his appearance as guest conductor of the San Francisco Symphony Orchestra. Mr. Munch was to have started a two-week engagement in San Francisco today, while Pierre Monteux, of the San Francisco Symphony, took over as guest leader here.

BOSTON, MASS.
HERALD
NOV 19 1951

THE MAIL BAG

UN Doing Big Job Well

To the Editor of The Herald:

There is a letter in the Nov. 14 Herald to the effect that the U.N. is a failure.

We Americans are very impatient. When people rant and rail against the U.N. no one stops to think that it has taken this country 176 years to get to the place we are. We consider ourselves well off, and wonder why other nations don't do right off as we do.

Here we have, in the U.N., 51 nations, meaning 51 different kinds of people, trying (and some are not trying) to meet on common ground. I, personally, declare it can't be done under a great number of years. I don't expect to be alive when we find out what the common ground may be. It may be found out quite by accident.

I should like to see Russia out of it, but if she were, you must remember, her "satellites" would go, too. Then, indeed, there would be a divided world, and probably war.

To us, Russia is proceeding with an all wrong attitude, and it is proved by the fact that she cuts all communications with the outside world with her man in the street. If she felt she were really doing right by her people she would be glad of all "foreign" contact. She would say with pride, "Come any time and see how we do things." But she isn't proud, she is afraid. If we could wake to that fact, that Russia is afraid of us, I think many of the things we do would be different.

M. B. MATHER.

Waltham.

Larger Concert Hall

To the Editor of The Herald:

It has long been an unsolvable problem as to how the large musical organizations of our country—the symphony orchestra, ballet, opera companies—might pay their own way by means of box office sales. It appears that the trouble lies not in lack of enthusiasm on the part of the public, but rather in the mere and simple lack of space facilities for handling a bigger gathering. If Symphony Hall, the Boston Opera House, and even our local drama theatres could hold several hundred more persons, there would be enough money derived to pay all expenses.

Year after year after year the art-loving people of New England have contributed generously to fill the financial gap of large proportions. In one fell swoop, why not call upon these people, and others who can offer even a dollar or less, to contribute one final extra-generous amount as a down payment on a new hall which might seat 4000 or more? From then on, the increased attendance would pay for the building on a yearly long term arrangement. The overflow audiences who are now turned away from the Boston Symphony concerts, the Met Opera, the ballet, and the popular musical shows would make the difference. . . .

JAY SHELDON.

Brookline.

BROCKTON, MASS.
ENTERPRISE & TIMES
NOV 19 1951

BOSTON. — (AP) — Seventy-six-year-old Pierre Monteux today rehearsed the Boston Symphony Orchestra, which he led from 1919-1924. Monteux, now San Francisco Symphony conductor, came here to exchange as guest conductor for three weeks with Charles Munch, director of the Boston orchestra. But Munch will not conduct in San Francisco. His doctors have advised him to take a complete rest to recover from a virus infection.

HARTFORD, CONN.
TIMES
NOV 21 1951

Boston Symphony Features Piatigorsky

Special to The Hartford Times

Boston — Cellist Gregor Piatigorsky was soloist with the Boston Symphony this week. Richard Burgin again conducted in place of Mr. Munch who was still recuperating from the grippe.

The soloist was heard in the Haydn Cello Concerto and "Don Quixote," by Richard Strauss. He was assisted in the latter by the Symphony's own violist Joseph de Pasquale. It was fine playing all the way for Mr. Piatigorsky, although marked here and there by small inconsistencies of both tempo and pitch.

* * *

THE HAYDN CONCERTO was exquisite in the hands of the cellist, although here again flawless pitch was not altogether scrupulously maintained. The Strauss seemed to suffer more, however, from this malady and sometimes soloist and orchestra were not always united. Mr. Piatigorsky's tone was the same as ever, capable of producing every mood and passion summoned by its master. The assistance rendered by Mr. de Pasquale was fine in every way.

Boston loves its New England Opera Theater and it shows its appreciation by means of the most practical method possible—a packed house. The inimitable Boris Goldovsky and his younger singers opened their season with Puccini's bittersweet "La Boheme."

These productions in popular English leave little to be desired either musically or dramatically. They have all the forethought of "good theater." The voices of the company, which have never been bad, improve each season under the tutelage of Goldovsky, and his assistants.

* * *

OUTSTANDING members of "Boheme" cast were Nancy [illegible] as Mimi, D[illegible] Gold[illegible]

drawing card was Beethoven's "Kreutzer Sonata." In the Beethoven piece Mr. Szigeti's mettle was tested by a broken string, which he stopped to repair, and a slipping peg, which he endured. From an audience standpoint, however, the afternoon was enjoyable.

—F. S.

TEXARKANA, ARK.
GAZETTE
NOV 22 1951

Education Is Theme Of Boston Station

Boston, Nov. . . . (INS) — Full length "live" performances of one of the world's great symphony orchestras are being channeled into the homes of New Englanders by a new Boston radio station.

Through the facilities of WGBH, a high-power non-commercial FM station for educational broadcasting, programs of the Boston Symphony Orchestra are within the hearing range of an estimated 208,000 families.

The station, which has its studios in Symphony Hall, is operated with the advice and co-operation of the Lowell Institute Co-operative Broadcasting Council.

The council's members include the Lowell Institute and the six colleges and universities of Greater Boston — Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern and Tufts.

The station's aim is to offer programs of general education for all groups in the community. In addition to the symphony, WGBH presents:

1. Comprehensive interpretations of world news and events. 2. Full-length dramatic productions. 3. A children's hour. 4. Forums on world affairs with distinguished New England scholars and scientists. 5. Poetry readings by noted poets. 6. Regular college or extension courses recorded in the classrooms.

BOSTON, MASS.
POST
NOV 10 1951

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In the continued indisposition of Charles Munch, Richard Burgin is conducting the current pair of Symphony concerts; and this time only one number of the program has been changed. Instead of beginning yesterday with the Symphonic Piece from Franck's "Redemption," the associate conductor put in its place Mendelssohn's Overture to "A Midsummer Night's Dream," that unaccountably had not been played at the regular concerts since 1936. After it came, as originally scheduled, Haydn's Cello Concerto in D major and Strauss' "Don Quixote," with Gregor Piatigorsky playing the solo cello part in both and Joseph de Pasquale joining him as solo viola in the tone poem of Strauss.

If all concerts under Mr. Burgin's direction could proceed as smoothly and to such generally happy outcome as this one, we need not ask for a better conductor. It was good to hear the orchestra playing once more in a fashion so completely relaxed. This was our Boston Symphony not a changeling. And of course it was good to have Mr. Piatigorsky. Richard Strauss himself said years ago that whenever "Don Quixote" was played he wished it would be possible for Mr. Piatigorsky to assume the role of chief protagonist. No one seems to understand it as completely as he does; no one else is capable of making any one of the countless musical and musico-dramatic details so compelling.

This is not just a piece of music; it is a tonal drama, without stage or actors, but a drama, nevertheless. Yesterday its progress was vividly conveyed by Mr. Burgin and the orchestra, by Mr. Piatigorsky as the Don, and Mr. De Pasquale as his tubby squire, Sancho Panza. Not in a long time have we heard so fine a performance of "Don Quixote." By the way, the program book was in error in saying that it was Mr. Piatigorsky who played the solo cello here in this work in March, 1950.

Apparently it has not been settled to everyone's satisfaction that Haydn, not Anton Kraft, was the author of this D major Concerto, but whoever composed it (and it probably was Haydn), it is a charming piece, and yesterday it went delightfully. Delightful, too, was the performance of Mendelssohn's Overture. With Mendelssohn we must now pick and choose, but certain things are too good to be passed up. We have not heard "Fingal's Cave" at a Symphony concert since 1933 or "The Fair Melusine." Mendelssohn's own favorite among his overtures, since 1906. I don't suppose anybody plays the ophicleide today, though Symphony Hall has one in its collection of ancient and obsolete instruments. However, the big bass tuba, used yesterday in Mendelssohn's Overture, does not produce the effect that the composer had in mind. Its tone is too heavy, for one thing, and it cannot so well suggest the donkey's bray of Bottom.

BOSTON, MASS.
EVENING GLOBE
NOV 24 1951

Munch Recuperating From Illness in N. Y.

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, is convalescing in a New York hotel from a virus infection.

Although the 60-year-old maestro has two nurses in attendance, Boston associates gave assurance last night that he is recuperating "satisfactorily."

Pierre Monteux, who has been guest conductor this week, will direct the orchestra at the regularly scheduled concerts next week.

BOSTON, MASS.
MORNING GLOBE
NOV 15 1951

Munch Elected Trustee

Charles Munch, conductor of the Boston Symphony Orchestra, has been elected a trustee of the New England Conservatory of Music, it was announced yesterday by Harrison Keller, director of the Conservatory.

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BOSTON, MASS.
POST

NOV 24 1951

SYMPHONY CONCERT

BY WARREN STOREY SMITH

It was a splendid gesture to bring Pierre Monteux back as guest conductor of the Boston Symphony last season and a further step in the right direction to engage him in that capacity for the present one. Mr. Monteux conducted the concert of last Tuesday and that of yesterday afternoon and he will remain on the job through a week from tomorrow when he repeats the program of yesterday and this evening. As proof of the internationalism of music, the French-born conductor is offering at this sixth pair of concerts an all-German program. And let it be said right now that his French blood did not prevent him from giving the right pace and accent, the proper mood and spirit to Bach's Passacaglia and Fugue in C minor, as orchestrated by Respighi, the "Scottish" Symphony of Mendelssohn, Hindemith's "Mathis der Maler," and Strauss' "Till Eulenspiegel."

The last-named composer has fared pretty well this season. Thus far, we have heard "Death and Transfiguration" from Mr. Munch, "Don Quixote" from Mr. Burgin and now "Till" from Mr. Monteux. Like "Death and Transfiguration" and unlike "Don Quixote," "Till" does not lean too heavily on its program. Except for the scene of the Rogue's trial and his death on the gallows, the piece makes sense as music per se, and that is what program music should do.

The same is true of Hindemith's so-called symphony. It does one no harm to have seen the Gruenewald paintings, or at least a reproduction of them, yet you can virtually forget them and enjoy the "Angelic Concert," the "Entombment" and the "Temptation of St. Anthony" for the spendid music that they are. We cannot tell yet which works of Hindemith will survive, but certainly this is one that is bound to live. It has melodic strength, it is firmly built and we can only marvel at the composer's contrapuntal skill.

The third programmatic piece, Mendelssohn's "Scottish," exacts even less from the listener in this respect. We can remember with profit that the introduction was inspired by the composer's visit to Holyrood, with its touching remind-

ers of Mary Queen of Scots. We can think, if we wish to, of the storm in the coda of the first movement as taking place on a Scottish heath, and see the warlike clans in the finale. The Symphony stands up as music—to the extent that it does stand up. The first movement and the Scherzo, the one really Scottish movement, are still all right; the Adagio and the finale have begun to fade, though the A major passage tacked on to the latter still sounds. And it is probably true that, in spite of its fine points, the work as a whole is inferior to the "Italian." And speaking of things Italian, one can question the taste in Respighi's orchestration of the Bach Passacaglia; it is almost too inflated. But the music, as music, is magnificent, and that is what really matters.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 27 1951

Munch Ill, Can't Conduct Bostonians for a Month

Charles Munch, musical director of the Boston Symphony Orchestra, will be unable to conduct the orchestra until late in December because of illness, a representative disclosed yesterday.

Mr. Munch is suffering from a virus infection, it was explained. Because of his illness he did not conduct the orchestra's Boston concerts on Nov. 2, 3, 9 and 10, but returned to the podium for the New York concerts on Nov. 14, 16 and 17. It was explained that resumption of his duties before complete recovery had contributed to a recurrence of the illness.

Ernest Ansermet, founder and conductor of the Orchestre de la Suisse Romande in Geneva, will fly to New York from Switzerland next week to conduct the orchestra until January—or longer, if necessary, it was explained. Pierre Monteux, conductor of the San Francisco Symphony Orchestra, will conduct the Boston organization's next concerts at Carnegie Hall on Wednesday night and Saturday afternoon, Dec. 5 and 8, and on Dec. 7 at the Brooklyn Academy of Music.

NORTH ATTLEBORO, MASS.
CHRONICLE

NOV 27 1951

TO SUBSTITUTE

BOSTON (INS)—Ernest Ansermet, Swiss conductor, will conduct the Boston Symphony Orchestra beginning Dec. 11 as a substitute for Charles Munch, who is ill. Guest Conductor Pierre Monteux will conclude his assignment with the Boston unit Dec. 8 in New York.

BOSTON, MASS.
EVENING GLOBE

NOV 24 1951

MUSIC

Perfect Afternoon at the Symphony, With Monteux Conducting

By CYRUS DURGIN

It was just about a perfect afternoon at the Boston Symphony concert yesterday, with Pierre Monteux making his first appearance in the "regular" series during his current visit as guest conductor.

This was a perfect afternoon—or as nearly that as you are likely to get in this life—because there was so much polish, elegance and correctness in the way everything was played. There were no extreme tempos, nothing forced or exaggerated, nothing scamped or understated. This sort of music-making is possible only with a great conductor and a great orchestra.

The program, too, was remarkably varied, ranging from the Respighi orchestration of Bach's C minor Passacaglia and Fugue, through Mendelssohn's "Scotch" Symphony and Hindemith's "Mathis der Maler" to Richard Strauss of "Till Eulenspiegel." Each of these pieces has its own solid merit.

As a conductor of the most intelligent and sensitive musicianship, controlled by a moderation peculiarly and personally his own, Mr. Monteux is not a rousing interpreter. "Till," for example, has had more excitement with other conductors. But the sheer beauty of sound, the uninterrupted line of the music, the neatness with which this tricky score was unfolded, were full compensation.

On the other hand, it was amazing how the "Monteux touch" brought an unusual, warming glow to Mendelssohn's rather faded old Symphony. Perhaps it was because nothing spectacular was attempted that this work, less vivacious than Mendelssohn's "Italian" Symphony, though more spirited than the "Reformation," took on the illusion of new life. Or perhaps it was the pervading clarity, almost a transparence, so dominant a feature of Monteux's work, that did the trick.

Generally speaking, weight and thickness dull the performance of orchestral music. With Monteux there is no weight and no thickness, save the specific gravity and the texture natural and appropriate to each composition. This was vividly apparent in the Bach-Respighi transcription, a work natively massive, yet in which, as Monteux reads it, you can hear everything going on.

But the most forceful proof of Monteux' versatility came with the three symphonic excerpts from the Hindemith opera "Mathis der Maler." This is astringent, linear, un-sentimental, sharply etched music, inescapably of the modern temper. Such music requires, for its re-creation, not only a virtuoso orchestra, but conducting that is technically direct and impersonal of expression. This music cannot be "interpreted," it just has to be played, with high regard for details and the over-all line. Then it emerges as a modern masterpiece. Yesterday it sounded exactly like that.

BOSTON, MASS.
HERALD

NOV 24 1951

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the sixth program of the 71st season in Symphony Hall yesterday afternoon. The program:

Passacaglia and Fugue in C minor ..... Bach-Respighi
Symphony No. 3 in A minor, Op. 56 ..... Mendelssohn
"Mathis de Maler" ..... Hindemith
Till Eulenspiegel ..... Strauss

By RUDOLPH ELIE

Pierre Monteux returned yesterday afternoon to give us one of the most typical examples of the contemporary symphonic concert it would be possible to imagine.

Everything was entirely in order: The program contained one "modern" work in the Hindemith (though it's now old enough and familiar enough to disturb no one), two favorite old standbys in Mendelssohn's grateful little Scottish Symphony and Strauss' unendingly satisfying "Till" and, as a traditional curtain-raiser, Bach's C minor Passacaglia and Fugue in Resphigi's orchestral transcription. Nobody could possibly listen to this program and go home feeling he hadn't been musically requited.

Next, the orchestra was in absolutely the top of its form. Even the most acute ears could have detected nothing sufficiently out of order to be worth the mention. The technical aspects of the playing in every choir, indeed, every chair, were as near perfection itself as so large an ensemble could ever produce in live concert.

Then Mr. Monteux himself was at the peak of his form, though it is much to be doubted he is ever anything else. Thus the orchestral textures were perfectly integrated, the balances were incomparably sensitive, the clarity of voice from top to bottom and from inside out were no less then crystalline, the tone qualities warm and radiant throughout and the climaxes powerful but never out of control. It was, in short, the ultimate in the big-time live concert of our times.

It is at this point the music critic usually inserts the inevitable "but" or to knock the whole thing down flat. There is no "but" in this notice, and to point out that for all its soundness the concert was not a really stimulating one as a musical experience must not be construed so.

It could hardly be otherwise for the visiting conductor to fail to do the things he knows best and best knows the audience loves best. So it may merely be said here that to live with this sort of a program week in and week out would prove pretty tiresome and advance the cause of music not one inch. On the contrary, I am sure it would, in the end, kill the living symphony concert for good and all.

Having noted this, let me once again mention the incredible musicianship of Pierre Monteux. His style is entirely without mannerism; he stands solidly planted on the conductor's stand, his feet slightly apart. He may, on occasion, lean forward a little or turn slightly to face his string choirs (it may be mentioned he re-seated the orchestra, second violins to the right outside, cellos to the left inside, etc.), but there is never a trace of physical emotion. He does what he does with his stick, and his baton technique is probably without parallel today.

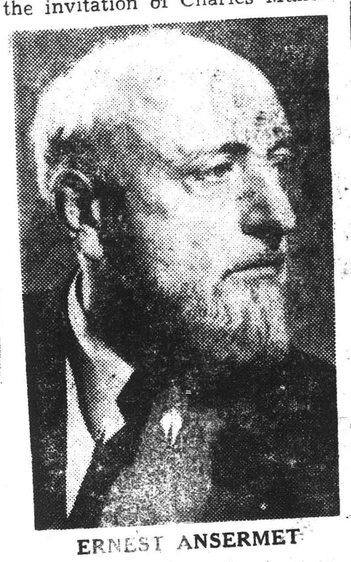
Mr. Monteux's program next week offers no less than eight pieces, five by Wagner and three by Debussy. Nobody can seem to remember how long it is since a program containing this many pieces has been heard at the regular concerts, but I'd venture to guess at least 30.

BOSTON, MASS.
MORNING GLOBE

NOV 27 1951

Ansermet of Switzerland to Lead Symphony During Munch's Illness

Ernest Ansermet has accepted the invitation of Charles Munch,



ERNEST ANSERMET

the music director of the Boston Symphony Orchestra, to take over the concerts of his orchestra following Pierre Monteux's guest appearances, which will end in New York on Dec. 8.

Munch is under medical advice to rest for a substantial period because of a circulatory disturbance which has developed after a recent virus infection.

Ansermet, who has visited this country to lead our principal orchestras as guest in the last four seasons, conducted the Boston Symphony in January, 1949. He first visited this country as conductor of Diaghileff's Ballet Russe, and in 1918 founded his own Orchestre de la Suisse Romande. He has since appeared as guest in many parts of the world.

The distinguished Swiss conductor will fly from Geneva on Dec. 4, and have his first rehearsal in Boston on Monday, Dec. 10.

PROVIDENCE, R. I.
BULLETIN

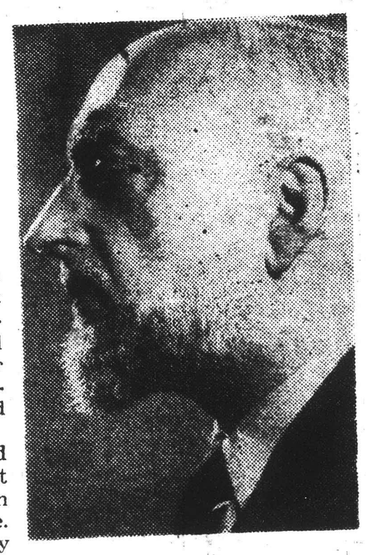
NOV 27 1951

Ansermet to Conduct While Munch is Ill

Boston, Nov. 27.—(UP)—Ernest Ansermet, Swiss conductor, will fly to the United States to conduct the Boston Symphony Orchestra during the illness of music director Charles Munch.

Ansermet accepted an invitation to lead the orchestra after the last guest appearance of Pierre Monteux in New York, Dec. 8. He will fly from Geneva Dec. 4 to fill in for Munch, who is suffering from a circulatory disturbance which resulted from a virus infection.

Ansermet first visited the United States as conductor of the Ballet Russe and in 1919 founded his own orchestra, de le Suisse Romande. He conducted the Boston Symphony once before as a guest in January, 949.



Ernest Ansermet

BOSTON, MASS.
HERALD

NOV 25 1951

'Big' Works Are Featured In This Month's Recordings

By RUDOLPH ELIE

In a flurry of pre-Christmas releases designed for the "big" market, the recording companies have come up this month with a number of standard classics in equally big performnaces. Of these, clearly, Victor's LP recording of Stravinsky's "Rite of Spring" by the Boston Symphony orchestra under Pierre Monteux ranks with the finest examples of both performance and recording to be issued so far. The labors attendant on recording this work, which Monteux himself introduced to a startled world in 1913, are already as legendary as the first performance, but the results are hardly open to dispute. It is truly the last word, and one of the best recordings in recent years, marked by a prodigious orchestral virtuosity and recording technique.

TWO "DON JUANS"

For reasons obscure to me, Victor is now out with a version of Strauss' "Don Juan" by Toscanini and the NBC orchestra and one by Koussevitzky and the Boston Symphony. The first is coupled with Siegfried's Rhine Journey, the second with the Siegfried Idyll. The Koussevitzky version is louder, more hot-blooded and generally more exciting than the Toscanini version, which is clearer but a little pallid. The choice, however, really lies in which you like best, the Rhine Journey or

[35]

BOSTON, MASS.
POST

NOV 25 1951

Lion's Roar Can't Scare Boston Symphony Players

Famed Orchestra Has Many Strange Sound Effects Called for by Composers, Including Washboard, Slapstick, Church Bells, Train Rail and Whistle

By GEORGE BRINTON BEAL

IT may be a bit of a surprise to lovers of classical music, the folks who crowd Symphony Hall week in and week out through the winter season, to learn that along with the conventional instruments of that distinguished body of musicians known as the Boston Symphony Orchestra, they have heard a wide range of lesser-known noise makers ranging all the way from a hunk of scrap metal to the slapstick of the old-time clown.

These curious props of a symphony orchestra are called for by composers and must be provided by the learned musical scholar Leslie J. Rogers, officially known as the librarian of the orchestra.

Mr. Rogers gets the job because in checking the music to be played he learns the instruments and noise makers prescribed by the composer and it is up to him to see that they are at hand at concert time.

Once landed at Symphony Hall by Rogers the various props are turned over to the custody of that very busy man Harvey Genereux, stage manager for the orchestra. He sees that everything needed is on the big stage, both at Symphony Hall and on every stage along the way when the orchestra is on the road.

The men of the percussion section, the drum beaters in less classical lingo, get the job of playing anything that falls outside the regular departmental listing of symphony instruments.

From Simon Sternburg, who plays the side drums, came most of the information regarding the many curious articles that have been enlisted to complete the orchestration of symphony selections.

SCRAP METAL

There was, for instance, the lion's roar machine, and a very lusty lion-voice it is, too. That was called for in "Jungle, A Symphonic Movement," by Werner Josten.

The hunk of scrap metal previously mentioned consisted of a section of railroad rail, and it had to be precisely 14 inches long. It was requested by Daniele Amfitheatrof for his "American Panorama." The why of the 14 inches was never explained, but he got what he asked for.

One of Sternburg's toughest assignments was the working of a telegrapher's key in Samuel Barber's "Air Corps" symphony. One of the things Mr. Sternburg had neglected in the course of his musical education was telegraphy. However, Robert Lanning Humphrey, a former Post writer, now connected with Symphony, and once a dot-and-dash man himself, supplied the lessons and all went well.

A much easier assignment was the procurement of a child's washboard used in Stravinski's "Rite of Spring."

In Philip James' "Station WGZBX," performed in 1933, several typewriters were called for. Mr. Sternburg doesn't remember much about them except that he didn't and couldn't have played them. Nobody in percussion did, and although several players remember them as part of the score, nobody seems to know who played them or where.

There was a nightingale whistle called for in Respighi's "Pines of Rome." And on a former occasion, the necessary bird calls were supplied by an offstage phonograph, presumably operated by the ever-efficient stage manager, Mr. Genereux.

GONGS, RATTLES

Henry Eicham's Javanese music, which had quite a run at Symphony at one time, introduced what Mr. Sternburg described as "a whole box of queer items." They included gongs and odd bits of specially shaped wood and hollow bowls of various sizes. Yes, poor Simon had to play them all. But fortunately, only one at a time.

A ratchet rattle was called for in Musorgski's "Pictures at an Art Exhibit," which also required the musical services of a burlesque comedian's slapstick to help the required harmony along.

A dangling sheet of metal, similar to the "thunder machine" used backstage in olden days, lent added tonal wealth to a selection called "Soviet Iron Foundry."

Honegger's once-popular modern composition, "Pacific 231," required a regulation locomotive whistle, but so far as anybody in percussion can remember, nobody ever asked for a steamboat whistle!

For Gershwin's notable orchestral contribution, "An American in Paris," which called for Paris taxi horns, some thoughtful person, seeing the number announced, brought in some genuine Parisian taxi horns. That was for the Pops, however, as Symphony has not yet added this particular Gershwin number to its repertoire, although it has done others with distinction.

NO CANNON

While other orchestras have reportedly used real cannon in the playing of Tchaikovsky's "Overture 1812," the more staid Boston Symphony has contented itself with supplying the necessary boom-booms with the regulation timpani of the percussion section.

Charles Loeffler called, and not in vain, for the addition of a harmonica for his tone poem, "Memories of My Childhood," but nobody remembers playing the durned thing. Somebody must have, for everybody heard it.

A cowbell ding-donged its nonmellifluous contribution to the playing of "The Domestic Symphony," of Richard Strauss, and wire brushes played what may have been an exciting part in another of Mahler's symphonies.

Chinese temple blocks have been used to represent the rapid movement of horses on several occasions, and, at the Pops, a pop-gun, quite appropriately, is a regular part of the orchestra lineup when Fiedler conducts "Pop Goes the Weasel."

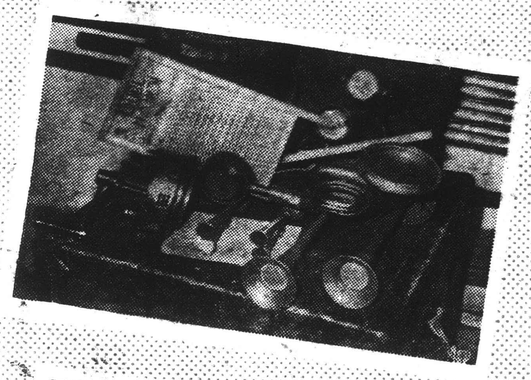
A wind machine has appeared at Symphony on several programs, notably in the "Ein Heldenleben" of Richard Strauss.

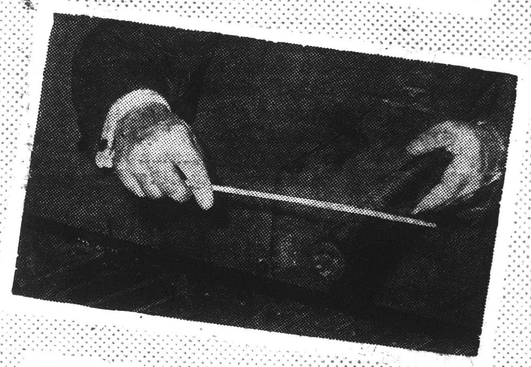
And, due to Conductor Charles Munch's objection to the use of tubular chimes for the church bells called for in Berlioz' "Fantastic Symphony," the orchestra now boasts ownership of two genuine French country church bells cast for its especial needs and procured by a member of the orchestra, Louis Speyer, while on a trip to France between seasons.

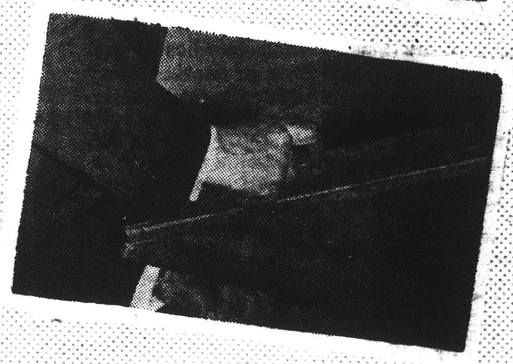
George Henschel, first conductor of the Boston Symphony, tells an amusing story of one prop he once had to invent while on tour with an orchestra he directed in Europe. "Danse Macabre," by Saint-Saens, was to be played and upon arrival it was discovered that the xylophone, which was used to represent the rattling of the bones of the dancing skeletons of the piece, had been left behind.

Henschel started to improvise the needed noise makers. He borrowed a pair of drumsticks from the percussion section and darted from chair to chair trying out the results of rapping the sticks against the chair slats. Finally he found a chair that yielded the proper bone-rattling tones and the day was saved.

(Above) Arthur Fiedler, left, with popgun used in "Pop Goes the Weasel," and Simon Sternburg showing rattle he has used several times.







(Top to bottom) Tiny cymbals used in Javanese music, Lion's roar with handle, and other odd symphony "instruments," notched stick used in Brazilian music, and slapstick called for in "Pictures at an Art Exhibit."

PROVIDENCE, R. I.
BULLETIN
NOV 28 1951

Music

Monteux Conducts Boston Symphony After Long Absence

By RUTH TRIPP

Pierre Monteux conducted the Boston Symphony Orchestra last evening at the second concert of the series and his appearance as guest conductor marked his return here after an absence of 27 years. Veterans Memorial Auditorium was filled to capacity and the audience gave the eminent conductor an ovation.

The concert proved to be something of an intangible collector's item. Monteux brought us his choicest selection in the playing of Stravinsky's "Le Sacre du Printemps." He was the conductor to introduce this controversial music to the musical world at its first performance in Paris in 1913, when the Diaghilev Ballet danced these "Pictures of Pagan Russia." It was as if the music were being heard for the first time last evening, so completely did Monteux turn every facet of the brilliant orchestration to the light. His conducting without score was a tour de force and the manner in which the orchestra responded to his subtle direction was only possible because of their amazing virtuosity.

Every little phrase of the woodwinds was spoken with the most effective inflection. The great burden of discord fell to the strings and their task was to make the background of sound, curiously awry, for the startling effects of the other sections. The brass was flagrantly bold. The percussion spoke with the most understandable vocabulary. There was no mistaking its pagan rhythmic insistence. Stravinsky's music is still controversial but as Pierre Monteux interprets it, whatever there is of interest and beauty is brought out.

The first part of the program, Beethoven's "Overture to Coriolanus" and his Symphony No. 6 in F major were thoroughly delightful. Here again, no score was used. The delicacy of tone and artistry of phrasing in the "pastoral" symphony were exquisite. The melodious themes, in the simplicity of their exposition were indeed restful. In retrospect, this part of the program was delightfully old-fashioned and highly desirable.

There were undoubtedly many members of the audience who would recall Pierre Monteux at his farewell appearance here as conductor of the Boston Symphony Orchestra. Another ovation was given him at that time, over a quarter of a century ago. The rafters of old Infantry Hall rang with applause as he accepted the gift presented to him. The late Dr. W. H. P. Faunce, then president of Brown University, made the gracious and dignified presentation speech for the committee and one of my most vivid recollections of the occasion is of the humble manner in which Pierre Monteux took the small bronze replica of the statue, "Invocation to the Great Spirit," which stands in front of the Museum of Fine Arts in Boston. Monteux still retains his humble manner. It carries with it the assurance of great accomplishment and the triumph which he scored last evening was a tribute to this fact.

PROVIDENCE, R. I.
JOURNAL
NOV 27 1951

TO CONDUCT SYMPHONY

Boston, Nov. 26.—(AP)—Ernest Ansermet, noted Swiss conductor, has accepted an invitation to conduct the Boston Symphony Orchestra as a substitute for Charles Munch, ill with a circulatory ailment, it was announced tonight. Ansermet will take over the concerts at the completion of Pierre Monteux's current guest appearances on Dec. 10.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 27 1951

Munch Is Ill; Can't Conduct BSO for a Month

NEW YORK — Charles Munch, musical director of the Boston Symphony Orchestra, will be unable to conduct the orchestra until late in December because of illness, a representative disclosed yesterday.

Munch is suffering from a virus infection, it was explained. Because of his illness he did not conduct the orchestra's Boston concerts on Nov. 2, 3, 9 and 10 but returned to the podium for the New York concerts on Nov. 14, 16 and 17. It was explained that resumption of his duties before complete recovery had contributed to a recurrence of the illness.

Ernest Ansermet, founder and conductor of the Orchestre de la Suisse Romande in Geneva, will fly to New York from Switzerland next week to conduct the orchestra until January—or longer, if necessary, it was explained. Pierre Monteux, conductor of the San Francisco Symphony Orchestra, will conduct the Boston organization's next concerts at Carnegie Hall on Wednesday night and Saturday afternoon, Dec. 5 and 8 and on Dec. 7 at the Brooklyn Academy of Music.

PAWTUCKET, R. I.
TIMES
NOV 27 1951

Swiss To Conduct Boston Symphony

BOSTON (UP)—Ernest Ansermet, Swiss conductor, will fly to the United States to conduct the Boston Symphony orchestra during the illness of Music Director Charles Munch.

Ansermet accepted an invitation to lead the orchestra following the last guest appearance of Pierre Monteux in New York, Dec. 8. He will fly from Geneva, Dec. 4, to fill in for Munch, who is suffering from a circulatory disturbance which resulted from a virus infection.

Ansermet first visited the United States as conductor of the Ballet Russe and in 1919 founded his own orchestra De la Suisse Romande. He conducted the Boston Symphony once before as a guest in January, 1949.

SPRINGFIELD, MASS.
NEWS
NOV 27 1951

ANSERMET TO LEAD BOSTON SYMPHONY

Boston, Nov. 27 (UP)—Ernest Ansermet, Swiss conductor, will fly to the United States to conduct the Boston Symphony Orchestra during the illness of music director Charles Munch.

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BOSTON, MASS.
HERALD
NOV 27 1951

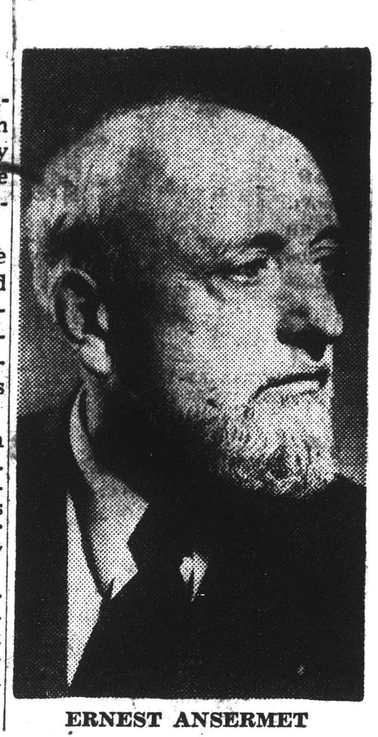
Munch Ill, Ansermet to Substitute

Ernest Ansermet, Swiss conductor, has accepted an invitation to conduct the Boston Symphony Orchestra as a substitute for the ill Charles Munch, it was announced last night.

Munch is under medical advice to rest for a substantial period because of a circulatory disturbance which developed after a recent virus infection. Munch issued the invitation to the Swiss conductor.

Ansermet will fly from Geneva Dec. 4, and will have his first rehearsal with the orchestra Monday, Dec. 10. Pierre Monteux's guest appearances as conductor of the orchestra will end in New York Dec. 8.

Ansermet made a guest appearance as the Symphony's conductor in January, 1949. He first visited the United States as conductor of the Ballet Russe, and in 1918 founded his own Orchestra de la Suisse Romande.



ERNEST ANSERMET

BOSTON, MASS.
POST
NOV 27 1951

ERNEST ANSERMET

For a time the Boston Symphony Orchestra is going to have a new conductor, Ernest Ansermet. The virus infection from which Charles Munch has suffered durilng the past few weeks, and that kept him from conducting two pairs of Symphony concerts, has developed into a circulatory disturbance that his medical advisers say calls for a substantial period of rest.

Next week the orchestra goes to New York with Pierre Monteux, who has been conducting here for a fortnight. On its return to Boston, Mr. Ansermet will take over, meeting the players for his first rehearsal on Monday, Dec. 10, and conducting the concerts of Dec. 14 and 15. However, the distinguished Swiss maestro, who came to Boston in 1915 with the Diaghilev Ballet Russe, will not be leading the Symphony for the first time, since he was here as guest for a week in January, 1949, and was most favorably received by press and public. Born in Vevey, Switzerland, in 1883, Mr. Ansermet started out to be a mathematician, believing that his lack of skill on any musical instrument prevented him from following a musical career, but solved that problem by becoming a conductor.

Although Mr. Ansermet did not appear with the Boston Symphony until the 1948-49 season, which was Dr. Koussevitzky's final one, he had directed other American orchestras in the two previous seasons and he has guested in this country since that time. In 1918 he founded his own Orchestre de la Suisse Romande, in Geneva; and the excellent recordings made by this fine organization, under his direction, are familiar to record collectors. Mr. Ansermet is something of a specialist in modern music, notably that of Stravinsky, but he is at home in music of all schools.

PORTLAND, ME.
PRESS-HERALD
NOV 28 1951

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Maestro Is Ill

We are sorry to learn that illness has temporarily stilled the baton of conductor Charles Munch of the Boston Symphony Orchestra.

Although he is accused of getting "too much" out of his musicians, his fame, and for our part his brilliance, rests in his ability to pluck latent tonal qualities from previously untaxed performers. He is one of the best in the business, a fact in accordance with the Boston Symphony's tradition. We join thousands in wishing him speedy recovery.

PROVIDENCE, R. I.
JOURNAL
NOV 28 1951

MUSIC

Monteux Conducts Boston Symphony Here After Long Absence

By RUTH TRIPP

Pierre Monteux conducted the Boston Symphony Orchestra last evening at the second concert of the series and his appearance as guest conductor marked his return here after an absence of 27 years. Veterans Memorial Auditorium was filled to capacity and the audience gave the eminent conductor an ovation.

The concert proved to be something of an intangible collector's tem. Monteux brought us his choicest selection in the playing of Stravinsky's "Le Sacre du Printemps." He was the conductor to introduce this controversial music to the musical world at its first performance in Paris in 1913, when the Diaghilev Ballet danced these "Pictures of Pagan Russia." It was as if the music were being heard for the first time last evening, so completely did Monteux turn every facet of the brilliant orchestration to the light. His conducting without score was a tour de force and the manner in which the orchestra responded to his subtle direction was only possible because of their amazing virtuosity.

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There were undoubtedly many members of the audience who would recall Pierre Monteux at his farewell appearance here as conductor of the Boston Symphony Orchestra. Another ovation was given him at that time, over a quarter of a century ago. The rafters of old Infantry Hall rang with applause as he accepted the gift presented to him. The late Dr. W. H. P. Faunce, then president of Brown University, made the gracious and dignified presentation speech for the committee and one of my most vivid recollections of the occasion is of the humble manner in which Pierre Monteux took the small bronze replica of the statue, "Invocation to the Great Spirit," which stands in front of the Museum of Fine Arts in Boston. Monteux still retains his humble manner. It carries with it the assurance of great accomplishment and the triumph which he scored last evening was a tribute to this fact.

WATERBURY, CONN.
AMERICAN
NOV 27 1951

Swiss To Lead Boston Symphony

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Ansermet accepted an invitation to lead the orchestra following the last guest appearance of Pierre Monteux in New York Dec. 8. He will fly from Geneva Dec. 4 to fill in for Munch, who is suffering from a circulatory disturbance which resulted from a virus infection.

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BOSTON, MASS.
POST

SYMPHONY CONCERT

BY WARREN STOREY SMITH

When Pierre Monteux ended his five-year term as conductor of the Boston Symphony Orchestra in April, 1924, the last program he gave as final program was the Overture to "Tannhauser." No doubt his performance was as fine as the one we heard from him yesterday afternoon. After all this time, it would be difficult to be certain. But at least, that of yesterday, was the soundest one that we have heard at the Symphony Concerts since.

Mr. Monteux followed that great Wagnerian, Karl Muck, and even if his Wagner performances were all that they should have been, we were not going to be greatly impressed with the fact. I won't say that Koussevitsky never did Wagner well, but he often missed the boat. Nor was Mr. Munch's one venture with him a happy one. Be that as it may, yesterday Mr. Monteux appeared in this Wagner-Debussy program as a veritable prophet of the German music dramatist. The other Wagner numbers on this seventh program are the Prelude to "Parsifal" and two excerpts from "Goetterdammerung": the Daybreak and Siegfried's Rhine Journey sequence and the Death Music of Siegfried, while Debussy is represented by two excerpts from Act I of "The Marytyrdom of Saint Sebastian" and by "Gigues" and the ballet, "Jeux."

In the matter of interpretation and performance Mr. Monteux was quite as successful with the music of his countryman as he was with that of Wagner. If the former came off second best, it was because he was represented by some of his lesser works. "La Mer" or the Nocturnes, or the Prelude to the "Faun" would have stood up better in comparison with the Wagner numbers in between which these other Debussy pieces were sandwiched. However, there is a certain kinship between the "Saint Sebastian" music and "Parsifal," the mysticism of the one owing not a little to that quality in the other, and if "Gigues" and "Jeux" are not the first-rate Debussy, they are both fascinating studies in orchestral timbres and in rhythm; their melodic content, in other words, is slight.

This fortnight under Mr. Monteux has been a joy. There has been some demurring that his programs have not contained more in the way of contemporary novelty, though he has given us both Hindemith and Stravinsky. He has, however, presented things that lots of people like to hear. And he has let us see just how well our orchestra can play and how well it can be made to sound. There were many moments of astonishing tonal beauty in yesterday's concert. Mr. Monteux has a perfect ear. He has flawless taste. He seems to sense how each composer really intended to have his music played. His command of the orchestra is so absolute and secure that the men are perfectly at their ease and can, therefore, give of their best, which is exactly what they have done; in the first Tuesday concert, in last week's Friday-Saturday pair and in the concert of yesterday. Mr. Monteux being who he is, tonight's concert should be the same thing right over again. The distinguished guest takes leave of us tomorrow, repeating the program that he offered a week ago. We could ask for nothing better than to have him back next year.

BOSTON, MASS.
MORNING GLOBE
DEC 1 - 1951

MUSIC

Splendid Wagner and Debussy by Pierre Monteux at Symphony

Seventh program in the Friday-Saturday series, by the Boston Symphony Orchestra, at Symphony Hall. Pierre Monteux guest conductor. Wagner: Prelude to "Parsifal"; Debussy: Two Excerpts from "The Marytyrdom of St. Sebastian"; Wagner: Daybreak and Siegfried's Rhine Journey, and Siegfried's Death Music from "Gotterdammerung"; Debussy: "Gigues," "Jeux"; Wagner: Overture to "Tannhauser."

By CYRUS DURGIN

You never can tell. On paper, a program devoted to familiar Wagner and less familiar Debussy had not looked especially interesting. In fact, it seemed a little too comfortable, like old shoes. But when that program came to actual performance, by Pierre Monteux and the Boston Symphony Orchestra yesterday afternoon, it proved one of the most captivating, even exciting, concerts of the recent past. The reason is plain: splendid playing by the virtuosi of this orchestra, and superlative conducting by a great master of the art.

Mr. Monteux had not done the obvious thing of giving half to Wagner and half to Debussy, but had arranged the various pieces so that they formed more or less of an expressive continuity. It is said that one of Mr. Monteux's favorite composers is Wagner (the other being Brahms), and that is altogether believable in the light of his readings yesterday.

If the incense-laden Prelude to "Parsifal" is dragged, the effect is terribly weakened. But Mr. Monteux took it at just the right pace, and the dedicated majesty of the music was renewed. Once again, here as in every composition, the conductor's insistence upon an absolutely clear texture of sound and upon the utmost refinement of ensemble, were pleasurably felt and of the greatest importance. Equally important was his instinct for exactly correct speed.

There is something primal and of the fresh morning of the legendary world in the music of Wagner's "Nibelungen Ring." They are qualities more sensed than discerned. But they are there, and they have survived too frequent performance in the case of these familiar orchestral excerpts, and the soiling mud of nonsensical quasi-ideological notion which were read into the "Ring" during the ghastly nightmare of the Hitlerian years.

Received without such blemish, and done with such triumphant mastery as Mr. Monteux brought to them, these excerpts are once again new and muscular, heroic and exalted. Never in my memory was the Death Music [illegible] made so exciting. As for the "Tannhauser" Overture, that faded victim of 10,000 desultory [illegible] glowed and shimmered, its bright colors and its young passion restored.

What with the "Saint Sebastian" excerpts, "Gigues" and "Jeux," this was a very large amount of Debussy for one afternoon, especially since they are all of much the same style, having been composed within three consecutive years. Wagner, contrariwise, was represented by three distinct styles.

Nonetheless, as you would expect from so Gallic a Frenchman, they were done with verve and delicacy, strength and fire, according to the various demands of the composer, who, it does no harm to repeat, was no languid painter of amorphous pastels. Best of all, Debussy's oftentimes intricate and always subtle rhythms were firmly and deftly traced.

In short, another practically perfect afternoon.

BOSTON, MASS.
HERALD
DEC 1 - 1951

CATHALENE PARKER, mezzo-soprano, makes her local debut in Jordan Hall next Wednesday evening.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the seventh concert of the 71st season in Symphony Hall yesterday afternoon. The program:
Wagner ..... Prelude to "Parsifal"
Debussy..Excerpts from "Le Martyre de Saint Sebastien"
Prelude: The Court of the Lilies
Dance of Ecstasy and Finale
Wagner...Excerpts from "Gotterdammerung"
Daybreak and Siegfried's Rhine Journey
Siegfried's Death Music
Debussy......"Gigues," Images No. 1; "Jeux," Poeme Danse
Wagner.....Overture to "Tannhauser"

By RUDOLPH ELIE

It was in April, 1924. The occasion was the final concert of the Boston Symphony orchestra for the season. On the program were Beethoven's Fifth Symphony, Debussy's "Afternoon of a Faun," Carpenter's "Adventures in a Perambulator," and the Overture to Wagner's "Tannhauser."

When it was over, as Earle Johnson relates it in his "Symphony Hall, Boston," "several thousand admirers shook the conductor's hand on the flower- and flag-decked stage during a two-hour informal reception; the trustees, Major Higginson's widow, Charles Loeffler and others beside him."

Yesterday afternoon the Overture to Wagner's "Tannhauser" once again brought a symphony concert to a close, but this time the stage was not decked with flowers and flags, nor was there an informal reception of several thousand admirers. For times have changed; sentimental public displays of emotion are out of fashion. Yet the audience's emotions must have been about the same as they were on that April afternoon 27 years ago.

For this was once again a farewell to Pierre Monteux, one of the towering giants of music in our day and virtually the last of a race of musician-conductors who place the inspiration of the composer and the virtuosity of the orchestra above their own. Times have changed in that respect, too; audiences today, bred on the more incandescent choreographic style of conducting are not likely to prefer Monteux's stolidity. Nor, for that matter, are they likely to recognize in it the veritable prodigy of musicianship that it is; we shall doubtless not see the like of Monteux's baton technique, the incomparable clarity of his orchestral textures and the unchallenged taste of his musical conceptions for some time to come.

Yesterday, in a semi-Pops program alternating Wagner with Debussy, Wagner got much the better of it save in the marvelous excerpts from "The Martyrdom of St. Sebastian," which represent Debussy at the absolute peak of his inspiration. "Gigues" makes a pleasant impression, as indeed does the concert version of "Jeux," the ballet music to a tennis game. Yet neither offers too much substance especially when contrasted with the heavier proclamations of Wagner.

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And so, with the Overture to Tannhauser, Pierre Monteux once again takes his leave of Boston. But if he'll only promise to come back to us once more, we'll see what we can do about decking the hall with flags and flowers. There's no one we'd rather do it for, of that he may be very sure!

BOSTON, MASS.
HERALD
JAN 2 - 1952

Our Orchestra's Fame

To the Editor o the Herald:

I sometimes wonder if Bostonians fully appreciate the present, international fame of their symphony orchestra. Thanks in part to the U. S. Information and Educational Services of the Department of State, which lends transcriptions to radio stations abroad, and thanks in part to the commercial distributors of phonograph records, I doubt if a day now goes by in almost any part of the world when an announcer does not say, in some language, "We shall now hear such-and-such work played by the Boston Symphony Orchestra, under the leadership of Serge Koussevitzky," or, as the case may be, "by the Boston Pops Orchestra, under the baton of Arthur Fiedler."

Here in Israel the government radio station, Kol Israel, devotes most of Shabbath (Saturday) morning to the playing of classical records. Nearly always the program includes at least one work performed by the Boston Symphony. At several other times during the week we are likely to hear some lighter numbers played by Mr. Fiedler's band. The result is that Boston is now as well known to modern Israelis as, let us say, cities like Jerusalem and Beersheba were to the Bible-reading Puritans who founded Boston three centuries ago!

Boston has a precious institution in its orchestra which has now also become, through the wonders of electric recording and radio broadcasting, the city's most influential advertisement. It is reassuring to know that under Charles Munch's leadership it is in good hands.

LEONARD WARE,
Public Affairs Officer, U. S. Embassy, Tel Aviv.

Monteux in Second Week with Symphony

Monitor Dec. 1

Compositions by Wagner and Debussy Share Program

By Harold Rogers

It seemed at the outset—when Pierre Monteux chose equal portions of Wagner and Debussy for the same program—that our noted guest conductor was fostering either a foolish whim or an act of genius. But when he conducted this program with the Boston Symphony Orchestra yesterday afternoon, the correspondences between these Titans of German and French music became logically clear. Monteux was prompted by genius, of that there can be no doubt.

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Each composer founded a school and brought it to a culmination that admitted of no further development. Each was an iconoclast, destroying nearly every tradition except a sense of tonality, but exhausting nearly every modulative device that tonality can be put to.

Their styles, however, are almost diametrically opposed. Yesterday's concert in Symphony Hall might be likened to the eating of Sauerbraten and potato pancakes with a charming companion who is perfumed with Chanel No. 5. The fragrances do not blend, but they are not offensive when mingled.

Monteux's Wagner is dry, divorced from emotionalism, and a pleasure to listen to. How resplendent were the brasses in the Prelude to "Parsifal," how opulent the cellos, how magnificent the Dresden amens!

Next we heard the shimmering textures of Debussy's music to the first act of Gabriele d'Annunzio's "Le Martyre de Saint Sébastien." Monteux apparently indicates more with the tip of his baton than he does in any other way. With it he inscribes each delicate nuance, each mounting crescendo. From this score he gave a vibrant reading of "The Court of the Lillies," the "Dance of Ecstasy," and the Finale.

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Then to Wagner again with excerpts from "Götterdämmerung." The conductor achieved some marvelous subito pianissimo effects in "Daybreak"; and the dawn, as Mr. Kipling said, came up like thunder. James Stagliano's horn solos in "Siegfried's Death Music" were eloquently brought off, as were the orotund passages for the four Wagner tubas.

The post-intermission period opened with Debussy's "Gigues," a delicate dithyramb fashioned of spun glass, it would seem, the rhythms so fragile they shatter before they become too violent. This score was companioned by the equally gossamer "Jeux," the ballet Debussy wrote for Diaghilev's Ballet Russe, danced by Nijinsky. Monteux (who conducted the Paris première in 1913) brought the evanescent scintillations of this episode score into vivid focus.

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Debussy's fragile music made way for the chanting pilgrims of the "Tannhäuser" Overture. Wagner, who seldom has his day in Symphony Hall, sang forth in all his bombastic glory. One ecstatic lady, during the final applause, exclaimed that it took her back 40 years. Monteux made the "Tannhäuser" a memory worth reviving.

BOSTON, MASS.
POST
DEC 1 - 195

SYMPHONY CONCERT

BY WARREN STOREY SMITH

When Pierre Monteux ended his five-year term as conductor of the Boston Symphony Orchestra in April, 1924, the last piece on his final program was the Overture to "Tannhauser." No doubt, the performance was as fine as the one we heard from him yesterday afternoon. After all this time, it would be difficult to be certain. But at least, that of yesterday, was the soundest one that we have heard at the Symphony Concerts since.

Mr. Monteux followed that great Wagnerian, Karl Muck, and even if his Wagner performances were all that they should have been, we were not going to be greatly impressed with the fact. I won't say that Koussevitsky never did Wagner well, but he often missed the boat. Nor was Mr. Munch's one venture with him a happy one. Be that as it may, yesterday Mr. Monteux appeared in this Wagner-Debussy program as a veritable prophet of the German music dramatist. The other Wagner numbers on this seventh program are the Prelude to "Parsifal" and two excerpts from "Goetterdammerung": the Daybreak and Siegfried's Rhine Journey sequence and the Death Music of Siegfried, while Debussy is represented by two excerpts from Act I of "The Marytyrdom of Saint Sebastian" and by "Gigues" and the ballet, "Jeux."

In the matter of interpretation and performance Mr. Monteux was quite as successful with the music of his countryman as he was with that of Wagner. If the former came off second best, it was because he was represented by some of his lesser works. "La Mer" or the Nocturnes, or the Prelude to the "Faun" would have stood up better in comparison with the Wagner numbers in between which these other Debussy pieces were sandwiched. However, there is a certain kinship between the "Saint Sebastian" music and "Parsifal," the mysticism of the one owing not a little to that quality in the other, and if "Gigues" and "Jeux" are not the first-rate Debussy, they are both fascinating studies in orchestral timbres and in rhythm—their melodic content, in other words, is slight.

This fortnight under Mr. Monteux has been a joy. There has been some demurring that his programs have not contained more in the way of contemporary novelty, though he has given us both Hindemith and Stravinsky. He has, however, presented things that lots of people like to hear. And he has let us see just how well our orchestra can play and how well it can be made to sound. There were many moments of astonishing tonal beauty in yesterday's concert. Mr. Monteux has a perfect ear. He has flawless taste. He seems to sense how each composer really intended to have his music played. His command of the orchestra is so absolute and secure that the men are perfectly at their ease and can, therefore, give of their best, which is exactly what they have done; in the first Tuesday concert, in last week's Friday-Saturday pair and in the concert of yesterday. Mr. Monteux being who he is, tonight's concert should be the same thing right over again. The distinguished guest takes leave of us tomorrow, repeating the program that he offered a week ago. We could ask for nothing better than to have him back next year.

BOSTON, MASS.
MORNING GLOBE
DEC 1 - 1951

MUSIC

Splendid Wagner and Debussy by Pierre Monteux at Symphony

Seventh program in the Friday-Saturday series, by the Boston Symphony Orchestra, at Symphony Hall. Pierre Monteux guest conductor. Wagner: Prelude to "Parsifal"; Debussy: Two Excerpts from "The Martyrdom of St. Sebastian"; Wagner: Daybreak and Siegfried's Rhine Journey, and Siegfried's Death Music from "Gotterdammerung"; Debussy: "Gigues," "Jeux"; Wagner: Overture to "Tannhauser."

By CYRUS DURGIN

You never can tell. On paper, a program devoted to familiar Wagner and less familiar Debussy had not looked especially interesting. In fact, it seemed a little too comfortable, like old shoes. But when that program came to actual performance, by Pierre Monteux and the Boston Symphony Orchestra yesterday afternoon, it proved one of the most captivating, even exciting, concerts of the recent past. The reason is plain: splendid playing by the virtuosi of this orchestra, and superlative conducting by a great master of the art.

Mr. Monteux had not done the obvious thing of giving half to Wagner and half to Debussy, but had arranged the various pieces so that they formed more or less of an expressive continuity. It is said that one of Mr. Monteux's favorite composers is Wagner (the other being Brahms), and that is altogether believable in the light of his readings yesterday.

If the incense-laden Prelude to "Parsifal" is dragged, the effect is terribly weakened. But Mr. Monteux took it at just the right pace, and the dedicated majesty of the music was renewed. Once again, here as in every composition, the conductor's insistence upon an absolutely clear texture of sound and upon the utmost refinement of ensemble, were pleasurably felt and of the greatest importance. Equally important was his instinct for exactly correct speed.

There is something primal and of the fresh morning of the legendary world in the music of Wagner's "Nibelungen Ring." They are qualities more sensed than discerned. But they are there, and they have survived too frequent performance in the case of these familiar orchestral excerpts, and the soiling mud of nonsensical quasi-ideological notion which were read into the "Ring" during the ghastly nightmare of the Hitlerian years.

Received without such blemish, and done with such triumphant mastery as Mr. Monteux brought to them, these excerpts are once again new and muscular, heroic and exalted. Never in my memory was the Death Music of Siegfried made so exciting. As for the "Tannhauser" Overture, that faded victim of 10,000 desultory readings glowed and shimmered, its bright colors and its young passion restored.

What with the "Saint Sebastian" excerpts, "Gigues" and "Jeux," this was a very large amount of Debussy for one afternoon, especially since they are all of much the same style, having been composed within three consecutive years. Wagner, contrariwise, was represented by three distinct styles.

Nonetheless, as you would expect from so Gallic a Frenchman, they were done with verve and delicacy, strength and fire, according to the various demands of the composer, who, it does no harm to repeat, was no languid painter of amorphous pastels. Best of all, Debussy's oftentimes intricate and always subtle rhythms were firmly and deftly traced.

In short, another practically perfect afternoon.

BOSTON, MASS.
HERALD
DEC 1 - 1951

CATHALENE PARKER, mezzo-soprano, makes her local debut in Jordan Hall next Wednesday evening.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the seventh concert of the 71st season in Symphony Hall yesterday afternoon. The program:
Wagner ..... Prelude to "Parsifal"
Debussy..Excerpts from "Le Martyre de Saint Sebastien"
Prelude: The Court of the Lilies
Dance of Ecstasy and Finale
Wagner...Excerpts from "Gotterdammerung"
Daybreak and Siegfried's Rhine Journey
Siegfried's Death Music
Debussy......"Gigues," Images No. 1; "Jeux," Poeme Danse
Wagner.....Overture to "Tannhauser"

By RUDOLPH ELIE

It was in April, 1924. The occasion was the final concert of the Boston Symphony orchestra for the season. On the program were Beethoven's Fifth Symphony, Debussy's "Afternoon of a Faun," Carpenter's "Adventures in a Perambulator," and the Overture to Wagner's "Tannhauser."

When it was over, as Earle Johnson relates it in his "Symphony Hall, Boston," "several thousand admirers shook the conductor's hand on the flower- and flag-decked stage during a two-hour informal reception; the trustees, Major Higginson's widow, Charles Loeffler and others beside him."

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BOSTON, MASS.
HERALD
JAN 2 - 1952

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[38]

NOW let us see what Monteux has to say of his early impressions of the work.

"One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghileff summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, Le Sacre du Printemps.

"With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. . . . ."

And here Monteux becomes prescient: "My only comment at the end was that such music would surely cause a scandal."

AND a scandal was produced. That famous May night in the Theatre des Champs Ely-

HUME, From Page 1

sees has become historic in fact and fiction. This is Monteux's own description of what took place:

"The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes, or whatever came to hand. . . . The end of the performance was greeted by the arrival of gendarmes."

Stravinsky recalls, "During the whole performance I was at Nijinsky's side in the wings." (Nijinsky choreographed the first Sacre.) "He was standing on a chair screaming 'sixteen, seventeen, eighteen'——Naturally the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps."

ROLAND-MANUEL, Ravel's principal biographer, says, "Ravel was seized with an enthusiasm for the Sacre which never abated. He took part in that memorable battle of the Sacre . . . While Florent Schmitt, in a voice of thunder, inveighed against 'those tarts of the sixteenth arrondissement,' a fashionable quarter in Paris, Ravel himself was at it hammer and tongs with one of the fair Bacchantes, who went as far as calling him 'a dirty——' because he had courteously asked her to be quiet . . ."

Debussy shouted, "Shut up, you fools," Diaghileff cried out, "Allow the performance to be finished, please," and Saint-Saens, a guest in Diaghileff's box, buried his head in his hands and kept repeating, "This is not music, it is insanity."

Nicolas Nabokov is authority for the fact that "some 50 people got undressed to the bone and landed in the Commissariat de Police."

TODAY David Diamond says of Stravinsky, "His is music of the longer time; it does not deal with fleeting hours." Carlos Chavez comments, "Now, 35 years after its premiere, no one dares raise his voice against Le Sacre. It is accepted as one of the most extraordinary pieces of music of all time."

And Pierre Monteux adds in benediction, "Time has caught up with Stravinsky. He has advanced musical expression tremendously and almost every contemporary composer owes him an acknowledged debt."

WASHINGTON, D. C.
TIMES-HERALD
DEC 5 - 1951

WASHINGTON, D. C.
POST
DEC 5 - 1951

Thursday Evening

Monteux To Premier 'Sacre' Here

By Paul Hume

THURSDAY evening Pierre Monteux will conduct the Boston Symphony Orchestra in Constitution Hall in a performance of Stravinsky's Le Sacre du Printemps, The Rite of Spring.

It will be the first time the greatest score yet written in this century has been heard in Washington, save through the medium of the phonograph record.

This is an event of immense magnitude. For it was this same Pierre Monteux who first conducted Sacre on May 29, 1913, in Paris, in a performance that precipitated a scandalous riot which "has never been surpassed, not even by the historical scandal of the first performance of Tannhauser" (also in Paris).

It was Monteux again who first conducted Sacre in America, during his sixth and last year as conductor of the Boston Symphony in 1924. And now, completing the cycle, Monteux, as guest conductor of the Boston orchestra for two weeks, will bring this music to Washington for the first time.

IT IS high time we had a reading of this great and once controversial music. No other musical masterpiece of similar stature, and there are very few in the entire literature, comes to mind that has not been heard here.

To have the benefit of Monteux, who, together with the composer himself, knows this score more intimately than any other person, gives the entire affair a unique accent.

Let us bring up the most pertinent data about Sacre, starting with Stravinsky's own remarks:

"One day, when I was finishing the last pages of The Firebird in St. Petersburg, I had a fleeting vision which came as a complete surprise . . . I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of Le Sacre du Printemps."

[Times-Herald Sketch by Brian Brown]

BOSTON BATONEER: Pierre Monteux will appear as guest conductor when the Boston Symphony comes to Washington for a concert Thursday night in Constitution Hall.

NEWARK, N. J.
NEWS
DEC 5 - 1951

Boston Symphony

Orchestra Under Monteux Hailed in Concert Opening Griffith Series at the Mosque

BY ALAN BRANIGAN

For sheer magnificence of sound, there have been few concerts here recently to rival the program given last night at the Mosque Theater by the Boston Symphony Orchestra. The concert served as the opening event of the increasingly popular symphonic series of Griffith Music Foundation and was attended by an almost capacity audience.

Many of those present, regular patrons of past series, must have felt a sense of loss. Last night's program was to have been conducted by Dr. Serge Koussevitsky, whose death late last Spring severed a long relationship with the musical public of New Jersey.

The orchestra's regular conductor, Dr. Charles Munch, being ill at the moment, the New England group appeared under the guidance of Pierre Monteux, leader of the San Francisco Symphony for almost three decades. It was Monteux's first performance in Newark and his hearers gave him an ovation that should hasten his quick return.

Eloquence

Monteux proved to be one of the more striking figures to appear here as conductor, no taller than a cello in height and equipped with vast mustaches in the old time European tradition. His conducting style was of the utmost simplicity, but full of subtleties of expression that drew the highest eloquence from the musicians if not the utmost in precision.

The program was one long to be remembered. It held out no great promise during the opening selection, Beethoven's "Coriolanus" Overture, a piece of no shattering moment, and played in similar vein.

But things looked up immediately upon the beginning of the next selection, Mendelssohn's Symphony No. 3 in A Minor, known as the "Scotch." The orchestra took fire from the first chant-like bars, played on violas and oboe, and from there to the sweeping maestoso measures of the finale the work swept along with gusto, warmth and a breathtaking clarity. Particularly successful were the storm scenes that enter the closing pages of the opening allegro and the whimsical, elfin, bounced-bow measures of the scherzo.

The final portion of the program was all Wagner and all wonderful. Concisely selected to show three sides of the great Richard's nature, the works included Prelude to "Parsifal," the Dawn, Rhine Journey and Funeral Music from "Die Goetterdammerung" and the Overture to "Tannhauser."

It is difficult to believe that the Bostonians ever played better than in the long, sustained and powerful measures of the "Parsifal" prelude. The masses of tone piled one upon another, the brass choir responding to the strings and building up to a climax that lifted one's spirits.

The Rhine Journey and Siegfried's Funeral were equally successful in their way, as the various leitmotifs of the "Ring" came into being. From the most evanescent of soft tones to gigantic crashes that shook the hall, the music strode along with heroic grandeur. The "Tannhauser" prelude was a fitting end to an evening of great musical enjoyment.

NEWARK, N. J.
STAR-LEDGER
DEC 6 - 1951

AT THE MOSQUE

Monteux applauded

(Reprinted from Yesterday's Late Editions

The Boston Symphony Orchestra's concert in the Mosque Theater last night will remain memorable for its Wagnerian music and for Pierre Monteux's conducting.

The Griffith Music Foundation sponsored the event as part of its orchestral series and a near capacity audience was profuse in its applause of the Boston musicians and their famous 76-year-old guest conductor.

The entire second half of the program was devoted to four of Wagner's outstanding works, including the Prelude to "Parsifal," Siegfriend's Rhine Journey and Siegfriend's Death Music from 'Gotterdammung," and as a finale, the majestic overture to "Tannhauser."

Musicianship of quality and interpretive skill were in evidence throughout, from the more solemn intonation of the Parsifal opus to the last thrilling, inspiring tunes from the popular "Tannhauser."

The orchestra's opening selection was Beethoven's classic overture to "Coriolanus," Opus 62.

Then followed Felix Mendelssohn's Symphony No. 3 in A Minor, Opus 56, more familiarly known as the "Scotch" symphony because of its theme. The four movements reflected a variety of moods, all interpreted with dexterity, under Monteux's masterful direction. The second half of the fourth movement which brings the symphony to a grand climax was indeed indicative of the great skill of the famed composer. A. S.

TODAY

LOWELL, MASS.
SUN
DEC 2 - 1951

Parker Lectures to Feature Verdi's "La Traviata"

Miss Jean Evans to Sing Role of Annina at Memorial Auditorium

By ALFRED W. BURKE

LOWELL—Miss Jean Evans of Brighton, gifted young soprano of opera, light opera, concert, radio and TV will sing the role of Annina in the Boston New England Opera company's production of Verdi's "La Traviata" to be given in the Moses Greeley Parker lecture series, on Sunday evening January 13, in the Memorial Auditorium

Miss Jean Evans

Added to all this has been her career in the field of writing. In this element of activity she has gained much attention and acclaim.

Turning first to Jean Evans, soprano, we find that she has been very much in demand. Her opportunities have been many, and all of them have enabled her to become one of New England's most promising and active young artists.

Her lifelong ambition for opera first led her to the starting point of all singers—years of study. Unlike many who have preceded her she desired a complete or as near possible background. Every element of musical substance gained her attention.

While developing her voice to the point of finish needed for opera she delved deeply into piano and even composition. The former brought her engagements throughout Boston. Among those most prominent were the Boston Press club and the USO circuit.

Music and Lyric

In the latter field she has done music and lyrics for commercial plugs in radio as well as arrangements for various types of musical programs.

However it is her singing that interests her most. She was thrilled and inspired at the opportunity of appearing in Jordan hall, with the Peoples Symphony orchestra as soloist and in the music festivals at Little Boar's Head under the baton of Fabien Sevitzky.

These were moments to be remembered. It is logical to state that she was more than successful. The engagement that followed spoke of her promise and talents.

Arthur Fiedler offered her an appearance with the "Pops." This in itself could be something to be recorded. Then almost before the echo of the final note had faded away she was selected by Charles Munch to appear with the Boston Symphony.

Recently she appeared as soloist with the Cecilia society in a coast-to-coast broadcast of an all Mozart program. Last but not least of these concert programs were several solo appearances with the Willis Page Chorale on network shows recording and in TV.

In radio she has been a network star for several years. Several large commercial shows claimed her talents. This has worked into TV where she has been guest on leading programs.

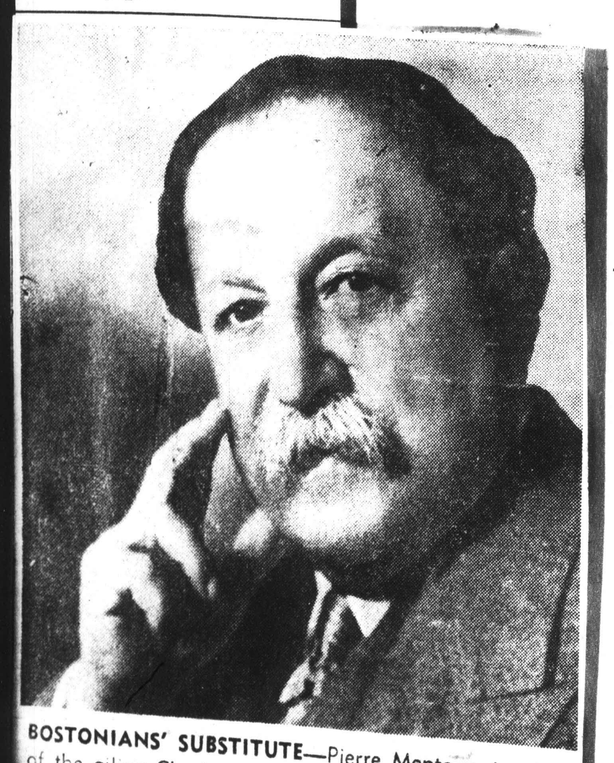
Acting has also been one of her many points of interest. Radio provided her an outlet in the form of the Kendall Weston Players. She has performed with the Boston College Dramatic society (she is a BC graduate) and in the Tufts College Arena theatre. Professionally she appeared as ingenue at the Lakeshire Summer theatre.

Completing her singing has been opera and light opera. Leads in the best known scores of both have gained a wide following for her.

Her writing? She is a featured writer on one of Boston's largest newspaper. She has been the gossip columnist of "Bang," official publication of the Newspaper Guild of Boston. Also important have been several radio scripts.

Though all of this claims a large part of her everyday activities she still prizes most her moments given up to studying operatic roles and rehearsing under the direction of her coach and teacher, Alfredo Anzalone, musical director of the Boston New England Opera company.

BROOKLYN, N. Y.
EAGLE
DEC 8 - 1951



BOSTONIANS' SUBSTITUTE—Pierre Monteux, in place of the ailing Charles Munch, will be guest conductor of the Boston Symphony Orchestra this Friday evening at the Academy of Music.

NEW YORK, N. Y.
TIMES
DEC 6 - 1951

BOSTON SYMPHONY IN PROGRAM HERE

Monteux Is Guest Conductor as Orchestra Plays Works by Debussy and Wagner

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall. Conductor, Pierre Monteux.
Prelude to Parsifal ..... Wagner
Excerpts from Le Martyle de Saint Sebastien ..... Debussy
Excerpts from Goetterdaemmerung..... Wagner
Gigues; Jeux ..... Debussy
Overture to Tannhaeuser ..... Wagner

By OLIN DOWNES

The Boston Symphony Orchestra, with Pierre Monteux as guest leader, played a curiously assorted program last night in Carnegie Hall. This great musician, whose eclecticism is equalled by his interpretive insight, put before us in deliberately planned contrasts of the most extreme sort a series of standard pieces by Richard Wagner on one hand and other works, much more "precious," and much less known, by Debussy, on the other.

One could say that Debussy was the first great leader of the successful revolt against Wagnerism that took place in France at the end of the nineteenth century, as one can also say of Wagner that his music looms over that century and ours, too, in spite of the achievements of such masters as Debussy, Ravel, Stravinsky and others who have escaped from under his shadow.

The reading of the "Parsifal" overture had the merit of directness, simplicity and absence of mystification. This is the music that reminded Nietsche of heraldic devices on an old shield. When it is done least obscurely, it is perhaps the most impressive. The familiar "Goetterdaemmerung" excerpt served to display anew the tonal splendors of the famous orchestra.

Singularly Archaic Music

Debussy's incidental music to the mystery play of Gabriel d'Annunzio, commissioned by Ida Rubinstein, as mimed by her as the martyred Saint at the première, of the work in 1911, is music of a singularly archaic and lapidary character. This at least is true, and convincingly true, of the first of the two excerpts Mr. Monteux played, with rarest understanding, last night. The music glows with rich, hard colors. D'Annunzio conceived of a presentation which should be suggestive of a figure in a stained glass window, and Debussy mirrored the concept in a species of pre-Raphaelite, though modern-textured music. This is the effect, at least, of Mr. Monteux's first excerpt. The second one has less salience and mood in the concert hall.

"Gigues" and "Jeux" both date from 1913. The freshest of the two pieces, and the one that conveys the most feeling, of a melancholy and restless kind, is Gigues, with its beautiful orchestration. It is fragmentary but there is continuity of mod and atmosphere if there is not a very vigorous thermatic organism. Mr. Montenx himself conducted at the première of "Jeux," the ballet that presented Nijinsky in a new role, on the night of May 15, 1913, in Paris. It was advantageous to hear this music as be revealed it to us.

But this Debussy is a very tired one, doing his best to pull himself up and write a score long enough for a short ballet. The spectacle is, or was, of a youth and two amorously inclined maidens, who finally exchange mutual kisses, and are then frightened off by a tennis ball that lands at their feet.

Music Reveals Feelings

The music shows how easily this precious trio could be frightened. They are a languid and a prematurely fatigued lot, and somewhat sad, somewhat distrait, about nothing. Indeed, the score is a sovereign example of how plausibly, if tiresomely, a very skilled composer can talk about nothing. Of this completely hollow effusion, this emaciated ghost of nonexistent ideas, Mr. Monteux gave a performance so adroit and exact that it almost substituted for the absence of living music. A great musician! A great master of the baton! Thereafter the audience had the contrast of the sturdy, dramatic and erotic Wagner of the "Tannhaeuser" overture.

NEWARK, N. J.
NEWS
DEC 2 - 1951

Written at 21

'Scotch' Symphony, on Boston's Program Evokes True Moods of North Country

BY ALAN BRANIGAN

ONE of the rare opportunities to hear one of the masterpieces of Mendelssohn will be presented Tuesday night, when the Boston Symphony under Pierre Monteux will play the "Scotch" Symphony at the Mosque. It is a ong and melodious work, full of rhythmical vivacity and interest.

When Mendelssohn wrote the composition, he was on firm ground. Already several other composers had taken Scotch themes for their music, notably Beethoven, who transcribed several songs of that nation for tenor and instrumental trio. Chopin also joined the movement, with a series of Ecossaises that are still found on piano programs.

✣ ✣ ✣

FOR such an extensive, varied and adult work as the "Scotch" Symphony (the No. 3 in A Minor), there can only be wonder that its composer was only 21 when he wrote it. Felix, one of the happiest and most productive of 19th Century composers, was born in 1809. It was in 1829, after a youth spent in study and travel under the most ideal circumstances, that Felix spent the Spring musical season in London in a welter of activities.

Feeling a yearning to tour to the North, he and a friend Klingemann set forth in July, passing through York and Durham and finally arriving in Edinburgh. There Mendelssohn attended the annual competition of pipers at the Theatre Royal and, doubtless, got the inspiration for the Highland Fling theme of the symphony's third movement.

While visiting Hollyrood Palace, where Rizzio was stabbed to death and where Mary was crowned, the composer hurriedly set down an 18-bar theme, which later became he slow introduction to the symphony. Those who have visited Hollyrood will recognize the mood —one of gentle melancholy, and brooding lamentation for the sad death of kings. The palace is a haunting place, overrun with ivy and dark with the blood and passions of a desperate era.

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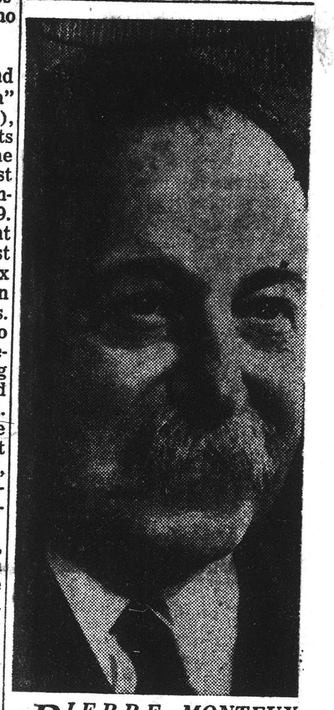
MENDELSSOHN'S tour provided still another inspiration. After leaving Edinburgh, his party journeyed farther north to Stirling, Blair-Atholl and Tobermory, pausing at the Hebrides. Here, at Fingal's Cave, the waves crashing against the rocks turned themselves to music in Felix's mind and he scribbled down 20 measures of music which were used intact as the surf-like opening of the "Fingal's Cave" Overture.

The next year Felix was in Rome on another grand tour and settled down among the grandeurs of the ancient city's ruins, churches and galleries. The creative urge was strong, and he turned his hand to writing the "Reformation" Symphony, the "Scotch," the "Fingal's Cave" piece and the Fantasie in F Sharp Minor. The latter was published as the "Scotch Sonata." Most of these were finished that year.

✣ ✣ ✣

THE symphony itself has no program, as such. Rather is it a series of movements that suggest moods evocative of the fog-ridden, gray and sometimes forbidding atmosphere of the north country. These moods are introduced by a slow movement in A Minor, with the principal melodic burden taken by the violas and appropriate t the instrument's dark tone.

The mood quickens in the n movement, a flowing fast sect of considerable drama. The th section's bagpipe theme—or simile thereof—is played on clarinet with notable gayety in F Major. The andante follo with a broad, flowing theme major alternating with a regal p cessional. The finale is in two pa a brusk, rapid section with fu proclivities and a definite Hi land lilt, which leads to a umphant, brilliant conclusion which the brass section reaches full glory.



PIERRE MONTEUX French maestro wh will conduct the Boston Symphony's first concert o the season Tuesday at 8:4 P. M. at the Mosque under Griffith Music Foundation auspices.

MUSIC

DEC 9 1951

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Guest conductor, Pierre Monteux. The program:
Overture to "Coriolanus," Op. 62 ... Beethoven
Symphony No. 6 in F major, Op. 68, "Pastoral" ... Beethoven
"Le Sacre du Printemps" ("The Rite of Spring") ... Stravinsky

For the Memory Book

STRAVINSKY'S "Rite of Spring" and Beethoven's Sixth, which made the meat of yesterday's Boston Symphony concert in Carnegie Hall, are both of them pastoral symphonies. Composed a century and five years apart (in 1813 and 1808) and each strikingly characteristic of its fine and national origins, these two works are remarkably becoming to each other on a program. Indeed, they were so paired when Pierre Monteax, who conducted yesterday afternoon, introduced the Stravinsky work to America nearly thirty years ago.

* * *

It was nearly forty years ago, in 1913, that he introduced the work at a ballet performance in Paris that is now history. The composer was thirty-one, the conductor five years older. Since that time many conductors have directed the "Rite," but it has remained nevertheless Monteux's piece. His knowledge of it and his rendering are for the whole world of music, at least during our lifetime, definitive, complete, final. That rendering yesterday with the musicians of the Boston Symphony Orchestra offered a perfection no less authentic than did the performance of the Beethoven "Pastorale" and of the "Coriolanus" Overture which preceeded the two dramatic landscapes. One was aware of a resemblance between the readings and the written scores that was so close, so convincing as to seem a complete identity. The way Monteux played all three pices is surely, for our time, the best way, the real way, the way they go.

* * *

The excelence I describe is partly a matter of lively sounds, clear blends, straightforward metrics, impeccable balances. But these matters are only the technics of conducting. Enlightenment, calm, the ease of ope and the compliance of control are another part of this conductor's authority. He presses nothing on you; but his offerings to the spirit, to the mind and to the sensuous ear are so abundant that complete acceptance, complete absorption are the result for this listener. That they were similarly experienced by a packed house was evident both during the concert (when one could have heard the proverbial pin drop) and after (when prolonged applause from a standing audience was witness of gratitude far from common).

* * *

It would be a major service to attempt describing in words the nature of yesterday's "Ride of Spring," since a recording of the work with the same conductor and orchestra, made last season, is available. The pormance in the flesh had more vibrancy, more life in it, as a concert performance always does. But that performance will not again be available soon. To cherish the record and to remember the performance will long be the privilege of this citizen and of many, many others, I am sure. Those are better than any talk.

Pierre Monteux

Who Conducted the Boston Symphony Orchestra

STRAVINSKY'S 'RITE' EXCITES ITS LISTENERS

Washington Times-Herald Dec. 7

First Performance Here In 21 Years

BY GLENN DILLARD GUNN

No riot was provoked in Constitution Hall last night by the first performance here in 21 years of Stravinsky's "Rite of Spring," tho violence both pro and con marked the Paris premiere of this music in 1912.

Pierre Monteux conducted that historic first performance for the Diaghilev Ballet. He also conducted last nights revival of the concert version being served by the Boston Symphony. It should be added at once that tho the performance created an excited reaction in the capacity audience and much shouting, the quite frantic applause seemed to be addressed to the venerable conductor and his expert collaborators, and only in a secondary way to the music.

Reptitions Received Calmly

This seems to have been the history of this once revolutionary composition. First performances excite the public. Repetitions are received more calmly. That happened in Paris when Monteux repeated the work in concert form in 1914. It happened in Philadelphia in 1922 when Stokowski gave the American premiere, and in Chicago, in 1926, when Stock and the Chicago Symphony did it twice. Stokowski and the Philadelphians did it here in 1930. Now the Bostonians have brought it to a second hearing in Constitution Hall to win cordial approval for the virtuosity of conductor and players, but only qualified recognition for the composer.

Much challenging music has been written since Stravinsky produced this score 39 years ago but all of the harmonic rhythmical and orchestral innovations of his successors are anticipated here. There is constant different keys simultaneously. The orchestral spectrum seems to have been exhausted for varied tone-color. Most striking of the Stravinsky innovations lie in the department of rhythm. Pulses of five, seven, or eleven are constantly mingled with more conventional beats.

What result is a dramatic sequence of pulsating sound effects, strung on slender melodic material, but telling vividly a story of pagan ritual in prehistoric Russia. It is strong food for the imagination of the listener who can paint savage pictures for himself to fit the elusive melody of the thudding rhythms that pound and belabor the senses.

Rare Pagentry of Sound

More impressive still is the enormous difficulty of the score. The rhythmical problems alone are bewildering. The adjustment of proportions becomes a series of adventures in the science and art of acoustics. The whole impression resolves itself into a pageantry of sound that is like nothing else in music. Stravinsky said that the art could go no farther in this direction. He never repeated the problems of "The Rite" but sought other expressive paths.

Monteux is a great master of orchestra. He conducted this fantastically difficult score from memory and the resulting performance was no less precise than that given Respighi's setting of the Bach Passacaglia and Fugue or the "Pastoral" Symphony of Beethoven, the works which prefaced the Stravinsky opus.

At first glance this seemed a curiously made program; but there was logic as well as contrast in preceding the imagined primitiveness of Stravinsky with Beethoven's quotations of German peasant tunes and his tone-picture of peaceful and well ordered rural scenes. These, too, were beautifully realized.

CONCERT AND RECITAL

N.Y. Herald Trib - Dec. 7

By Arthur Berger

BOSTON SYMPHONY

CARNEGIE HALL

Guest conductor, Pierre Monteux. Concert Wednesday night with the following program:
Prelude to "Parsifal" ... Wagner
Excerpts from Act I ("Le Martyre de Saint Sebastien"): The Court of the Lilies; Dance of Ecstasy and Finale ... Debussy
Daybreak and Siegfried's Rhine Journey; Siegfried's Death (from "Goetterdaemmerung") ... Wagner
"Gigues"; "Jeux" ... Debussy
"Tannhaeuser" Overture ... Wagner

Monteux and Bostonians

For his guest appearance here with the Boston Symphony Orchestra Wednesday night, Pierre Monteux devised a program that seesawed curiously to and fro between Wagner and Debussy. In view of Debussy's articulate anti-Wagherism, the Carnegie Hall audience might have anticipated an evening of stark and welcome contrasts. But Debussy's outcry against Wagner was much like the outcry of the son against the domineering influence of the father. Try as he did to throw off the influence, there was the basic principle of color and atmosphere music that in some way determined his own style, though he succeeded admirably in counteracting the Wagnerian grandiosity and elephantine proportions.

How much Debussy still shared with his domineering musical forebear became apparent from the amount of music whose main purpose was to evoke and lengthen out mood. Both the "Parsifal" Prelude and the excerpts from Debussy's "Martyrdom of Saint Sebastian" have a religio-mysticism wrought through Romantic nostalgia toward archaic patterns of the church modes. "Gigues" and "Jeux" of Debussy's late years have a fluid, ecstatic emotional content that is, in one sense at least, not far from the content of Daybreak and Siegfried's Rhine Journey.

Since "Jeux" was the greatest rarity on last night's list, it was the work for which I wanted to reserve my acutest attention. But its qualities had been so much anticipated by what had preceded that its freshness was undermined. The performance under Mr. Monteux's direction had all the mastery of the orchestra and of French style that this veteran conductor has accumulated through the years and now holds at his command as readily as the capacity to walk and breathe. But the wisps of melody in "Jeux" elude one's grasp so much in the billows of sound that perhaps it would have been appropriate to set them in relief a bit more and to indicate the connecting tissue.

In general, however, few conductors could have lent such distinction to an evening devoted to so oddly assembled a list. It was astonishing, too, how much Mr. Monteux, in his brief guest period with the orchestra, has transformed its sound and imposed his own appealing personality on it. The remarkably mellow results seem determined by the love and admiration he inspires in the players and by his own composure, which stems from his complete confidence in his own technique and uncommon knowledge of the score.

BOSTON, MASS.
POST
DEC 9 - 1951

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

In this, his third year as regular conductor of the Boston Symphony Orchestra, Charles Munch has played in hard luck. He started the season in fine fettle, and in its third week he took the orchestra on a trip to the Midwest. In the course of that strenuous junket, he picked up a virus infection, and at the third pair of concerts, hastily put together after a late return from the Western journey, he looked somewhat the worse for wear. The following week he took to his bed, and Richard Burgin, as he has done at short notice so many times before, took over. He could not, however, work up all of Mr. Munch's program and felt obliged to substitute the ubiquitous Fourth Symphony of Brahms for the more-to-be desired "Iberia" and "Printemps" of Debussy.

* * *

The next week, Mr. Munch took the orchestra to New York, though he plainly should not have done so, since he had a relapse. Again Mr. Burgin replaced him and again the program was changed, and probably for the better, with Mendelssohn's Overture to "A Midsummer Night's Dream" replacing the Symphonic Piece from Franck's "Redemption." The next two pairs of concerts fell, as previously arranged, to Pierre Monteux, whose success with his old orchestra and public was sensational.

* * *

But now Mr. Munch was really ill, with a circulatory disturbance resulting from the aforesaid infection, and some conductor had to be found who could carry on during his enforced rest. In midseason the best men are likely to be tied up, but by a rare stroke of fortune, there was one who was not, the eminent Swiss conductor, Ernest Ansermet. The latter's regular orchestra is the Suisse Romande of Geneva that he himself founded in 1918. He also does a good deal of guest conducting, and we had him for a week in January, 1949, while his other American appearances have been numerous. In 1948-'51 he also led the NBC orchestra and those of Cleveland, Chicago, Dallas, Washington, Philadelphia, Montreal, and Havana.

* * *

During the present season, however, Mr. Ansermet had retired from conducting in order to complete a book upon which he has been working and that is said to promulgate a system of analysis, evolved by himself, whereby the meaning of music can be made clearer to listeners. As one who had the privelege of interviewing Mr. Ansermet when he was here three years ago, I can testify to his profound grasp of musical problems. In fact I don't mind saying that his seemed to me the keenest mind in that respect that I had encountered in my many meetings with conductors. Mr. Ansermet intended to be a mathematician and his intellect is razor sharp. Of the many significant statements he made that afternoon, during which he subjected contemporary music to a considerable going-over, I have treasured one in particular, perhaps because it was easier to digest than some of his other observations. Speaking of atonal or keyless music, as practiced by Schoenberg and his disciples, Mr. Ansermet suggested that intervals in such a system had quantity but no quality.

* * *

Mr. Ansermet was born in one of the beauty spots of the world, the town of Vevey on Lake Geneva. He pursued his mathematical studies in the University of Lausanne and at the Sorbonne in Paris. At the same time he studied music in

WASHINGTON, D. C.
NEWS
DEC 7 - 1951

They Rose to Cheer Monteux for His Rites of Spring

The first time Pierre Monteux conducted Stravinsky's The Rite of Spring, the audience "hit each other over the head with fists, canes or whatever," booed and made cat-calls, and finally the police were called in.

Last night, at Constitution Hall, almost 38 years later, the audience stood and cheered and shouted and practically demanded an encore.

Of course, it wasn't all for Stravinsky. Mr. Monteux, one of the towering musicians of our time, got a fair share of it not only for the way he conducted the Boston Symphony Orchestra in the Rites, but also for his masterful presentations of the Bach Passacaglia and Fugue in C minor and the Beethoven Pastoral Symphony.

The wide span of the music was the measure of Mr. Monteux's genius. For the Bach moved to an inspiring climax and the Beethoven had all the leisurely charm of a lazy day in the country which the Pastoral is supposed to portray. It was as if Mr. Monteux was stressing the fact that dictators and wars and tax scandals may come and go, but great music goes on for ever.

Of course, it was the first Washington performance of the Rites of Spring that provided the big moment. Here the Boston Symphony fully revealed what a truly magnificent orchestra it is. The audience might have wondered that so much of the Rites, which is supposed to have changed the course of music, now sounds so conservative. But there is a great deal in it that still inspires awe. All in all, it was quite an evening.

HILTON BERLINER

AIR FORCE BAND PLAYS

[41]

[From Late Editions of Yesterday's Times.]

BOSTON SYMPHONY IN PROGRAM HERE

Monteux Is Guest Conductor as Orchestra Plays Works by Debussy and Wagner

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, Pierre Monteux, guest conductor. Prelude to "Parsifal" [illegible] Excerpts from "Le Martyre de Saint Sebastien" [illegible] Debussy. "Gigues" [illegible] "Gotterdaemmerung" [illegible] Wagner. Overture to "Tannhaeuser" [illegible]

By OLIN DOWNES

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But this Debussy is a very tired one, doing his best to pull himself up and write a score long enough for a short ballet. The spectacle is, or was, of a youth and two amorously inclined maidens, who finally exchange mutual kisses, and are then frightened off by a tennis ball that lands at their feet.

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NEW YORK, N. Y.
HERALD TRIBUNE
DEC 6 - 1951

Postlude

Audience In Ovation To Monteux

By Paul Hume

The standing ovation which Pierre Monteux received last night at the conclusion of his conducting of Stravinsky's Sacre du Printemps was a far different thing from the outbursts of rage that greeted its world premiere under his baton nearly 40 years ago.

Monteux led the Boston Symphony in their Constitution Hall concert last night, and closed the concert with the most famous piece of music yet written in this century. His incredible technique brought out a performance to match the greatest achievements in the Boston orchestra's history.

Monteux needs no score for Sacre, though it is one of the most complex, intricate works in the world. The rhythmic changes which are among its fabulous characteristics came from his hands in gestures unbelievably simple. His head, one of his most eloquent aids in conducting, gave strong accents at times when both hands had their own duties.

But above all, Pierre the Great, made clear the significance and vitality of this legendary work. Its stature as an example of flawless instrumentation, its clarity of line, and its fantastic strength mingled with some of the most exotic beauties in orchestral literature.

We cannot be sufficiently grateful to Monteux for having played Sacre, particularly since his personal part in its history makes his direction of greater meaning than any other conductor's.

The concert of contrasting attractions opened with Respighi's orchestral version of Bach's Passacaglia and Fugue in C minor. Beethoven's Pastoral, or Sixth, Symphony followed. What a happy choice the Beethoven was! Monteux finds in it the warmth and simple songfulness of Beethoven in his most genial moments.

He conducts it with that self-effacement that leads the listener directly to the heart of the music. Where it is long he shows the reason for the length. Where it grows great in moments, he does not force its greatness. Few men give us such Beethoven these days.

Music Dec. 7

It's Evening Of Bach at Town Hall

By ROBERT BAGAR.

An evening of Bach, from beginning to end, was what the Bach Aria Group had in store for its following in the Town Hall last evening. The organization, of which William H. Scheide is the director, presented vocal soloists Marian Anderson, contralto; Erna Berger, soprano, and Norman Farrow, bass. The instrumental soloists were Robert Bloom, oboe; Maurice Wilk, violin; Bernard Greenhouse, cello and Erich Itor Kahn, piano. Further, there was the chorus of the Choral Art Society. William Jonson conducted the concert, which consisted almost exclusively of cantatas or music from cantatas.

The performances of the last two works—Cantatas 54 and 187—in this four-part program were commendable for their simple, honest delivery, for their lack of anything like mannerism. In the Cantata 6o. 54 Miss Anderson assumed the solo role against strings alternating with continuo (piano and cello). And her account of the first section, pretty low for the voice, suffered from too much restraint. In fact, there were passages in which Anderson could scarcely be heard.

Bright, Animated.

However, her bright, animated singing of the florid third verse was all one could ask in assured, musicianly expression and vocal and interpretative warmth. Again in "Du Herr, du kroenst allein des Jahr mit deinem Gut," from Cantata No. 187, the higher cast of the lines and, in general, their joyous content, found the contralto in most cogenial surroundings.

Miss Berger and Mr. Bloom collaborated handsomely in the fifth section of this Cantata. The soprano, showing no sign of fatigue, and in very good voice and technical fettle, negotiated the aria "Gott versorget alles Leben" with something to spare in beauty of affect and diction.

Other works were the secular "Wedding" Cantata for soprano solo, and a group of aries, three form cantatas, one from the St. John Passion, all for alto solo.

* * *

Boston Symphony.

It was Pierre Monteux on the Carnegie Hall podium last evening to conduct the Boston Smyphony Orchestra, thus renewing old acquaintance with the band that provided him with symphonic home base in Boston, 1919-24.

The program, shared equally by Wagner and Debusy, couldn't be called dull, nor could it be called adventurous. It was just ordinary. Nor did it get performances to write home—or, for that matter anywhere else—about.

This, as we are all aware, is far from standard practice with anything that Mr. Monteux does. So, one concluded that once in a while he, too, has one, as does everybody else. And what is that? [illegible] night.

CONCERT AND RECITAL

* * *

By Arthur Berger

BOSTON SYMPHONY
CARNEGIE HALL

Guest conductor, Pierre Monteux. Program last night: Prelude to "Parsifal." Excerpts from "Le Martyre de Saint Sebastien" (The Legend of Saint Sebastian), Debussy. Daybreak and Rhine Journey, Act III, Siegfried. Death and Funeral Music, Act III, Gotterdaemmerung. "Gigues" (Jigs), Debussy. Overture to "Tannhaeuser."

Monteux and Bostonians

For his guest appearance here with the Boston Symphony Orchestra last night, Pierre Monteux devised a program that straddled curiously to and fro between Wagner and Debussy. Inasmuch as Debussy's articulate anti-Wagnerism in the Carnegie Hall audience may have anticipated an evening stark and welcome [illegible] Debussy's outcry against Wagner was much like the [illegible] son again[illegible] the dominance [illegible] ence of the latter. To [illegible] to throw off [illegible] was the ba[illegible] and atmospheric [illegible] some way [illegible] style, th[illegible] succeeded admirably in [illegible] the Wagnerian grandiosity and elephantine proportions.

Just how much for all his protest action, Debussy had shared with his domineering musical forebear became apparent last [illegible] the amount of music [illegible] purpose was to evoke and [illegible] out mood [illegible] Prelude and the excerpts from Debussy's "Martyrdom of Saint Sebastian" have a religio-mystic[illegible] wrought through Romantic nostalgia toward archaic patterns of the church modes. "Gigues" and "Jeux" of Debussy's late years have a fluid, ecstatic emotional content that is, in one sense at least, not far from the content of Daybreak and Siegfried's Rhine Journey.

Since "Jeux" was the greatest [illegible] on last night's list, it was the work for which I wanted to reserve my acutest attention. But my qualities had been so much anticipated by what had preceded that its freshness was undermined. The performance under Mr. Monteux's direction had all the mastery of the orchestra and of French style that this veteran conductor has accumulated through the years and now holds at his command as readily as the capacity to walk and breathe. But the traps of melody in "Jeux" chose one's grasp so much in the [illegible] of sound that perhaps it would have been appropriate to set [illegible] relief a bit more and to [illegible] the connecting tissue.

In [illegible], however, few conductors could have lent such distinction to an evening devoted to [illegible] named a list. It was [illegible] too how much Mr. Monteux, in his brief guest period [illegible] the orchestra, has transformed its sound and imposed his [illegible] personality on it. The [illegible] mellow results [illegible] determined by the love and admiration he inspires in the players and by his own composure, which [illegible] from his complete confidence in his own technique and uncommon knowledge of the [illegible].

Bach Aria Group

The first concert this season of the Bach Aria Group took place last night and brought with it a much-needed change in musical policy. In former years, the group concerned itself exclusively with presenting isolated cantata arias which, out of context, made little or no sense at all; and when the organization, realizing the inappropriateness of the single aria plan, finally presented us with full-length cantatas, it clung to a host of vocal soloists who were quite unable to cope with the elaborate difficulties of Bach's vocal lines.

All this has now been changed. Last night the soloists were none less than Erna Berger, soprano, and Marian Anderson, contralto; and the chamber orchestra and chorus was under the direction of William Jonson. Other featured artists included Norman Farrow, bass; Robert Bloom, oboe; Bernard Greehouse, cello; Maurice Wilk, violin, and Erich Itor Kahn, piano. The program listed the "Wedding" Cantata, the sacred cantatas Nos. 54 and 187 and a group of solo airs. And everything about the execution of these works gave pleasure to mind, heart and ear.

Miss Berger's rendition of the "Wedding" cantata was a rare delight. The vocal line lies a bit low for her and the endless phrases tended to stretch her supply of breath, but all the same there was beauty and sweetness to every measure she sang. Her top tones rang like a crystal bell, and she supplied, out of her storehoue of color, precisely the shades necessary to give meaning to Bach's secular idyll.

Miss Anderson did not seem in the best possible voice. Her tones throughout the range were neither steady nor pure, but they were, as usual, of such moving intensity that one was tempted to overlook Miss Anderson's ailments of the moment. It is enough to say that the contralto's Bach is underlined with an expressive devotion so simple and serene that one must search far to find its equal.

A final word of praise for the chorus and orchestra, Mr. Farrow and especially Mr. Jonson, the conductor. The excellences which they provided must surely be counted among the bounties of the evening.

J. S. H.

Lausanne, with Ernest Bloch and Otto Barblan; in Paris, with Gedalge, and in Berlin. In 1912 he decided to devote himself completely to music, becoming director of the Kursaal Concerts in Montreux. Three years later he took over the concerts in Geneva, but in that same year, 1915, he allied himself with Diaghilev's Ballet Russe, and it was as the musical head of that incomparable troupe that he made his first visit to Boston. Under his direction we made our acquaintance with things like the "Firebird" and "Petrouchka" of Stravinsky, the "Scheherazade" of Rimsky-Korsakov, the Tartar Dances from Borodin's "Prince Igor," the "Tamar" of Balakirev and other items that we have since seen and heard from later, and inevitably lesser, ballet companies. The next season, by the way, these peerless Russians returned with Mr. Monteux as chief conductor, after which the latter

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went to the Met, taking over in Boston in 1919.

When he returned to us after 34 years, Mr. Ansermet conducted a Tuesday evening concert and a Friday-Saturday pair. Collectively, he played Beethoven's Second "Leonore" Overture and Fourth Symphony, Stravinsky's "Song of the Nightingale," Debussy's "Iberia," and a "Petite Symphonie Concertante" by his countryman Frank Martin. These performances are recalled as being completely top-notch, and those of the Beethoven Symphony and the Stravinsky and Debussy pieces were even better on Friday than they had been on Tuesday.

[42]

Boston Gets Famous Swiss to Substitute; Conductor a Martinet; But Was Late Once

Symphony Audiences Better Be on Time

By JOHN TALBOT

(Reuters Exclusive)

GENEVA, Switzerland, Dec. 8—The life of 68-year-old Ernest Ansermet has had almost as many themes as the great musical works in whose interpretation he has achieved world-wide fame.

Ansermet, who will be interim conductor of the Boston Symphony Orchestra during the convalescence of Charles Munch, has been professor of mathematics, would-be actor, and philosopher.

A busy man, he rushes from afternoon concerts to evening engagements, with little time in between.

But there is time for philosophy and for writing a book.

ANSERMET

Continued on Page A-29 Editorial Feature Section

ERNEST ANSERMET puts Philadelphia, Boston and New York (Philharmonic and N. B. C.) in the top bracket of American orchestras.

ANSERMET

Continued from the First Page

"I am not writing my memoirs, but a theoretical book on music. Perhaps it could be called a philosophy of music, but it is far from complete because of lack of time."

There was to be a three-months vacation this Winter in which to finish the book but, says Ansermet, "the sudden call to Boston made this impossible."

There are no particular American experiences he will quote in his book, but he will have more than a word to say on the current state of music.

Composers in Crisis

It is his theory that at present young composers are going through a serious crisis which is coupled with the general world crisis.

"But there are, of course," he compromises, "certain talents, especially in Europe. Overseas the young composers do produce quite a lot, but it is not quantity alone which counts.

"Because of this crisis, I decided to write my philosophy of music in which I shall try to show the young composers a way out of their crisis."

A good man at answering a question, Ansermet does no hedging on his "five best orchestras" list.

"In my opinion the two best European orchestras are the Vienna and the Berlin Philharmonics," he says.

After that come the Orchestre du Conservatoire de Paris, the orchestra in Amsterdam and the Augusteo Roma.

"But all these last," he says, "are really absolutely equal and I cannot say that one is better than the other."

American orchestras? At the top he puts the Philadelphia, Boston and New York (Philharmonic and N. B. C.) in the same bracket.

"Also very good are the Cleveland, Chicago and the San Francisco." He has words of praise for the Dallas, Tex., group—"a very promising young body."

American Composers

Ansermet would like to see an about-face by the young American composers attempting to get their feet on the first rungs of the musical ladder.

"We Europeans feel that young Americans should try first to make a name in America and then come to us, but they themselves are trying the other way around.

"Forced by public opinion, they first try to make a name with us and take this as a basis for their publicity and success at home."

He is worried over the shortages of young string players.

"The answer to the shortage is easy," he says. "Most of the young string players came from Jewish circles, mostly from Germany and, as Hitler killed off at least one generation, the shortage occurred."

He adds: "Of course, the shortage mainly affects soloists, not orchestra players."

In his opinion, Isaac Stern, 31-year-old American violinist, is "a very promising young soloist."

Boston Programs

Ansermet already has selected some of the offerings he will make to Bostonians this Winter. They include classical works of Beethoven, Brahms, Mozart, Haydn and Schumann.

"I shall also offer Hindemith, Bartok and works by the American composer, Samuel Barber," he promises.

Although music has provided the main accompaniment to Ansermet's life since his earliest days, it was not until he was 26 that he realized conducting was his true metier.

The eldest of seven children, he was born on the shores of Lake Geneva in the town of Vevey, Nov. 11, 1883.

His father was a geometry teacher in the local school, his mother, also a teacher, had musical inclinations. His first cries, to her, contained "a very musical note," she always maintained.

Ernest was no great shakes as a his time at the lakeside fetes than scholar. His teacher told his mother she "could do nothing with him." He was just a healthy, noisy, boisterous boy, who would rather spend with his books.

All through this period music pulled at him, but he was no "prodigy" in his violin lessons. He obviously had talent.

"My boy," his music master told him when he was 14, "you are destined to go as far as that." The master raised his hand to measure a giant. "But," he continued, "you are so lazy you'll never get further than that." The master lowered the hand to measure a dwarf.

His First Job

Ernest got himself his first job at 22—as mathematics professor at the local school. He went on to scientific college and became—he is still surprised — something of an expert on foreign exchange.

This seems to have appalled him, for he turned his back on it, toward the stage where he fancied some of his talent might lie as a comedian.

He tried for the part of Blanchenet in Henry Warnery's "Le Peuple Vaudois," but (his friends say mercifully) he was turned down.

It was in 1905 that Ernest set out for Paris and the Sorbonne to write a thesis for a scientific doctorate in mathematics. It never saw the light of day. All the time, music tugged at him.

Returning to Switzerland he was named mathematics professor in Lausanne and it was there that he met and married his first wife, Marguerite Jacottet, a teacher.

The next year their daughter, Jacqueline, was born. Now married, Jacqueline has made her father grandfather to a fine boy.

By 1905 the urge for music was so strong that Ansermet traveled to Berlin to hear Nikisch conduct a series of concerts with the Berlin Philharmonic. He was enthralled and decided, then and there, to return home and seek his fame as a conductor. He was then 26.

It was five years before he got his first job at his chosen profession, and exchanged his desk for the conductor's podium in front of the little orchestra at the Montreux Kursaal.

Bad, Then Good, Luck

The first world war brought him disaster, then a stroke of fortune. His little orchestra folded, but Prince Serge Diaghilev arrived in Switzerland as a refugee. Wanting a new musical director for the Russian Ballet, he chose Ansermet.

Today the bearded Swiss is known to orchestras and audiences alike as something of a martinet.

His concerts always begin on the dot, although one performance of the Russian Ballet began half-an-hour late because of his Swiss-born love of good cheese.

He was lunching with an old Swiss friend, Dr. Fred Blanchod, who tells the story. In an Italian restaurant, the conductor had told his friend he never ate before a performance. But, says Blanchod, the musician ate a great deal more than he did and it was not until Ansermet finished a large portion of gorgonzola that he suddenly pulled out his watch to find himself 30 minutes late.

"We dashed out to a taxi," recounts Blanchod, "and when we got to the Opera House we found a very angry Diaghilev hopping about like a wasp in a bottle. The audience was restive, too, but the ballet went off all right."

Ansermet admits that the memory of this lapse makes him blush to this day. Perhaps his present love of punctuality dates from it.

In 1918, Ansermet founded the Orchestre de la Suisse Romande and has remained its permanent conductor. A specialist in Russian and French music and in the modern repertory, he has given first performances of many distinguished compositions by Ravel, Debussy, Ernest Bloch, Alban Berg, Honegger, Hindemith and Martinu, to name but some.

His first wife died in 1939 and three years later the maestro married Juliette Salvisberg, distinguished Swiss singer of Geneva, an attractive dark-haired woman some 30 years younger than he.

"I met my husband when I gave a series of concerts with the orchestra over Geneva Radio," she recalls. "But when we married I gave up my singing. Being wife to a world-famous conductor, I find, takes up all my time."

Madame Ansermet was busy packing in their Geneva apartment when her husband's batons arrived from the store in the Rue de la Corratorie which makes them especially for him.

Each is two feet long, of very light unvarnished wood, weighing only a few ounces. The handle is about two inches of smoothed cork, just large enough for the conductor's fingertips.

White-haired but brimming with energy, Ernest Ansermet has been said by the critics to be one of the finest musicians and most sensitive interpreters that the symphonic field presents today.

The force of his personality becomes apparent immediately as he strides, with springy steps, across the stage to the podium.

After music, his great love now is philosophy, and his book, combining aspects of both, is eagerly awaited in Europe.

Mr. Ansermet will make his first appearance with the Boston Symphony, on this present visit, at Sanders Theatre Tuesday evening, and in Symphony Hall next Friday afternoon and Saturday evening.

NEW YORK, N. Y.
TIMES

DEC 9 - 1951

MONTEUX CONDUCTS BOSTON SYMPHONY

Leads Orchestra in 2 Works by Beethoven, Stravinsky's 'Le Sacre du Printemps'

BOSTON SYMPHONY ORCHESTRA. Conducted by Pierre Monteux. At Carnegie Hall.
Coriolanus Overture ..... Beethoven
Symphony No. 6 ..... Beethoven
Le sacre du printemps ..... Stravinsky

By NOEL STRAUS

The first half of the concert given by the Boston Symphony Orchestra, under Pierre Monteux, yesterday afternoon at Carnegie Hall, was devoted to two works of Beethoven stemming from the year 1807. Stravinsky's "Le sacre du printemps" of 1913, which completed the program, stood in sharpest contrast to the earlier masterpieces.

It was a striking fact that the Stravinsky opus, though so much later in date of composition than the Beethoven offerings, gave the impression of becoming outmoded, while the two classic offerings still easily held their own.

Mr. Monteux accorded all three of the works equally superb readings. Inasmuch as he conducted the world première of "Le sacre du printemps" with the Diaghileff Ballet Russe in Paris thirty-eight years ago and the New York initial performance eleven years later, the French leader became identified with this score from the first, both here and abroad. If the famous composition seemed to be exhibiting signs of age, it was in no wise due to any lack of fire and excitement in the interpretation.

Extreme Modernity Lost

But after nearly four decades, "Le sacre du printemps," which proved so extreme in its modernism at its première that it precipitated a riot in the audience, no longer holds the enthrallment it evoked over the years since its first performance. It still is a difficult chore for a conductor and his musicians, though the music starts to sound rather bland, now that the interval of the second has been heard so constantly that it no longer has the dissonant effect it had in 1913. Evidently the interval of the second will soon become a consonance, just as the interval of the third did in its history, and then nothing musical will sound cacophonous. At all events, a softening down of the sort has happened to "Le sacre."

Its rhythms, too, once deemed so extraordinary, did not have their former bite at this latest hearing. Too much rhythmic experimentation has gone on since 1913 to lend the Stravinsky masterpiece the kind of appeal it once had in that regard, also.

What it still possesses is its elemental sort of drive, its many instances of individual coloring and highly imaginative orchestration. And it always will be remembered for its profound influence on other composers of this generation.

Now that the work begins to grow bereft of its erstwhile sense of harmonic and rhythmic excitement, its content would not seem to be of the sort to live on, in its own right. For this is music purposely intended to be completely objective and architectonic, with no place for human feeling.

More Feeling in Beethoven

On the other hand, Beethoven's "Coriolanus" Overture and his "Pastoral" Symphony are deeply human in their intentions. Beethoven was as carefully disciplined as Stravinsky in his workmanship, but he had, in addition, something much more profound to impart. There was great virtuosity and understanding in the presentation given "Le sacre," yet it could not arrive at the communicativeness, the feeling of reality, of the Beethoven performances.

Both Beethoven works were kept purely classic in conception. They were marked by great simplicity of approach, which, combined with extraordinary plasticity of line, refinement of tinting, unerring taste, and exemplary mellowness of tone, made them noteworthy accomplishments, indeed.

BOSTON, MASS.
MORNING GLOBE
DEC 9 - 1951

Boston Symphony "Open Rehearsal"

Violin virtuoso Yehudi Menuhin, in sport shirt and showing evidence of 5 o'clock shadow, greets admirers backstage. Second in the series of this year's open rehearsals will be held Thursday, Dec. 13.

Olivia Hall Luetke, second harpist, wears a simply tailored suit . . . informality rules the platform.

When Conductor Charles Munch started "open rehearsals" of the Boston Symphony Orchestra last year, he certainly "started" something. Music students, instrumentalists, and fledgling conductors poured into Symphony Hall to watch the orchestra, conductor, and soloists with interruptions and repetitions of passages . . . a real rehearsal. (Above) Never too busy to give an autograph to an enthusiastic youngster, Munch does just that before he even has a chance to light a cigarette.

One of this season's guest conductors is bushy-mustached Pierre Monteux. "The Rite of Spring" score before him had a standout rendition at the concert.

Doors at Symphony Hall open at 6:40 on rehearsal nights. Early arrivals had a chance to watch stage hands, including Burt Martin (left) lug in heavy harps and kettledrums.

NEW YORK, N. Y.
TIMES
DEC 9 - 1951

MAHLER'S SECOND

Klemperer Leads Vienna Unit in Symphony

MAHLER'S **Symphony No. 2 in C minor ("Resurrection")** is a disturbed and disturbing score of broad dimension and dramatic impact. It is recorded for the first time on long-play—and most welcome, too—by Vox on two twelve-inch disks. It is played by the Vienna Symphony under Otto Klemperer and sung by Ilona Steingruber, soprano; Hilde Roessl-Majdan, alto, and the Akademie Kammerchor.

The performance gets under the skin of this remarkable music, making the most of its monumental diversity of motive and hinting subtly at the intuitive meanings of its intimate passages. Particularly effective are some huge crescendos and the smooth singing of Mme. Roessl-Majdan in the final movements.

The set cannot be recommended unreservedly, however. For one thing, the orchestra sounds reduced in size, notably in the string sections—single instruments stand out as they would never do in a massed section, particularly when one or two of the violins indulge in sobbing accentuation. And for another, the recording is weak in the bass and sometimes wavers annoyingly in level of volume.

The Juilliard String Quartet, which has developed a fine reputation largely on the basis of its performances of contemporary music, play's Ravel's **Quartet in F major** on a ten-inch Columbia disk. Clarity of performance and reproduction are its strong points.

But the here-and-now approach is ill-suited to this fragrant score. Its mystery is unveiled when every note can be heard as a separate entity, for structure is not the most important aspect of this work; its fragile patterns are all but shattered by heavy punctuation; its wistful murmurings are brought to earth by brusque tone. The recording does not help, although it matches the performance in style, for it amplifies the unimportant musical aspects until the performance sounds only distantly related to the work in hand.

Stravinsky's **The Rite of Spring** is played by the Boston Symphony under Pierre Monteux (Victor, twelve-inch). The mechanistic, complex score emerges with all its pagan savagery and brilliance, for the combination of orchestra and conductor is hard to beat. The recording is loud and has quite an echo, but the surface is good and the recording clean.

Alex North's music for the film, **Streetcar Named Desire**, is reproduced on a ten-inch Capitol disk. Both composer and performers display remarkable virtuosity within the macabre limits set them. For there are mood-pieces to match almost every kind of decadence, done in jazzy and vaporous idioms, and all made with taste and style.

Richard Tauber Sings is a collection of the late tenor's performances of art songs (Decca, twelve-inch). The recording is faithfully engineered to give an intimate effect, as is proper for songs by Schumann, Schubert, Grieg and Strauss. The interpretations are warm and full of conviction.

Post Dec 9

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

In this, his third year as regular conductor of the Boston Symphony Orchestra, Charles Munch has played in hard luck. He started the season in fine fettle, and in its third week he took the orchestra on a trip to the Midwest. In the course of that strenuous junket, he picked up a virus infection, and at the third pair of concerts, hastily put together after a late return from the Western journey, he looked somewhat the worse for wear. The following week he took to his bed, and Richard Burgin, as he has done at short notice so many times before, took over. He could not, however, work up all of Mr. Munch's program and felt obliged to substitute the ubiquitous Fourth Symphony of Brahms for the more-to-be desired "Iberia" and "Printemps" of Debussy.

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The next week, Mr. Munch took the orchestra to New York, though he plainly should not have done so, since he had a relapse. Again Mr. Burgin replaced him and again the program was changed, and probably for the better, with Mendelssohn's Overture to "A Midsummer Night's Dream" replacing the Symphonic Piece from Franck's "Redemption." The next two pairs of concerts fell, as previously arranged, to Pierre Monteux, whose success with his old orchestra and public was sensational.

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But now Mr. Munch was really ill, with a circulatory disturbance resulting from the aforesaid infection, and some conductor had to be found who could carry on during his enforced rest. In midseason the best men are likely to be tied up, but by a rare stroke of fortune, there was one who was not, the eminent Swiss conductor, Ernest Ansermet. The latter's regular orchestra is the Suisse Romande of Geneva that he himself founded in 1918. He also does a good deal of guest conducting, and we had him for a week in January, 1949, while his other American appearances have been numerous. In 1948-'51 he also led the NBC orchestra and those of Cleveland, Chicago, Dallas, Washington, Philadelphia, Montreal, and Havana.

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During the present season, however, Mr. Ansermet had retired from conducting in order to complete a book upon which he has been working and that is said to promulgate a system of analysis, evolved by himself, whereby the meaning of music can be made clearer to listeners. As one who had the privelege of interviewing Mr. Ansermet when he was here three years ago, I can testify to his profound grasp of musical problems. In fact I don't mind saying that his seemed to me the keenest mind in that respect that I had encountered in my many meetings with conductors. Mr. Ansermet intended to be a mathematician and his intellect is razor sharp. Of the many significant statements he made that afternoon, during which he subjected contemporary music to a considerable going-over, I have treasured one in particular, perhaps because it was easier to digest than some of his other observations. Speaking of atonal or keyless music, as practiced by Schoenberg and his disciples, Mr. Ansermet suggested that intervals in such a system had quantity but no quality.

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Mr. Ansermet was born in one of the beauty spots of the world, the town of Vevey on Lake Geneva. He pursued his mathematical studies in the University of Lausanne and at the Sorbonne in Paris. At the same time he studied music in Lausanne, with Ernest Bloch and Otto Barblan; in Paris, with Gedalge, and in Berlin. In 1912 he decided to devote himself completely to music, becoming director of the Kursaal Concerts in Montreux. Three years later he took over the concerts in Geneva, but in that same year, 1915, he allied himself with Diaghilev's Ballet Russe, and it was as the musical head of that incomparable troupe that he made his first visit to Boston. Under his direction we made our acquaintance with things like the "Firebird" and "Petrouchka" of Stravinsky, the "Scheherazade" of Rimsky-Korsakov, the Tartar Dances from Borodin's "Prince Igor," the "Tamar" of Balakirev and other items that we have since seen and heard from later, and inevitably lesser, ballet companies. The next season, by the way, these peerless Russians returned with Mr. Monteux as chief conductor, after which the latter

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When he returned to us after 34 years, Mr. Ansermet conducted a Tuesday evening concert and a Friday-Saturday pair. Collectively, he played Beethoven's Second "Leonore" Overture and Fourth Symphony, Stravinsky's "Song of the Nightingale," Debussy's "Iberia," and a "Petite Symphonie Concertante" by his countryman Frank Martin. These performances are recalled as being completely top-notch, and those of the Beethoven Symphony and the Stravinsky and Debussy pieces were even better on Friday than they had been on Tuesday.

TUCSON, ARIZ.
ARIZONA STAR

Symphony School Post Being Filled by Munch

BOSTON, Dec. 13—(AP)—Boston symphony orchestra trustees said yesterday that Charles Munch, music director, also will serve as director of the Berkshire music center, the orchestra's summer music school at Tanglewood.

Munch succeeds the late Serge Koussevitzky, who served as director from the school's foundation in 1940.

Munch invited department heads to return. They include Aaron Copland, assistant director; Leonard Bernstein to lead the student orchestra and teach conducting; and Richard Bursin to be in charge of the instrumental faculty.

Lugi Dallapiccola, Italian composer, who taught at Tanglewood (Lenox) last year, also is expected back, Munch said.

BOSTON, MASS.
TRAVELER
DEC 12 1951

Munch Will Direct Tanglewood School

The trustees of the Boston Symphony Orchestra announce that Charles Munch, music director, has accepted their invitation to serve as director of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood. Mr. Munch succeeds the late Serge Koussevitzky, who had served as director from the school's foundation in 1840. The Music Center will hold its tenth anniversary session during July and August of 1952.

BOSTON, MASS.
MORNING GLOBE
DEC 12 1951

DEBUT—Monique de la Bruchollerie, young French pianist, will make her first appearance in the United States at tomorrow evening's open rehearsal of the Boston Symphony. She also will be the soloist at the Friday and Saturday concerts.

BOSTON, MASS.
EVENING GLOBE
DEC 11 1951

Munch to Head Music Center at Tanglewood

Charles Munch, conductor of the Boston Symphony Orchestra, has accepted the directorship of the Berkshire Music Center, the Summer school of music maintained by the orchestra at Tanglewood, it was announced today.

Trustees of the Boston Symphony said that Munch had accepted their invitation to serve as director of the center. He succeeds the late Serge Koussevitsky, who had served as director from the time the school was founded in 1940.

The Music Center will hold its 10th anniversary session during July and August of 1952.

Munch has invited the following department heads to return, according to the trustees' announcement:

Aaron Copland will continue as assistant director. Leonard Bernstein will head the student orchestra and will teach conducting; Richard Burgin will be in charge of the instrumental faculty; Gregor Piatigorsky will be head of chamber music with William Kroll as associate head; Aaron Copland will be head of composition, Hugh Ross of choral activities and Boris Goldovsky of opera. The principals and other members of the Boston Symphony Orchestra will serve as the basis of the instrumental faculty. Luigi Dallapiccola, Italian composer who taught at Tanglewood last Summer, will again come from Italy.

GLOUCESTER, MASS.
TIMES
DEC 13 1951

Munch Succeeds Koussevitzky As Director of Music Center

12/11/51

Special to THE EAGLE

BOSTON—Charles Munch, conductor of the Boston Symphony Orchestra, today became the second director of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood.

The BSO trustee announced that Mr. Munch, the music director, had accepted their invitation to serve as director. The only other director the school has ever had was the late BSO conductor, Serge Koussevitzky, who founded the Center in 1940. Mr. Koussevitzky died last June, shortly before the school opened, and it was directed by a faculty committee.

Mr. Munch has invited all department heads to return. Aaron Copland will continue as music director. Leonard Bernstein will head the student orchestra and will teach conducting. Richard Burgin, BSO concertmaster, will be in charge of the instrumental faculty. Gregor Piatigorsky will be head of chamber music, with William Kroll as his associate. Mr. Copland will be in charge of composition; Hugh Ross, of choral activities; and Boris Goldovsky, of opera.

The principals and other members of the BSO will serve as the basis of the instrumental faculty. Luigi Dellapiccola, Italian composer, who taught at Tanglewood last summer, again will come from Italy.

Charles Munch

Furthur information on the forthcoming session may be obtained from the Berkshire Music Center office, Symphony Hall, Boston.

Charles Munch Will Direct Tanglewood Summer Music School

The trustees of the Boston Symphony orchestra announce that Charles Munch, music director, has accepted their invitation to serve as director of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood. Mr. Munch succeeds the late Serge Koussevitsky, who had served as director from the school's foundation in 1940. The Music Center will hold its 10th anniversary session during July and August, 1952.

Mr. Munch has invited the department heads to return: Aaron Copland will continue as assistant director. Leonard Bernstein will head the student orchestra and will teach conducting; Richard Burgin will be in charge of the instrumental faculty; Gregor Piatigorsky will be head of chamber music with William Kroll associate head; Aaron Copland will be head of composition. Hugh Ross of choral activities, and Boris Goldovsky of opera. The principals and other members of the Boston Symphony orchestra will serve as the basis of the instrumental faculty Luigi Dallapiccola, Italian composer who taught at Tanglewood last summer, will again come from Italy.

Information on the session may be secured from the Berkshire Music Center Office in Symphony Hall Boston.

PORTLAND, ORE.
OREGONIAN
DEC 20 1951

studying with a music teacher

Munch to Direct School of Music

BOSTON, Dec. 12 (AP)—Boston symphony orchestra trustees said Wednesday that Charles Munch, music director, also will serve as director of the Berkshire Music Center, the orchestra's summer music school at Tanglewood.

Munch succeeds the late Serge Koussevitzky, who served as director from the school's foundation in 1940.

Munch invited department heads to return. They include Aaron Copland, assistant director; Leonard Bernstein to head the student orchestra and teach conducting; and Richard Bursin to be in charge of the instrumental faculty.

Luigi Dallapiccola, Italian composer, who taught at Tanglewood (Lenox) last year, also is expected back, Munch said.

ON, ARIZ.
ONA STAR

School Post
lled by Munch

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NEW YORK, N. Y.
HERALD TRIBUNE
DEC 14 1951

hilharmonic
n Concert for
000th Time

r Gives It a Plaque, aises Orchestra's Role Life of City and Nation

By Paul V. Beckley

New York Philharmonic-
hony Society Orchestra, in a
nterruption of one of its con-
paused for nine minutes last
while Mayor Vincent R. Im-
eri presented a plaque to the
's president in recognition
organization's 5,000th con-

yd G. Blair, the society's
ent, accepted the plaque and
the orchestra, "one of the
atest cultural assets of this
," belonged not only to it "but
ough the radio it belongs to the
ion." He also reminded the
dience of "the blunt fact" that
ch person present was paying
nly about one-half of the cost of
nging to you the concert which
u will be hearing" and said that
spite repeal of the Federal ad-
ssions tax the orchestra would
l again this year to meet its ex-
nses.

Mayor Impellitteri spoke of the
ilharmonic's excellent job of
ublic relations" not only for the
y but for the entire country,
d noted that its recordings and
adcasts had become part of
"fabric and way of life" in
mes in this country "and, in
ct, the world."

Designed By Violinist

The plaque was of silver encased
an ebony frame. On it was in-
ribed the opening bar of Beetho-
n's Fifth Symphony, which was
yed at the orchestra's first
ncert on Dec. 7, 1842, and a
w lines of prose commemorating
e 5,000th concert. It was de-
gned by Henryk Kaston, violin-
t of the Metropolitan Opera,
o is also a jewelry designer.
Mr. Kaston could not be in
rnegie Hall to witness the pass-
g of his plaque from Mr. Im-
llitteri's to Mr. Blair's hand be-
use he was fiddling for the
Metropolitan's production last
ight of Wagner's "Goetterdaem-
merung."

As a prelude to both the brief
eremony and the concert, the or-
hestra played the National An-
hem. A trumpet, two trombones,
nd a snare drum were added to
e complement of the orchestra
r this music, and the men stood,
f course, to play it—a scene like-
se reminiscent of the first con-
t 109 years and six days ago in
old Apollo Rooms on Broad-
y between Canal and Walker
, when the orchestra, except for
llists, stood throughout the con-
t.

In the absence of Dimitri Mitro-
oulos, musical director of the
Philharmonic, who was appearing
s a guest conductor in Detroit,
George Szell conducted the or-
hestra. One of the compositions
played at the first concert was re-
played last night, the New Over-
ure in D by Kalliwoda, a Bo-
hemian composer not much heard
f any more. It was followed by a
premiere performance of Bartok's
Divertimento for String Orches-
tra; the overture, intermezzo and
scherzo from Mendelssohn's "A
Midsummer Night's Dream," and
Mozart's Piano Concerto in E-flat
major with Guiomar Novaes at the
piano.

Message From Dewey

Not only did the audience in-
clude government officials, diplo-
mats, educators and musical nota-
bles, but many who could not at-
tend sent congratulations, includ-
ing Gov. Thomas E. Dewey.

Mr. Mitropoulos wrote that his
"heart is celebrating" with the or-
chestra. Igor Stravinsky, the com-
poser, wished it "five thousand
happy returns." Nearly all of the
conductors of the nation's orches-
tra sent messages, as did pianists,
violinists and singers. Among those
who attended last night was Wil-
phia orchestras have given more
Anthony Reiff sr., was a founder
and first vice-president of the
orchestra. Mr. Reiff said he owns
the bassoon played by his grand-
father at the first concert.

Both the Boston and Philadel-
phia orchestras have given more
concerts than the Philharmonic,
which gave few during its early
years. The Boston Symphony,
which gave its first concert on
Oct. 22, 1881, has played 5,802 per-
formances since then, and the
Philadelphia Orchestra has given
5,783 performances since its first
concert on Nov. 16, 1900.

The 5,000th concert was re-
corded by the Voice of America.

The City Pays Tribute to the Philharmonic

Jack Frank

Mayor Vincent R. Impellitteri presenting plaque on behalf of the city to Floyd G. Blair, president of the Philharmonic-Symphony Society of New York, at Carnegie Hall last night. The inscription reads: "Presented by the City of New York, Vincent R. Impellitteri, Mayor, December 13, 1951, Carnegie Hall, in commemoration of the five thousandth concert of the Philharmonic-Symphony Society of New York, America's oldest symphony orchestra. One hundred and tenth season. The history of the Philharmonic is the history of music in America"

The Philharmonic's 5,000th

George Szell Conducts With a Bow to Society's First Program in 1842

By Francis D. Perkins

Last night's concert of the Philharmonic-Symphony Society was the 5,000th in the long career of our senior musical institution, and this landmark was recognized both musically and municipally in a ceremony described in an adjacent column. The program conducted by George Szell began with a retrospective glance at the first program of the original Philharmonic in the Apollo Rooms on Dec. 8, 1842, nearly half a century before the opening of Carnegie Hall; this closed with the then New Overture in D by Johann Wenzeslaus Kalliwoda, of Prague, which opened yesterday evening's list. The first Philharmonic season was also recalled by Mendelssohn's overture to "A Midsummer Night's Dream," first played by this orchestra in April, 1843—the first performances of the intermezzo and scherzo from Mendelssohn's music for this immortal Shakespearean comedy, which followed the overture yesterday, took place in Berlin six months later.

Kalliwoda, who long ago joined the ranks of forgotten nineteenth century composers, had several Philharmonic performances in the 1840s; his Overture in D was revived for the Society's 2,000th concert in November, 1925. It deserves respect, if not a return to the active list, with a form, style and very agreeable themes which have some suggestions of Mendelssohn and also of the overtures of earlier composers, including Weber and Beethoven. Its principal weakness appears in the latter part of its course, when the music marks time with some repetitions which halt a previous well ordered progress.

Bela Hartok's Divertimento for Strings, composed in 1939, has been played here only once before, by the Philadelphia Orchestra on Jan. 28, 1941, when the composer, who died six years ago, bowed for an enthusiastic audience. It is straightforward, unproblematical music; the first movement suggests the noted Hungarian's nationality, although he disavowed any use of folk material; the second is expressively meditative, mildly dissonant, and the swift flowing finale gave ample opportunity to exhibit the delectable tone and instrumental virtuosity of the Philharmonic's string sections.

Mendelssohn's music was appropriately included in this program, since the Philharmonic made him an honorary member in 1846. The overture received a lively, outspoken performance which did not, however, overlook its delicacy and fantasy; the interpretation of the intermezzo was unusually imaginative. The early Mozart concerto in E flat was appropriate for this program, as it would have been for any other in the society's history. Both Miss Novaes and the orchestra were in excellent form for this delectable work; the pianist, with constant musicality of tone, gave an interpretation which combined both vitality and subtlety of dynamic and expressive nuance, fully realizing the pervasive poetry of the andantino and the irresistible high spirits of the finale.

The Program

5,000th concert last night: guest conductor, George Szell; soloist, Guiomar Novaes, pianist. The program:

Overture in D, Op. 38.....Kalliwoda
Divertimento for String Orchestra.....Bartok
First performance by this orchestra
Overture, Nocturne and Scherzo from "A Midsummer Night's Dream".....Mendelssohn
Piano Concerto in E flat major (K. 271).Mozart

James Abresch

Michael Rabin, who will make his Boston debut in the Mendelssohn Violin Concerto Tuesday evening with the Boston Symphony Orchestra.

BOSTON, MASS.
EVENING GLOBE
DEC 15 1951

MUSIC

French Pianist in U. S. Debut With Symphony; Ansermet Conducts

BY CYRUS DURGIN

A striking, even spectacular, event of the music season was the United States debut yesterday afternoon of the French pianist Monique de la Bruchollerie. She was soloist with the Boston Symphony Orchestra in the Third Piano Concerto of Rachmaninoff. This concert, as that tonight will be, was conducted by Ernest Ansermet, the Swiss musician who has come to Boston as interim leader of the orchestra during the convalescence of Charles Munch. The program otherwise includes the "Hebrides" Overture of Mendelssohn, Faure's little "Pelleas and Melisande" Suite, and "La Mer", by Debussy.

Miss de la Bruchollerie is that rarity, a musicians' and the public's artist. She has a big keyboard technic which, presently, you more or less forget under the spell of her expressive playing. Speed, agility, the gift of the caressing phrase, a wide range of dynamic effects, and a "touch" capable of infinite colorations of tone—all those attributes she has in full measure.

Not a bar was clouded, made rhythmically untidy or anything but an exact statement of what it was supposed to be. Everything sang all the way. What is a good but not great concerto, with a fireworks finale intended to whoop up applause, was admirably set forth in every way. I had a feeling Mlle. de la Bruchollerie let Mr. Ansermet set the pace and general tone of the performance. Had she been in complete command, I suspect there would have been more tension and excitement.

At the end, there were cheers, applause and stamping for the small, blonde and attractive artist, who returned to bow at least four times. Unless Mlle. de la Bruchollerie is not back within six weeks to give a solo concert, someone will have been asleep at the switch. That is, providing she has no other commitments to prevent a return.

It was good to hear Mr. Ansermet again, for he had given us performances in the Winter of 1949 that still linger pleasantly in the memory. He is of the discreet-tempo-clarity-and-ordered-expression school, but he is not without fire. This was proved in his crescendant reading of "La Mer," a reading which avoided the undesirable extremes of juicy thickness of sound and a dry, X-ray delineation of Debussy's mood pictures.

Mr. Ansermet has changed the seating of the orchestra a little, with violins massed on the audience's left, and, on the right, cellos at front, backed by violas and double-basses. (Mr. Monteux, on his visit, had temporarily restored the "classic" seating plan.)

Although it was with Debussy that Mr. Ansermet made his greatest effect, the Faure was a glowing texture of subtle colors, and Mendelssohn's nice old Overture was clothed in appropriate style, flexible rhythm and rich tone.

HOUSTON, TEX.
POST

Charles Munch To Lead Tanglewood Festival

BOSTON, Dec 12—(AP)—Boston Symphony Orchestra trustees said Wednesday that Charles Munch, music director, also will serve as director of the Berkshire Music Center, the orchestra's summer music school at Tanglewood.

Munch succeeds the late Serge Koussevitzky, who served as director from the school's foundation in 1940.

Munch invited department heads to return. They include Aaron Copland, assistant director; Leonard Bernstein to head the student orchestra and teach conducting, and Richard Bursin to be in charge of the instrumental faculty.

Ansermet as Symphony Guest Conductor

Christian Science Monitor
Dec. 15/51

Mlle. de la Bruchollerie in Rachmaninov Work

By Harold Rogers

Ernest Ansermet and Monique de la Bruchollerie cooperated in a performance of great beauty and finesse yesterday afternoon in Rachmaninov's Third Piano Concerto. It wasn't so much a pyrotechnical feat to dazzle the ear as it was music that flowed from the heart. Both conductor and pianist deeply understand the art of understatement.

The concert yesterday afternoon by the Boston Symphony Orchestra marked Ansermet's first appearance in Symphony Hall since January, 1949, when he was here as guest conductor. At Charles Munch's invitation he recently flew here from his native Switzerland to conduct the orchestra for six weeks. Ansermet founded the Orchestre de la Suisse Romande, one of Europe's leading orchestras, in 1918.

♪ ♪ ♪

Mlle de la Bruchollerie—who has attained considerable stature as a pianist in Europe and South America by performing with such conductors as Munch, Boult, and Paray—proved in her initial United States appearance yesterday that she is a sensitive and expressive musician.

She gave the opening Allegro of the Rachmaninov a thoughtful and careful reading. Her poetics have a patina, a mellow glow that is especially effective in the lyrical portions. She did not choose to set the piano in stark contrast with the orchestra; neither did she allow it to be overshadowed. At the close of the first movement the musicians showered her with bravas.

♪ ♪ ♪

She infused the impassioned Intermezzo with much emotion, and she brought off the Finale, with its mounting tensions and climaxes, with a tempered brilliance. In one or two spots the piano ran ahead of the orchestra, but otherwise Ansermet held the ensemble in gear with the soloist.

The conductor gave a refined interpretation of Fauré's exquisite suite drawn from incidental music to Materlinck's play, "Pelléas et Mélisande." Composed in 1898, four years before the first production of Debussy's opera on the same play, Fauré's score is filled with those rarefied moods that Debussy later captured with even greater subtlety. The tragic Adagio was last heard here in November, 1949, when Mr. Munch played it in memory of Ginette Neveu.

In Mendelssohn's "Fingal's Cave" Overture, which opened the concert, Ansermet brought out the restlessness of the Hebridean tide; and in the closing selection, Debussy's "La Mer," his undulating baton again summoned up visions of an ocean in motion.

In these works the conductor delineated the individual orchestral lines while preserving the plasticity of the whole—a remarkable feat. One is impressed by the crystalline quality of Ansermet's readings and his talent for appealing as much to the listener's intellect as to the emotions.

BOSTON, MASS.
EVENING GLOBE
DEC 22 1951

MUSIC

Ansermet Superb in Beethoven, Ravel and Stravinsky at Symphony

By CYRUS DURGIN

Ernest Ansermet gave us another afternoon of superb orchestral conducting at the Boston Symphony concert in Symphony Hall yesterday. The program consisted of Beethoven's Fifth Symphony, the complete "Mother Goose" Suite by Ravel, and three numbers from Stravinsky's "Petrouchka." That there was no observance of Christmas may be ascribed to the fact that most suitable Christmas scores are big and special, and require more time for preparation than the Symphony's interim conductor has had.

Mr. Ansermet gave a tense and somewhat personal reading of the work which used to be called the "V for Victory Symphony" during the last war. The personal touches were mainly in the form of little retards and other rhetorical devices here and there, none of which did violence to the music, and all of which, as I followed the score, seemed to be entirely within the Beethoven spirit.

There were a few spots where the ensemble was a trifle untidy, where some of the inner voices struck out a bit more than they might have. But in the main, this was a muscular and healthy performance and, as seems to be a peculiarity with Mr. Ansermet, it built up into real excitement toward the end.

Ravel's "Mother Goose" was done for the first time by this orchestra with the Prelude and "Danse du Rouet" restored. Those two numbers usually are omitted, no doubt for the sake of brevity. All seven episodes, however charming in what they have to say, or glittering in their orchestration, make a long session of Ravel.

Here Mr. Ansermet was equally in his element. The instrumental texture was faultlessly clear and no tiny detail failed to take its part in the total effect. One of the remarkable Ansermet virtues, subtle-rhythm-within-the-long-line, was notably evident, as again it was to be in the three numbers from "Petrouchka."

I think I had never heard before so refined a performance of Stravinsky's ballet music. Everything was so neatly in place, no matter how much complication might be in progress at the moment, that the reading seemed pure genius of technic and style. But there were force and drive all the same, and this "Petrouchka" was by no means tame.

Mr. Ansermet, like Mr. Monteux before him, has made a deep and pleasant impression upon the Boston public, to judge by the comments which have come my way. It is indeed unfortunate that Mr. Munch has been obliged to rest up for a time, but certainly the orchestra and the public are to be congratulated upon the spendid quality of Mr. Monteux as guest, and Mr. Ansermet as interim conductor. Such men, with the Boston Symphony as their instrument, can work musical wonders.

WASHINGTON, D. C.
TIMES-HERALD
DEC 13 1951

MAJOR & MINOR

Monteux Reveals Mastery of Podium In Leading 'Rite'

BY GLENN DILLARD GUNN

THE presentation in Constitution Hall of Stravinsky's once revolutionary ballet music, "The Rite of Spring" was one of the most useful and instructive events of the season.

The performance involved the venerable Pierre Monteux who directed the premiere of this music in Paris in 1912. It involved also the great Boston Symphony which Monteux rescued from mediocrity and lifted to the exalted level of artistic efficiency on which Koussevitzky found it 27 years ago.

Finally, of course, it represented Stravinsky with the major work of his career. Washington had not heard it for 20 years and in this city of constantly changing population, that probably means that most of those present in Constitution Hall on Dec. 6 never had heard the work.

I first met Stravinsky in 1924 when he came to Chicago to witness the local premiere of "The Rite of Spring." The poor man had a bad cold. Clad in heavy woolen underwear and a bathrobe like Joseph's coat of many colors, he wore also a heavy bejeweled crucifix. The room was frightfully hot, which explains how it happened that I can report on these intimate details of his wardrobe.

♫

I WANTED Stravinsky to talk about "The Rite of Spring" but he had other ideas. "The Rite" was then 12 years old, and its creator displayed a lack of interest in his music that, to put it mildly, was rare indeed.

Probably he thought I would not understand a technical discusion, especially in German—he then spoke no English—, and since his German was far from fluent and since he felt as miserable as only a man with a heavy cold can feel, I did not press him, but listened politely while he discussed his newer manner, which he called neo-classicism.

This, it developed, meant rewriting the music of Von Weber and other lesser classicists to make it conform to Stravinsky's ideas of harmony and orchestration. I listened skeptically and have had no reason in the intervening years to change my opinion.

I next met Stravinsky at Dumbarton Oaks, then the home of the Honorable and Mrs. Robert Woods Bliss. Stravinsky was present to conduct his "Dumbarton Concerto" which he had composed to honor a wedding anniversary of his distinguished host and hostess. A review of this exclusive premiere subsequently appeared in these columns.

♫

STRAVINSKY is a slight little man, with sharply acquiline features and brilliant dark eyes. Great conductors, such as the late Frederick Stock, describe him as diabolically clever. When he conducts his own music he is quite ineffective, which explains why Monteux was his vicar in Paris in 1912, and Stokowski and Stock served him in '22, '24, '30, and '51 in America.

This brings us back to Monteux and the performance of "The Rite" on Dec. 6. In every aspect of his art, Monteux is the Nikisch of the present. He has the same effortless, undemonstrative baton technique that made Nikisch lord and ruler of symphony in Leipzig, Berlin, St. Petersburg, and London from 1890 to his death in this century's second decade.

Monteux does not intrude his own personality on the podium. The public hardly sees his gestures. Like Nikisch, he has only to raise a finger of his left hand to release the maximum effort of his symphonists.

He is also master of all the subtleties of orchestral color save one, which later will be discussed. All the deftly wrought inner-voice dialog of Stravinsky's incredibly complicated score is made audible with precise definition.

♫

WHAT Monteux does not value is the added briliance of the united violin choir. He places the orchestra after the classic patern with violins divided, left and right.

This, of course, was the orchestra of his youth which he places on the concert stage just in the order and pattern which it assumed when it climbed up from the orchestra pit 200 years ago. For Monteux it is a convenience. For patrons of the Boston Symphony whose ears are sufficiently sensitive it is disappointing.

For even the second violins of the Boston Symphony lose some of the tonal refinement and power when the F-shaped openings in the instrument are turned away from the listener. This is an unnecessary sacrifice to the conductor's convenience one which Munch and Ormandy decline to make.

They are moderns, as one notes with satisfaction. But even they, great as they are can learn much about the value of quiet and ease on the podium from Monteux.

Younger conductors functioning in Washington practice either studied pantomine which indicates self-consciousness and perhaps a tendency to pose, or convulsive intensity of movement, which is at the other extreme and might be modified by practice before a mirror—which is the way Koussevitzky, as a young man, developed poise.

TOLEDO, OHIO
BLADE
DEC 16 1951

Munch Retains Berkshire Staff

Special to The Blade

BOSTON, Dec. 15—Following upon the announcement of the trustees of the Boston Symphony Orchestra that Charles Munch, Alsatian conductor of the orchestra, has been named musical director of the Berkshire Music Center, Tanglewood, Mr. Munch has invited present department heads to return.

Aaron Copland will serve as assistant director; Leonard Bernstein, conducting and head of the student orchestra; Richard Bergin, head of the instrumental faculty; Gregor Piatigorsky, head of chamber music with William Kroll as associate head. Mr. Copland will teach composition; Hugh Ross will direct choral activities; Boris Goldowsky, opera. Members of the Boston Symphony Orchestra will form the nucleus of the instrumental faculty. Luigi Dallapiccola, Italian composer who taught at Tanglewood last summer, again will come from It

DALLAS, TEX.
NEWS
DEC 16 1951

Munch to Direct Berkshire School

BOSTON, Mass., Dec. 15.—Charles Munch, conductor of the Boston Symphony Orchestra, will be director of the Berkshire Music Center, the orchestra's summer school of music at Tanglewood. He succeeds the late Serge Koussevitzky, who had been director from the school's foundation in 1940.

Luigi Dallapiccola, Italian composer, is to return for a second summer of teaching, and Mr. Munch has invited the department heads to return. They are Aaron Copland, Leonard Bernstein, Richard Burgin, Gregor Piatigorsky, William Kroll, Hugh Ross, Boris Goldovsky.

Christmas Concert

The annual Christmas concer by the Alexandria Civic Orche tra will take place in the Ale andria Recreation Center toda at 4:30 p.m. The program lis Helen Morrow as soprano sol ist, with Dr. Wendell Margrav conducting the orchestra.

CHICAGO, ILL.
TRIBUNE
DEC 16 1951

Charles Munch to Head Berkshire Music Center

Charles Munch has accepted the offer of the trustees of the Boston orchestra to serve as director of the Berkshire Music center, succeeding the late Serge Koussevitzky. Mr. Munch has invited the department heads to return, with Aaron Copland as assistant director and head of composition, Leonard Bernstein as head of the student orchestra and teacher of conducting, Richard Burgin in charge of the instrumental faculty, Gregor Piatigorsky as head of chamber music, Hugh Ross of choral activities, and Boris Goldovsky of opera. Luigi Dallapiccola, the Italian composer who taught at Tanglewood [Mass.] last summer, will return. The music center's 10th season opens in July and extends into August.

BOSTON, MASS.
EVENING GLOBE
DEC 22 1951

...et Superb in ...en, Ravel and ...sky at Symphony

...RUS DURGIN

...ermet gave us another superb orchestral con... the Boston Symphony ...mphony Hall yester... program consisted of ...Fifth Symphony, the ...other Goose" Suite by ...ee numbers from Stra... ...ouchka." That there ...ance of Christmas may ...o the fact that most ...stmas scores are big ...nd require more time ...n than the Symphony's ...ctor has had.

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BOSTON, MASS.
EVENING GLOBE
DEC 22 1951

...IC

...h to Head ...usic Center

...as accepted the ...s of the Boston ...as director of ...sic center, suc... ...ge Koussevit... ...has invited the ...to return, with ...s assistant di... ...of composition, ...as head of the ...and teacher of ...rd Burgin in ...mental faculty, ...y as head of ...Hugh Ross of ...nd Boris Gol... ...Luigi Dallapic... ...composer who ...od [Mass.] last ...rn. The music ...n opens in July ...ugust.

SPRINGFIELD, MASS.
REPUBLICAN
DEC 16 1

Munch Appointment as Director Of Music Center Is Welcome Action

Department Heads Invited to Return; Jug End Barn to Hold Open House Dec. 23; Berle Decision of Interest

(Special To The Republican)

Lenox, Dec. 15—Announcement from Boston this week that Charles Munch of Paris, France, had been appointed director of the Music Center in Lenox has met with popular approval by music lovers who are well versed with the ability of Mr. Munch as a leader of the Boston Symphony Orchestra. That Mr. Munch was chosen to succeed the late Dr. Serge Koussevitzky came as no surprise.

In accepting his new post, Mr. Munch has invited heads of various departments to return next year. Thus Aaron Copeland will continue as music director at the Center. Leonard Bernstein will again head the student orchestra and teach conducting; Richard Burgin, concertmaster of the Boston Symphony Orchestra, will be in charge of the instrumental faculty; Gregor Piatigorsky will head the chamber music department, with William Kroll as his assistant; Hugh Ross, the choral activities, and Boris Goldovsky, the opera. Luigi Dallapiccola, the Italian composer who taught at Tanglewood School last year, will return from Italy to resume his duties.

Jug End Barn, unique resort spot in South Egremont, will hold open house Sunday, the 23d, from 2 to 5, for residents of Great Barrington and Egremont. The manager and board of directors will be hosts. "Having company" is normal in hotel business, but the owners feel that in addition to the pleasure of having citizens of the communities as guests they want them to realize that Jug End Barn is an asset to the community. While the "Barn" has retained it's old time character it has also kept up with the times in providing ample facilities for the enjoyment of it's 250 guests in an atmosphere of informality and congeniality.

The "Barn" has been some time in reaching it's present goal but on Sunday, the 23d, the hotel staff is prepared to show some of the changes which are creating a favorable impression on the guests. The establishment was started by Maj. Hugh Sharey and then taken over by Robert Lenow, who was the prime mover in making the establishment known along the Atlantic seaboard. He sold it several years ago to a group headed by Spencer H. Logan of Great Barrington. The group also purchased the G Bar S. Ranch in Great Barrington. The "Barn" enjoys a wide popularity and is never lacking of clients at any time of the year. It has a diversified program that makes it appealing to it's visitors at any time of the season.

An announcement from New York this week that Adolf Berle would support Rudolph Halley, Council president of New York City, for mayor in 1953, is of local interest. Mr. Berle is a summer resident at Konkapot Farm, Monument Valley, Great Barrington. Formerly a member of late President Roosevelt's "brain trust," Mr. Berle is state chairman of the Liberty party of New York and is slated to head Radio Free Europe, which has been alloted additional money for this purpose.

Mrs. J. Herbert Owen of Lenox presented, "The Legend of the Christmas Rose," at a meeting of the Hop Brook Club in Tyringham this week.

* * *

Coming from Pine Manor School, Wellesley, this week for the holiday recess will be Miss Virginia Scott, daughter of Mr. and Mrs. James Y. Scott of Woodsley Rd., Longmeadow; Miss Judith Sanderson, daughter of Dr. and Mrs. Paul Sanderson of Colony Rd., Longmeadow, and Miss Karen Lyman, daughter of Mr. and Mrs. Edward H. Lyman, Jr., of Englewood Rd., Longmeadow, who comes from Dana Hall.

ESDAY, DECEMBER 19, 1

MUSIC

Tuesday Symphony

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the third program of the Tuesday series in Symphony Hall last night. The soloist was Michael Rabin, violinist. The program:

Variation on a Theme by Haydn, Op. 56a.....Brahms
Concerto in E minor, Op. 64—Mendelssohn
"Pelleas et Melisande," Op. 80.....Faure
"La Mer".....Debussy

By RUDOLPH ELIE

MICHAEL RABIN, the 14-year-old violinist, made his debut with the orchestra last night in Mendelssohn's Concerto and, as in the case of Mlle. de la Brucholleric, whose debut was no less than enormous last week, I again make the standard reservation: he'll have to do a solo recital before I commit myself to much of anything.

In Mr. Rabin's case the reservation is considerably more pronounced inasmuch as he chose the Mendelssohn, a work of perennial charm but technically no great hurdle for any really advanced student. Indeed, so phenomenally has violin technique advanced since Mendelssohn's day that the first violin section of the Boston Pops Orchestra sails through the finale en masse to the accompaniment of popping corks—and does it quite as flawlessly as the soloist did it last night.

WHILE THE YOUNG violinist's technique is certainly advanced, allowing him to encompass the brilliant passage work, the double-stops, the light bowing, the fleet fingering and all the challenging violinistic problems of the work without effort, I couldn't see that he informed this familiar work with any great spirit. It went well, very well indeed, but no particular stamp of inspiration or re-creative vitality shone through. Maybe this all comes later, and on the assumption that it does I leave Mr. Rabin with congratulations and good wishes. He at least doesn't have much competition amongst the 14-year-olders, a fact that speaks well of his future.

The concert began with Brahms' Variations on a Theme by Haydn, and it seemed to me to be a generally subdued reading by Mr. Ansermet, and not without technical error, too, orchestrally speaking. As the remaining pieces on the program were on last week's program, I didn't wait to hear how they went, but if they equalled their previous performance the concert closed on a notable note.

This Clipping From
DALLAS, TEX.
TIMES HERALD
DEC 17 1951

Charles Munch To Direct Tanglewood Music School

Special to The Times Herald

Boston, Mass., Dec. 17.—The trustees of the Boston Symphony Orchestra have announced that Charles Munch, music director, has accepted their invitation to serve as director of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood.

Mr. Munch succeeds the late Serge Koussevtizsky, who had served as director from the school's foundation in 1940. The music center will hold its 10th anniversary session during July and August of 1952.

BOSTON, MASS.
HERALD
DEC 19 1951

MUSIC

Tuesday Symphony

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the third program of the Tuesday series in Symphony Hall last night. The soloist was Michael Rabin, violinist. The program:

Variation on a Theme by Haydn, Op. 56a.....Brahms
Concerto in E minor, Op. 64—Mendelssohn
"Pelleas et Melisande," Op. 80.....Faure
"La Mer".....Debussy

By RUDOLPH ELIE

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MUSIC

Violinist Michael Rabin, 15 Years Old, Makes Debut With Symphony

Even if you didn't know the history of young Michael Rabin, 15-year-old New York violinist who made his local debut with the Boston Symphony last night, you could tell he had music in his blood. He plays that way, with a phenomenal and becoming naturalness, as though there were nothing else in the world to do than to make a fiddle sing.

This was the third concert of the Tuesday evening series, with Ernest Ansermet conducting. The program included the Mendelssohn Violin Concerto, with Rabin as soloist; Brahms' Variations on a Theme of Haydn, the Suite from Faure's "Pelleas and Melisande" and Debussy's "La Mer."

Michael Rabin plays with a wonderfully relaxed and fluid style, somewhat reminiscent of Isaac Stern's playing. His left hand is as precise as an electric typewriter; his bowing arm is graceful, yet firm. It is perhaps too early to expect much personal warmth in so young an artist. Yet Michael Rabin's performance of the Mendelssohn was something more than an exact repetition of careful teaching. Mr. Ansermet and the orchestra lent the young violinist the kind of understanding support every soloist must dream about. It was nigh perfect.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

OPENS TERM AS ACTING CONDUCTOR

Boston Sunday Post
Dec. 16/51

Ansermet Pleases at Symphony Concert

BY WARREN STOREY SMITH

The Symphony Concerts of last night and the preceding afternoon were especially notable. They served to begin Ernest Ansermet's term of acting conductor, now set at six weeks, and to introduce to America a remarkable young French pianist, Monique de la Brucholleric.

WRITING BOOK

That a conductor of Mr. Ansermet's stature should be available at short notice was due to the fact that he had temporarily abandoned his Geneva post to devote himself to a book on music that has been occupying him for two years. The Swiss leader made a highly favorable impression when he was here for a week in 1949, an impression that was immensely strengthened last night and Friday. As for Mlle. de la Brucholleric, she won the admiration of all with her musical, sympathetic and highly expert projection of Rachmaninoff's Third Concerto; while her comeliness and charm, her modest bearing, enabled her to score a personal as well as an artistic triumph.

Unless her present commitments forbid, this gifted and personable young woman should return to us in recital, and, for that matter, at subsequent symphony concerts.

Mr. Ansermet's remarkable powers as conductor, his interpretative gifts, and extraordinary musicianship were exhibited alike in the orchestral portion of Rachmaninoff's Concerto and in the other numbers on the program: Mendelssohn's Overture, "Fingal's Cave," the Suite drawn from Faure's incidental music to "Pelleas and Melisande" and Debussy's three Symphonic Sketches, "The Sea." Mr. Ansermet is a famed Debussy interpreter and his previous reading here of "Iberia" led us to expect something special in "La Mer," and we were not disappointed. Orchestral strokes with which we had been long familiar took on a new effectiveness, but what chiefly impressed was the conductor's bold conception of the work. There was plenty of tonal magic when such was in order, but in the more vigorous sections the full power of the orchestra was released.

Debussy's ocean was the real thing, and so was Mendelssohn's. This earlier seascape had also the tang of salt air, the surging of the waters, the violence of the wind. Mendelssohn and Debussy worked with different tonal means, but each in his way, as Mr. Ansermet showed us, wrought a masterpiece.

On a par with all this was the performance of the Faure Suite. Again Mr. Ansermet lent a degree of robustness to music that has always seemed not to call for that quality, and as a result, this music attained n..w stature. Its subtleties and refinements were still there but to them was added high eloquence.

CHARL... MUNCH has been name... the director of the Berksh... music center, the summer s... of music maintained by the ...ston Symphony orchestra in Tanglewood, Mass. Munch succeeds the late Serge Koussevitzky, who had served as director from the school's foundation in 1940.

Mr. Munch has invited the department heads to return: Aaron Copeland will continue as assistant director. Leonard Bernstein will head the student orchestra and will teach conducting; Richard Burgin will be in charge of the instrumental faculty; Gregor Piatigorsky will be head of chamber music with William Kroll as associate head; Aaron Copeland will be head of composition; Hugh Ross of Choral activities; and Boris Goldovsky of opera. The principals and other members of the Boston Symphony orchestra will serve as the basis of the instrumental faculty.

SEE WILL Journal (March 18)

WASHINGTON, D. C.
STAR

NOV 18 1951

Conductor Charles Munch takes an agreeable pause at intermission to autograph programs for two attractive admirers, Mrs. Ben Fisher of Boston, left, and Mrs. Walter H. McKinney, jr., of Detroit.

The success of the concert can be measured by the pleased expressions on the faces of departing members of the audience. Here, reflecting the after-glow of the music, are the Peruvian Ambassador to the Organization of American States, Juan Bautista de Lavalle; Mrs. George D. Neilson, Municipal Court Judge Neilson, Senora de Lequerica and her husband, Spanish Ambassador Jose Felix de Lequerica, left to right.

THE BOSTON SYMPHONY dedicated its Thursday program at Constitution Hall to the late Serge Koussevitzky.

Enjoying the performance from a box are Mrs. Thomas Hart, Mrs. Francis Whitten, Mrs. Jouett Shouse, Lt. Gen. Hart, U. S. M. C., and Mr. Shouse. The Shouses are boxholders for the three Boston concerts this year.

Mrs. Howard Mitchell, wife of the National Symphony Orchestra conductor, meets with Mme. Serge Koussevitzky, widow of the famed conductor, and Mme. Henri Bonnet, wife of the French Ambassador, left to right, in the Constitution Hall reception room before the concert.

—Star Staff Photos by Robert Brenner.

d 'Petrouchka' at Symphony

Monitor Dec. 22

Ravel, Stravinsky on Ansermet Program

By Harold Rogers

Perhaps it was Ernest Ansermet's intention; perhaps it was coincidence; but the Boston Symphony's guest conductor was certainly in tune with the holiday mood yesterday afternoon when he summoned up visions of fairy tales and puppets.

True, the concerts this week end have their serious side, opening as they do with Beethoven's Fifth Symphony. But the mighty C minor graciously gives way to the gay colors of Ravel's sparkling "Mother Goose" Suite and Stravinsky's rollicking "Petrouchka."

Symphony Hall glowed with the musical scenes of "Sleeping Beauty," "Hop o' My Thumb," "Laideronette, Empress of the Pagodas," and "Beauty and the Beast"—these from Ravel's "Ma Mère l'Oye." And what could be more gala than Stravinsky's roisterous ballet of a street fair—the organ grinder, the dancing bear, and puppets called Petrouchka, the Moor, and the Ballerina?

* * *

One of the impressive features of Mr. Ansermet's conducting is his refined intellectual control of the orchestra. Some conductors impose their own emotionalism upon the players so that the music is imbued with a sensuous or even a sensual quality. This approach is not to be condemned when the appeal is to the listener's higher emotions.

Other conductors—and Mr. Ansermet is one of them—appeal more to the listener's intellect, the emotions thereby being held in careful check. The audible effect of this approach is generally one of clarity, balance, and neatly-shaped phrases.

Of such things were Mr. Ansermet's reading of the Beethoven Fifth. The fugato entries and lines in the Scherzo, for instance, were crystalline; the pizzicato portion had a rare and delicate pianissimo; the extended coda of the triumphant finale was so deftly handled that the concluding dominant-tonic statements, which often seem endless, were brought off in comfort.

* * *

Ravel wrote his "Mother Goose" Suite for Mimi and Jean Godebski, the children of a family to which he was very close. Mimi and Jean were to play the piano duet (its original form) in concert, but, like many children, they were not interested in practicing. The première was therefore given to two other children—Christine Verger and Germaine Durany—who played the music in Paris in 1910.

The Suite as performed by Mr. Ansermet yesterday was unusual in that it included, for the first time in Boston, two portions that are generally omitted—the Prélude and the "Dance of the Spinning Wheel." The prelude is a pastiche of themes heard later in the individual numbers; the "Spinning Wheel" hums busily in traditional style, though in Ravel's fragile manner.

* * *

The pieces scintillated under Mr. Ansermet's baton—especially the gamelan facets of "Laideronette." (On the piano the latter lies on the black notes in the key of F-sharp: a pentatonic scale of Oriental flavor.) There is the charming dialogue, uttered first by the Beauty, then by the Beast, and finally by both. The perfumed and plangent chords of "The Fairy Garden" piled up for a shimmeringly brilliant conclusion.

And what about Mr. Ansermet and "Petrouchka"? The conductor has long been identified with Stravinsky's early works, and with "Petrouchka" in particular. His recording of this music is considered by many electronic technicians, as well as by many musicians, to be one of the finest ever made.

Yesterday Mr. Ansermet painted musically as Stravinsky must have intended—with splashy strokes of bold Russian colors on a gigantic canvas. There were several notable solos—by Georges Laurent when he plaintively played the tune for the flute, by Roger Voisin (whose trumpet, Mr. Ansermet said recently, is the finest he has ever heard), and by the versatile Bernard Zighera, who gave a crisp performance of the piano parts in the first two movements and then switched to his harp for the finale.

PORTLAND, ORE.
OREGON JOURNAL

Boston Conductor Named Berkshire Center Director

Of interest to Portlanders who have attended the Berkshire Music center when the late Dr. Serge Koussevitzky presided over programs and summer school is announcement by the Boston Symphony trustees that Charles Munch, the symphony's conductor, has accepted their invitation to be director of the Music center. The Boston orchestra maintains the center and school at Tanglewood, Lenox, Mass.

The center will hold its 10th anniversary session during July and August of 1952. Mr. Munch has asked department heads to return: Aaron Copland, as assistant director; Leonard Bernstein, as student orchestra head; Richard Burgin, instrumental faculty; Gregor Piatigorsky, chamber music; Hugh Ross, choral activities, and Boris Goldovsky, opera.

Herald Dec. 22

MUSIC

Symphony Concert

The Boston Symphony orchestra, Ernest Ansermet conducting, gave the ninth concert of the 71st season in Symphony Hall yesterday afternoon. The assisting artist was Bernard Zighera, pianist: The program:

Symphony No. 5 in C minor, Op. 67 ..... Beethoven
"Ma Mere L'Oye" ..... Ravel
"Petrouchka" ..... Stravinsky

By RUDOLPH ELIE

A SPLENDID CONCERT, this, well designed for variety and balance, well performed and well received. It served to demonstrate anew Mr. Ansermet's scholarly yet warmly sensitive style and again to underscore the subtle shift in audience approach that has been developing ever since Koussevitzky's retirement.

This shift is to programing that does not necessarily bring the concert to a close in a blaze of tonal glory at the highest level of fortissimo to produce an audience sensation and send it reeling dizzily out into the street. It will be remembered that Koussevitzky seldom if ever allowed a concert to end on anything but a clamorous note; he regularly avoided any symphony or work whose final bars were marked ppp to close either the first or the last half of a concert. It was a formula that worked miracles for him, too, and it is no discredit to him that he used it; everybody does, including Messrs. Munch and Ansermet.

YET MR. MUNCH never hesitates to do a work that does end quietly; he is not concerned with audience sensation, and it matters not in the least to him whether he elicits stamping upon the floor or merely the moderate demonstration that a non-colossal ending inevitably arouses. That's the way it was written, and that is that.

Yesterday Mr. Ansermet displayed that same combination of unconcern with audience reaction and artistic integrity by doing the original closing bars of Stravinsky's "Petrouchka." This masterpiece of carnival jollity mingled with ever-present overtones of the personal tragedy of Petrouchka, is ordinarily brought to a conclusion in full cry. Mr. Ansermet, however, played it out; poor Petrouchka was allowed—as Stravinsky put it—to have "his sorrowful and querulous collapse."

The consequence was not half the applause conductor and orchestra deserved for the superb performance of the work, a performance that brought out all the instrumental ingenuity and orchestra brilliance of the ballet suite.

Although Mr. Ansermet occasionally referred to the score, he traversed most of it from memory, a striking feat in itself, and special mention must go to Alfred Zighera for his role at the piano. And while the performance did not elicit the response it usually does, the audience was clearly well pleased.

MR. ANSERMET is to be complimented as well on doing all of Ravel's "Ma Mere L'Oye." Considering the magical effects Ravel achieves in the Prelude and the Dance of the Spinning Wheel, hitherto omitted, it is hard to see why the whole suite has never been presented here before. It may be pointed out that the apotheosis at the end did not have the tonal grandeur we have been accustomed to, but as with Petrouchka it was a performance remarkable for clarity of texture.

If it is true, as somebody once put it, that the correct performance of a symphony is the one you heard when it first bowled you over, this one didn't quite come up to my conception of it. It was very straightforward, very honestly conceived, very justly paced, and imbued with a good deal of taste and refinement, but it didn't stir me very much. It didn't have for me, in short, the revelatory character that makes every new reading of this giant among symphonies a vital experience. But this didn't appear to be true for the audience at large, which was obviously well satisfied.

The program next week introduces the celebrated cellist Zara Nelsova to this audience for the first time in Dvorak's B minor Concerto, with Mozart's G minor Symphony and works by Martin and Chabrier rounding out the afternoon.

...day to day act ...kly and send for the puzzles.

Post Dec. 22

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Mother Goose (the Suite of Ravel), a puppet show (Stravinsky's "Petrouchka") and Beethoven's Fifth Symphony, all add up to a holiday program for the current pair of Symphony concerts. Mr. Ansermet's list was suited to, and possibly beamed at, youthful listeners, but there were not so many of them on hand yesterday as there have sometimes been. Perhaps they will show up tonight. Anyway, this was a concert that adults could also relish. If the music of Ravel was orginally written as a piano duet for children, the musical content is sophisticated, and the elaborate orchestration makes it more so. In the latter form it served as a ballet, and for this ballet Ravel added a Prelude and Dance of the Spinning Wheel. These two initial sections are now being presented for the first times in Boston.

Ballet, if not Mr. Ansermet's particular province, is a field of music in which he is experienced, and the one in which he first made his real mark as conductor. When he came here in 1915, with Diaghilev's Ballet Russe, he introduced to us the "Petrouchka" of Stravinsky, which did not reach the Symphony concerts until five years later. There was, therefore, particular appropriateness in hearing portions of the music from him yesterday.

This concluding number on the program had Bernard Zighera busy doubling as first harp and pianist, and distinguishing himself in both capacities. The other members of the orchestra distinguished themselves, too. The performance of Ravel's Suite attained the utmost in tonal refinement and the playing of the music of Stravinsky was in exactly the right vein, pungent in tone and rhythmically incisive.

It is only natural that Beethoven's Fifth, as the most logical of symphonies, should appeal to an ex-professor of mathematics. Yet while Mr. Ansermet's exposition of the symphony was marked by the clarity we have come to associate with him, there was nothing in the least dry or academic about it.

From first to last both the overall plan of the symphony and each individual detail received their respective due. It is possible that some who have been reared upon overinflated and frenetic performances of the Fifth could have found that of yesterday undersized and tame. For those who think that a composer is more honored by the respecting rather than by the distortion and perversion of his intentions, this was an admirable and wholly satisfying performance, and withal a most eloquent one.

In any event, it was warmly received by the audience as were those of the works of Ravel and Stravinsky.

LOS ANGELES, CAL.
TIMES

Munch Will Be Director at Tanglewood

The trustees of the Boston Symphony Orchestra announce that Charles Munch, music director, has accepted their invitation to serve as director of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood. Mr. Munch succeeds the late Serge Koussevitzky, who had served as director from the school's foundation in 1940. The music center will hold its 10th anniversary session during July and August of 1952.

Mr. Munch has invited the department heads to return. Aaron Copland will continue as assistant director. Leonard Bernstein will head the student orchestra and will teach conducting. Richard Burgin will be in charge of the instrumental faculty. Gregor Piatigorsky will be head of chamber music with William Kroll as associate head.

Italian Composer Returning

Mr. Copland will be head of composition, Hugh Ross of choral activities, and Boris Goldovsky of opera. The principals and other members of the Boston Symphony Orchestra will serve as the basis of the instrumental faculty. Luigi Dallapiccola, Italian composer who taught at Tanglewood last summer, will again come from Italy.

Information on the session may be secured from the Berkshire Music Center office in Symphony Hall, Boston.

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Our Critic's Report for the Week

Post Dec. 23

BY WARREN STOREY SMITH

By reason of the early and continuing indisposition of Charles Munch, the Symphony Concerts have pursued thus far an uncertain and troubled course. In a programmatic sense there have been casualties. We have missed certain promised items from Debussy and Franck, and goodness knows what else. The concerts preceding Christmas failed to give us Berlioz's choral "L'Enfance du Christ," the B.S.O. premiere of which had been eagerly anticipated.

* * *

But there have been compensations. A different conductor means a different point of view, and in these nine pairs of concerts, besides Mr. Munch, we have had, for two pairs each, Messrs. Burgin, Monteux and Ansermet. It was stated here in advance of Mr. Ansermet's coming that we were lucky to get him. We were, in fact, luckier than we realized. The favorable impression that he made in his week of guesting in January, '49, has been immensely strengthened.

* * *

In the very nature of things, the following summary cannot take into account the concerts of last evening and the day before, in which Mr. Ansermet offered Beethoven's Fifth, Ravel's "Mother Goose" and Stravinsky's "Petrouchka." It may be assumed, however, that he succeeded in bringing to these pieces the same illuminating approach that he brought, at the preceeding concerts, to Mendelssohn's "Fingal's Cave," Rachmaninoff's Third Piano Concerto, in which Monique de la Bruchollerie made her sensational American debut, the "Pelleas and Melisande" music of Faure and Debussy's "The Sea," and, at the concert of last Tuesday evening, to Brahms' Variations on a theme of Haydn and the Violin Concerto of Mendelssohn, in which the 15-year-old Michael Rabin made his bow to Boston. Also during his present stay, Mr. Ansermet played the "Italian" Symphony of Mendelssohn, but that was the concert in Sanders Theatre, Cambridge, that this reviewer was unable to attend.

* * *

The music of Mendelssohn has enjoyed unusual favor this season. Besides these three performances under the baton of Mr. Ansermet, the Boston Symphony has also offered the "Midsummer Night's Dream" Overture (Burgin) and the "Scotch" Symphony (Monteux). In their respective presentations of overture and symphony, Messrs. Burgin and Monteux gave us everything that we had counted on hearing but nothing that we had not expected. Mr. Ansermet's performance of "Fingal's Cave" was in different case, as were his readings of Rachmaninoff, Faure, Debussy and Brahms. Even in the Violin Concerto, where Mendelssohn assigns to the orchestra a distinctly subordinate role, the ear was constantly intrigued as well as charmed.

* * *

Briefly stated, Mr. Ansermet, as conductor, combines in rare degree clarity and warmth. The same might be said of Toscanini, but the Swiss conductor seems to me to add to this combination a feeling for the composer's individuality that the Italian lacks. There is also something unusual about the former's capacity to convince you that you are hearing what the composer meant you to hear, while affording at the same time the satisfaction that comes from an individual approach. His command over the orchestra is absolute, but it is all done without apparent effort. As under Mr. Monteux, the players appear relaxed—there are no distorting and beclouding tensions—but they are also plainly inspired.

* * *

At this point a word must be said for the two soloists. The performance of Melle. de la Bruchollerie was one of extreme musicality, while the virtuosic element was present when needed. The charm of her playing, plus the charm of her presence, made an unforgettable impression. Young Mr. Rabin has not yet that much to offer. His disclosure of the Mendelssohn was musically and technically impeccable, but, quite naturally, lacked the personal note. That will come when the talented youngster from New York gets a little older.

* * *

Now that he is here, Mr. Ansermet is giving us of his best. Nevertheless, he came at a sacrifice of his personal desires. He was hard at work on his forthcoming book on what he calls the phenomenology of music. He considered it more important that he complete this task, now half accomplished, than that he should continue to conduct—"even," he said the other day, "than to conduct the Boston Symphony Orchestra." "The Meaning of Music," as it will be called, will aim to show why music is as it is and why it affects us as it does. It will embody Mr. Ansermet's theory that its three stages have been the primitive, the Asiatic and the Western, with the corollary that the last-named depends for its very nature on the Christian ethic. Mr. Ansermet believes that the music of Russia is Asiatic at heart but has been enriched by borrowings from the West. We may expect to find him demolishing the 12-tone system of Schoenberg, in which the horizontal and vertical aspects of music are mistakenly combined. "Melody," he explained, "exists in time and harmony in space and the two cannot be considered as one." The lucidity of Mr. Ansermet's conducting can be partly explained by the logic of his thinking.

BOSTON SUNDAY HERALD, DECEMBER 23, 1951

nd "The Student Prince" Opening T

A Christmas Gift for Munch? Yes---Less Hard Work!

By RUDOLPH ELIE

I have been worrying a good deal lately about Charles Munch who is, as everybody knows, now on a sick leave of absence from his post as conductor of the Boston Symphony. While my concern naturally is focussed on his condition, which is, I am reliably informed, not really serious and which will presently allow him to return to his duties (he is indisposed of a "circulatory" condition, a rough equivalent in meaningless to a virus infection), my real concern is the situation that forces men in his position to all but work themselves to death.

Consider—and be appalled at—what is expected of Mr. Munch: 48 regular Friday afternoon and Saturday evening concerts, six pairs of concerts on Sunday afternoons and Tuesday evenings, six concerts in Sanders theater, Cambridge, 39 out-of-town concerts ranging all the way from Wellesley to Ann Arbor, Michigan, and a Pension Fund concert on top of that—a total of 85 formal concerts in 30 weeks! Added to this are the five Open Rehearsals for students which, while less formal, still require a modified audience approach to conducting.

AND REHEARSALS, TOO

To be sure, Mr. Munch is not faced with the task of conducting all of these. Two guest conductors take four or more of these concerts and two or three more on the road, and Richard Burgin customarily conducts two pairs of concerts, reducing Mr. Munch's personal burden to about 72 or 73 concerts, perhaps a few less. But this is to forget his task at Tanglewood where he is called upon to do the July series in the opera theater and at least three of the series in the shed during the festival itself—another dozen or so. And it is also to overlook the terrific strain of four or more recording sessions a season, and the working conditions during the out-of-town series when he is called upon to conduct consecutive one-night stands. On the western tour this amounts to eight concerts in seven days! (It was on that western tour this season that Mr. Munch first contracted the illness that later, following his determination to continue with his obligations, led to what might have been a most serious break in his health. Further, it is to slight the fact that the regular schedule of the orchestra calls for four three-hour rehearsals a week. Thus, by conservative estimate, Charles Munch must devote at least three hours a day for more than 36 weeks of the year spending his physical energies in an athletic effort that would fell a professional wrestler. . . and this is to entirely discount the intellectual effort that he must expend in the studying and learning of scores, in planning programs, in attending to details of personnel in the orchestra, in working with the management in the higher policy levels, and in handling his own personal affairs. Now I submit that all this is more than flesh and blood can endure.

It may be argued that Serge Koussevitzky endured it for 25 years, and I have no answer to that. It is true, until the last few seasons, Koussevitzky walked through this schedule with phenomenal pace. Yet it was always my feeling that the most monumental artistic conceit a man was ever born with sustained him. I have seen him, a half hour before concert time, the absolute picture of emotional and physical exhaustion. But a miracle always happened when he saw the audience before him: the audience nourished him and inspired him and liberated him from weariness. In the green room afterwards, he'd be the picture of ebullience and high spirits. I don't know how he did it; nobody does. One thing is clear, however: few other men are so constituted either physically or egotistically as to endure the punishment in the name of audience acclaim.

Then what is the answer to the situation as it regards the conductor of the Boston Symphony orchestra, whose burden is unique among the orchestras of the world? Again, I do not know. A dual conductorship is clearly out of the question. One man alone must dominate.

So is a mad round of guest conductors. Nothing more seriously imperils the morale and the quality of the orchestra as that, as witness the deplorable estate of the Philharmonic after Barbirolli. Could it be that an assistant conductor be engaged, say a young and talented man after the fashion of Leonard Bernstein (who occupied a similar position in New York before rocketing to fame)? There are several young men I could name this minute who have demonstrated extraordinary capacities as student conductors. Might not one be engaged as a sort of rehearsal conductor with the privilege of doing two or three pairs of concerts during the season and always standing by?

As I envisage it, this young man could prepare the orchestra in three of the weekly rehearsals with Munch at his side instructing, marking, indicating the subtleties of nuance and dynamic level; conducting, in short, from the sidelines. Then for the final rehearsal, Munch himself polishing, refining, finishing.

Perhaps this has often been discussed in Symphony Hall, and there must be something wrong with it somewhere. But I do know that a solution to this terrible problem must somehow be found. And in the distribution of Christmas presents this season, I hope that the greatest gift the conductor of the Boston Symphony Orchestra can possibly get will be distributed to Charles Munch:—freedom, in some measure, from the appalling physical burden that has been placed on his shoulders.

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Our Critic's Report for the Week

Post Dec. 23

BY WARREN STOREY SMITH

By reason of the early and continuing indisposition of Charles Munch, the Symphony Concerts have pursued thus far an uncertain and troubled course. In a programmatic sense there have been casualties. We have missed certain promised items from Debussy and Franck, and goodness knows what else. The concerts preceding Christmas failed to give us Berlioz's choral "L'Enfance du Christ," the B.S.O. premiere of which had been eagerly anticipated.

* * *

But there have been compensations. A different conductor means a different point of view, and in these nine pairs of concerts, besides Mr. Munch, we have had, for two pairs each, Messrs. Burgin, Monteux and Ansermet. It was stated here in advance of Mr. Ansermet's coming that we were lucky to get him. We were, in fact, luckier than we realized. The favorable impression that he made in his week of guesting in January, '49, has been immensely strengthened.

* * *

In the very nature of things, the following summary cannot take into account the concerts of last evening and the day before, in which Mr. Ansermet offered Beethoven's Fifth, Ravel's "Mother Goose" and Stravinsky's "Petrouchka." It may be assumed, however, that he succeeded in bringing to these pieces the same illuminating approach that he brought, at the preceeding concerts, to Mendelssohn's "Fingal's Cave," Rachmaninoff's Third Piano Concerto, in which Monique de la Bruchollerie made her sensational American debut, the "Pelleas and Melisande" music of Faure and Debussy's "The Sea," and, at the concert of last Tuesday evening, to Brahms' Variations on a theme of Haydn and the Violin Concerto of Mendelssohn, in which the 15-year-old Michael Rabin made his bow to Boston. Also during his present stay, Mr. Ansermet played the "Italian" Symphony of Mendelssohn, but that was the concert in Sanders Theatre, Cambridge, that this reviewer was unable to attend.

* * *

The music of Mendelssohn has enjoyed unusual favor this season. Besides these three performances under the baton of Mr. Ansermet, the Boston Symphony has also offered the "Midsummer Night's Dream" Overture (Burgin) and the "Scotch" Symphony (Monteux). In their respective presentations of overture and symphony, Messrs. Burgin and Monteux gave us everything that we had counted on hearing but nothing that we had not expected. Mr. Ansermet's performance of "Fingal's Cave" was in different case, as were his readings of Rachmaninoff, Faure, Debussy and Brahms. Even in the Violin Concerto, where Mendelssohn assigns to the orchestra a distinctly subordinate role, the ear was constantly intrigued as well as charmed.

* * *

Briefly stated, Mr. Ansermet, as conductor, combines in rare degree clarity and warmth. The same might be said of Toscanini, but the Swiss conductor seems to me to add to this combination a feeling for the composer's individuality that the Italian lacks. There is also something unusual about the former's capacity to convince you that you are hearing what the composer meant you to hear, while affording at the same time the satisfaction that comes from an individual approach. His command over the orchestra is absolute, but it is all done without apparent effort. As under Mr. Monteux, the players appear relaxed—there are no distorting and beclouding tensions—but they are also plainly inspired.

* * *

At this point a word must be said for the two soloists. The performance of Melle. de la Bruchollerie was one of extreme musicality, while the virtuosic element was present when needed. The charm of her playing, plus the charm of her presence, made an unforgettable impression. Young Mr. Rabin has not yet that much to offer. His disclosure of the Mendelssohn was musically and technically impeccable, but, quite naturally, lacked the personal note. That will come when the talented youngster from New York gets a little older.

* * *

Now that he is here, Mr. Ansermet is giving us of his best. Nevertheless, he came at a sacrifice of his personal desires. He was hard at work on his forthcoming book on what he calls the phenomenology of music. He considered it more important that he complete this task, now half accomplished, than that he should continue to conduct—"even," he said the other day, "than to conduct the Boston Symphony Orchestra." "The Meaning of Music," as it will be called, will aim to show why music is as it is and why it affects us as it does. It will embody Mr. Ansermet's theory that its three stages have been the primitive, the Asiatic and the Western, with the corollary that the last-named depends for its very nature on the Christian ethic. Mr. Ansermet believes that the music of Russia is Asiatic at heart but has been enriched by borrowings from the West. We may expect to find him demolishing the 12-tone system of Schoenberg, in which the horizontal and vertical aspects of music are mistakenly combined. "Melody," he explained, "exists in time and harmony in space and the two cannot be considered as one." The lucidity of Mr. Ansermet's conducting can be partly explained by the logic of his thinking.

BOSTON SUNDAY HERALD, DECEMBER 23, 1951

nd "The Student Prince" Opening T

A Christmas Gift for Munch? Yes---Less Hard Work!

By RUDOLPH ELIE

I have been worrying a good deal lately about Charles Munch who is, as everybody knows, now on a sick leave of absence from his post as conductor of the Boston Symphony. While my concern naturally is focussed on his condition, which is, I am reliably informed, not really serious and which will presently allow him to return to his duties (he is indisposed of a "circulatory" condition, a rough equivalent in meaningless to a virus infection), my real concern is the situation that forces men in his position to all but work themselves to death.

Consider—and be appalled at—what is expected of Mr. Munch: 48 regular Friday afternoon and Saturday evening concerts, six pairs of concerts on Sunday afternoons and Tuesday evenings, six concerts in Sanders theater, Cambridge, 39 out-of-town concerts ranging all the way from Wellesley to Ann Arbor, Michigan, and a Pension Fund concert on top of that—a total of 85 formal concerts in 30 weeks! Added to this are the five Open Rehearsals for students which, while less formal, still require a modified audience approach to conducting.

AND REHEARSALS, TOO

To be sure, Mr. Munch is not faced with the task of conducting all of these. Two guest conductors take four or more of these concerts and two or three more on the road, and Richard Burgin customarily conducts two pairs of concerts, reducing Mr. Munch's personal burden to about 72 or 73 concerts, perhaps a few less.

But this is to forget his task at Tanglewood where he is called upon to do the July series in the opera theater and at least three of the series in the shed during the festival itself—another dozen or so. And it is also to overlook the terrific strain of four or more recording sessions a season, and the working conditions during the out-of-town series when he is called upon to conduct consecutive one-night stands. On the western tour this amounts to eight concerts in seven days! (It was on that western tour this season that Mr. Munch first contracted the illness that later, following his determination to continue with his obligations, led to what might have been a most serious break in his health.

Further, it is to slight the fact that the regular schedule of the orchestra calls for four three-hour rehearsals a week. Thus, by a conservative estimate, Charles Munch must devote at least three hours a day for more than 36 weeks of the year spending his physical energies in an athletic effort that would fell a professional wrestler. . . and this is to entirely discount the intellectual effort that he must expend in the studying and learning of scores, in planning programs, in attending to details of personnel in the orchestra, in working with the management in the higher policy levels, and in handling his own personal affairs. Now I submit that all this is more than flesh and blood can endure.

It may be argued that Serge Koussevitzky endured it for 25 years, and I have no answer to that. It is true, until the last few seasons, Koussevitzky walked through this schedule with phenomenal pace. Yet it was always my feeling that the most monumental artistic conceit a man was ever born with sustained him. I have seen him, a half hour before concert time, the absolute picture of emotional and physical exhaustion. But a miracle always happened when he saw the audience before him; the audience nourished him and inspired him and liberated him from weariness. In the green room afterwards, he'd be the picture of ebullience and high spirits. I don't know how he did it; nobody does. One thing is clear, however: few other men are so constituted either physically or egotistically as to endure the punishment in the name of audience acclaim.

Then what is the answer to the situation as it regards the conductor of the Boston Symphony orchestra, whose burden is unique among the orchestras of the world? Again, I do not know. A dual conductorship is clearly out of the question. One man alone must dominate.

So is a mad round of guest conductors. Nothing more seriously imperils the morale and the quality of the orchestra as that, as witness the deplorable estate of the Philharmonic after Barbirolli. Could it be that an assistant conductor be engaged, say a young and talented man after the fashion of Leonard Bernstein (who occupied a similar position in New York before rocketing to fame)? There are several young men I could name this minute who have demonstrated extraordinary capacities as student conductors. Might not one be engaged as a sort of rehearsal conductor with the privilege of doing two or three pairs of concerts during the season and always standing by?

As I envisage it, this young man could prepare the orchestra in three of the weekly rehearsals with Munch at his side instructing, marking, indicating the subtleties of nuance and dynamic level; conducting, in short, from the sidelines. Then for the final rehearsal, Munch himself polishing, refining, finishing.

Perhaps this has often been discussed in Symphony Hall, and there must be something wrong with it somewhere. But I do know that a solution to this terrible problem must somehow be found. And in the distribution f Christmas presents this season, I hope that the greatest gift the conductor of the Boston Symphony Orchestra can possibly get will be distributed to Charles Munch:—freedom, in some measure, from the appalling physical burden that has been placed on his shoulders.

[50]

Roger Voisin
Trumpet

J. Raichman
Trombone

J. Stagliano
French Horn

Ray Allard
Bassoon

Roman Szulc (inset)
Timpani

G. Laurent
Flute

R. Gomberg
Oboe

G. Cioffi
Clarinet

(Photo by John Brook)

WORLD-FAMOUS BOSTON SYMPHONY ORCHESTRA will set record for soloing instruments in concerts tomorrow and Saturday when eminent Swiss conductor, Ernest Ansermet, will lead them in a concerto written by his compatriot, Frank Martin. All of above artists will be heard in sparkling solo roles.

The World of

BY IRVING KOLODIN
Music editor, The Saturday Review of Li

NEW YORK, Jan. 26—As a master of the tenuous and th
met has few peers among current conductors thus when he
"Ma Mere l'Oye" suite on the program of his first appearanc
Boston Symphony Orchestra, it behooves the wise music-love
and found the effort more than rewarding.

Ansermet contrived to give the long-loved work a tinge of novelty by including two sections from the ballet score that are not included in the customary concert suite: a prelude and a "Danse du Rouet." The prelude is pleasant enough, though it deals with material found in the familiar "Pavane of the Sleeping Beauty," and the "Dance du Rouet" is rather conventional kind of spinning-wheel music not much different from the Saint-Saens' "Le Rouet d'Omphale." These were beautifully played, of course, but it was in the familiar miniatures—the "Pavane," "Hop o' My Thum," "Beauty and the Beast," etc.—that Ansermet fitted tones and timbres together with his special artistry and a kind of purely personal sensitivity which can never become overfamiliar. Richard Burgin's violin playing reminded us again that the conductor is no better than his performers, with a treatment of the incidental solo that was all deftness and finesse.

* * *

AFTER A GOOD DEAL of uncertainty, Holland has decided to go ahead with its annual festival in 1952, following reports that the last one stirred considerable interest in "American musical circles." Director Peter Diamand was retained, having survived charges of undue favoritism to such British artists as Benjamin Britten, Peter Peters and Kathleen Ferrier. Leonard Bernstein and Guido Cantelli have been invited to conduct the Concertgebouw Orchestra and the New York City Ballet has been bidden to a week's performances.

BIRMINGHAM, ALA.
NEWS
JAN 27 1952

PITTSFIELD, MASS.
BERKSHIRE EAGLE
DEC 27 1951

First European Visit of BSO Is Scheduled for Next Spring

The Boston Symphony Orchestra has accepted an invitation from the Congress For Cultural Freedom to make its first appearance in Europe next spring, it was announced today by Nicola Nabokov, secretary-general of the Congress and George E. Judd, the orchestra manager.

The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th century.

The festival will open in the French capital on April 28 and will last through the month of May. Charles Munch, the musical director of the orchestra, has invited his colleague Pierre Monteux to share with him in conducting the concerts.

Financed by philanthropic interests, the Paris exposition of the arts is a dramatization of the efforts of the Congress for Cultural Freedom to assert the existence of a vital culture in the free world, and to demonstrate the validity of freedom of work and expression." The Paris cultural cavalcade, which bears the overall title "Masterpieces of the 20th Century," will parade

arger wrote the speeches for ittsfield newsmen to deliver in he cinema theatres and at the GE ate. He received a gold award rom the Hudson River Navigation ompany for naming its palatial iver steamship "The Berkshire" nd he advertised and conducted he Dope Club's excursion to New ork.

BOSTON, MASS.
Christian Science Monitor
DEC 28 1951

Boston Symphony to Make European Tour in Spring

By a Staff Writer of The Christian Science Monitor

Boston

The Boston Symphony Orchestra is going abroad. It will make its first appearance in Europe next spring. The aggregation of 104 musicians—one of the world's great musical organizations—has been invited by the Congress for Cultural Freedom to give three concerts in Paris in May.

These concerts by the Boston Symphony will be a major contribution from the United States to a month-long exposition of the arts. The purpose of the exposition is to draw the attention of the world to the vitality of the cultural achievements by free men during the first half of the 20th Century. The festival will open on April 28 and will continue through May.

Charles Munch, musical director of the Orchestra, has invited Pierre Monteux, former Boston Symphony and present San Francisco Symphony conductor, to share with him in conducting the concerts. The Paris cultural cavalcade, in which the Boston Symphony will participate, bears the general title "Masterpieces of the 20th Century." It will parade the best works in the fields of symphony, opera, ballet, drama, art, literature, and philosophy.

* * *

The Boston Symphony will join with such other of the free world's celebrated musical organizations as the Vienna State Opera which will present Alban Berg's opera, "Wozzeck," the Vienna Philharmonic Orchestra, the Chorus and Orchestra of the Academy of St. Cecilia in Rome, the RIAS (Radio) Orchestra from West Berlin, the Orchestre de la Suisse Romande from Geneva, and two Parisian orchestras—the Orchestre du Conservatoire and the Orchestre National

The Boston Symphony will embark for Europe immediately upon the conclusion of its seventy-first season in Symphony Hall on April 25. Since it must return by June 1 for the annual Pops concerts (this year the usual two-month series will be condensed into one month) its initial visit to Europe will be confined to two weeks of performances. The orchestra will also perform in Holland and Belgium, in Bordeaux, in Strasbourg, in Austria, and in Zurich.

In other fields the United States will be represented by the New York City Ballet Company, of which George Balanchine is artistic director, in six performances. One program of ballets with music by Igor Stravinsky will be conducted by the composer.

Plans are being formulated for an all-Negro company to perform the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts." As staged by John Houseman, it was given 48 performances at the former 44th Street Theater in New York in 1934.

* * *

In the realm of art, James Johnson Sweeney, a former director of the Museum of Modern Art, has been commissioned to assemble an exhibition of some 200 contemporary French, Dutch, and American paintings, including several that have not been shown in Paris for many years. Prominent American men of letters will participate in lectures and forums

Since Charles Munch succeeded the late Serge Koussevitzky as musical director of the Boston Symphony in 1949, the Alsatian-born conductor has maintained the celebrated orchestra at the peak of national and, through its broadcasts and recordings, international renown to which it was brought in the 25 years of Dr. Koussevitzky's leadership.

* * *

"It has long been my dearest hope to bring my American orchestra to Europe," said Mr. Munch. The conductor's introduction to audiences in the United States occurred a year prior to his being awarded his Boston post, when he toured America as leader of the French radio orchestra, l'Orchestre National de la Radiodiffusion Française.

It was under Mr. Munch's direction that the Boston Symphony played a "command" performance in Washington last April during the visit of President Vincent Auriol of France, a gesture which won Mr. Munch the French president's warm invitation to bring the Boston Symphony to France.

Boston Symphony Will Make European Tour

BOSTON, Dec. 28 (UP)—The Boston Symphony Orchestra will make its first European appearance next Spring in Paris.

Music Director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return in time for the annual "Pops" concerts beginning June 1.

WORCESTER, MASS.
GAZETTE
DEC 28 1951

BOSTON, MASS.
POST
DEC 28 1951

SYMPHONY ORCHESTRA TO EUROPE

Hub Musicians Will Participate in Paris Festival

BY WARREN STOREY SMITH

For the first time in its 71 years of existence the Boston Symphony is going to Europe, thus leaving it for Charles Munch to realize the dream long cherished by Koussevitzky. The orchestra is going, not on its own, but at the invitation of the Congress for Cultural Freedom, which will sponsor a festival in Paris April 28 through May 31.

RETURNS FOR POPS

As soon as the current season ends, April 25, the orchestra will embark for Europe but must be back in Boston by June 1 for the belated opening of the Symphony Hall Pops. There is a chance that a substitute orchestra will be organized to carry on the Pops through May, under Arthur Fiedler's direction, but nothing definite has yet been arranged. Besides giving three, possibly four concerts devoted to contemporary European and American music for the Paris festival, the orchestra, led both by Mr. Munch and by its former conductor, Pierre Monteux, who will go along as guest director, will play in Bordeaux and Strasbourg (Mr. Munch's birthplace) and in Holland, Belgium, Switzerland (Zurich) and Austria.

Under the overall title "Masterpieces of the 20th Century," this Paris exposition of the arts, conceived by intellectuals and financed by philanthropic interests, will be a dramatization of the efforts of the Congress for Cultural Freedom to "assert the existence of a vital culture in a free world, and to demonstrate the validity of freedom of work and expression." It aims to present the bests in the fields of symphony, opera, ballet, drama, art, literature, and philosophy.

Other Participants

Besides the Boston Symphony, this country will be represented by the New York City Ballet Company, George Banlanchine, director, one of whose programs will be devoted to ballets by Stravinsky, with the composer conducting.

Plans also are being made for performances, by an all-Negro company, of Virgil Thomson's opera "Four Saints in Three Acts," the book of which was written by Gertrude Stein. European organizations participating will include the Vienna State Opera and Philharmonic Orchestra, the Chorus and Orchestra of the Academy of St. Cecilia in Rome, the R.I.A.S. radio Orchestra of West Berlin, Geneva's Orchestra de la Suisse Romande conducted by Ernest Ansermet, now acting leader of the Boston Symphony, and the Orchestre du Conservatoire and Orchestre National of Paris.

America also will be represented in the fields of painting and letters. The Russian-born composer and author, Nicholas Nabokov is secretary-general of the Congress and the present announcement comes jointly from him and the Boston Symphony's manager, George E. Judd.

[53]

BOSTON, MASS.
POST
28 1951

PHONY CHESTRA EUROPE

Musicians Will ipate in Paris Festival

EN STOREY SMITH

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Participants

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will be represented ainting and letters. rn composer and as Nabokov is l of the Congress. nt announcement rom him and the hony's manager,

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

Boston Symphony to Play at Exposition in Paris

The Boston Symphony Orchestra, one of the world's great musical organizations, has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring, it was announced today by Nicolas Nabokov, secretary-general of the congress, and George E. Judd, the orchestra's manager. Charles Munch, the musical director of the orchestra, has invited his colleague, Pierre Monteaux, to share with him in conducting the concerts. The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing attention upon the vitality of the cultural achievements by freemen of the world during the first half of the 20th century. The festival will open in the French capital on Apr 28, and will last through the month of May.

The Paris exposition of the arts is a dramatization of the efforts of the Congress for Cultural Freedom, conceived by intellectuals and financed by philanthropic interests, to assert that there exists a vital culture in the free world, and to demonstrate the validity of freedom of work and expression, included in he fields of symphony, opera, ballet, drama, art literature and philosophy.

The Boston Symphony Orchestra will thus join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera presenting the Alban Berg opera "Wozzeck"; the Vienna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia in Rome; the R.I.A.S. (radio) orchestra from West Berlin; the Orchestra de la Suisse Romande, from Geneva; the Orchestra du Conservatoire and the Orchestra National, both from Paris. In other fields the United States will be represented by the New York City Ballet Company. An all-Negro company will perform the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts." Some 200 contemporary French, Dutch, American paintings, including many that have not been shown in Paris for many years, will be assembled in an exhibition. Prominent American men of letters will also participate in lectures and forums.

The Boston Symphony Orchestra will embark for Europe immediately upon conclusion of its 71st symphony season in Symphony Hall, on Apr. 25. Since it must return by June 1 for the annual "Pops" concerts in which most of its personnel participates—this year the usual two-month series will be condensed into one month—its initial visit to Europe will be confined to two weeks of performances. Three, possibly four, concerts featuring contemporary European and American music will be given for the Paris festival, the initial one, a "gala" at which Mr. Munch will conduct; the second, planned for afternoon audiences, will have Mr. Monteux as conductor; and the final, evening, concert will again have Mr. Munch on the podium.

Under the auspices of the Congress for Cultural Freedom, the Boston Symphony Orchestra plans also during its forthnight abroad to perform in Holland and Belgium, in Bordeaux, in Strasbourg, in Western Germany and Austria, and in Zurich.

Mr. Munch, on hearing that the journey for next May was confirmed, said: "It has been my dearest hope to bring my American orchestra to Europe." It was under Mr. Munch's direction that the Boston Symphony played a "command" performance in Washington last April during the state visit of President Vincent Auriol of France, a gesture which won for him and the orchestra the French president's warm invitation to bring the Boston Symphony to France. Pierre Monteux, Mr. Munch's friend and colleague on the podium, is the only other living conductor of the nine who have led the organization since its founding in 1881.

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PORTLAND, ME.
PRESS-HERALD

Boston Symphony To Appear In Europe

Boston, Dec. 27. (UP) — The Boston Symphony Orchestra will make its first European appearance next Spring at the Congress for Cultural Freedom in Paris, it was announced today.

Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts in May at the French capital. Other appearances will be made in Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return for the annual "pops" concert series starting June 1.

LACONIA, N. H.
CITIZEN
C 28 1951

BOSTON SYMPHONY ON TOUR

BOSTON, Dec. 28 (AP) — The Boston Symphony orchestra will make its first European tour after it completes its 71st season here on April 25.

PORTLAND, ME.
EXPRESS
DEC 28 1951

TWO ON THE AISLE
By Harold L. Cail

Boston Symphony Europe Bound

The Boston Symphony Orchestra, one of the world's great musical organizations, has accepted an invitation from the Congress For Cultural Freedom to make its first appearance in Europe next Spring, it was announced today by Nicolas Nabokov, secretary-general of the Congress and George E. Judd, orchestra manager. The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th Century. The festival will open in the French capital April 28 and will last through the month of May. Charles Munch, musical director of the orchestra, has invited his colleague Pierre Monteux to share in conducting the concerts. Conceived by intellectuals and financed by philanthropic interests, the Paris exposition of the arts which bears the overall title "Masterpieces of the 20th Century", will parade undisputed "bests" in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

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The Boston Symphony Orchestra will thus join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera, the Vienna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia in Rome; the R.I.A.S. (Radio) Orchestra of West Berlin; the Orchestre de la Suisse Romande, of Geneva, and the Orchestre du Conservatoire and the Orchestre National, both of Paris.

In other fields the United States will be represented by the New York City Ballet Company, of which George Balanchine is artistic director, in six performances, one program of ballets with music by Igor Stravinsky to be conducted by the composer. Plans are being formulated for an all-Negro company to perform the Virgil Thomson-Gertrude Stein opera Four Saints In Three Acts. As staged by John Houseman, it was given 48 performances at the former 44th St. Theater in New York in 1934. In the realm of art, James Johnson Swecney, a former director of the Museum of Modern Art, has been commissioned to assemble an exhibition of some 200 contemporary French, Dutch and American paintings, including many that have not been shown in Paris for many years. Prominent American men of letters will also participate in lectures and forums to be held throughout the exposition. The Boston Symphony Orchestra will embark for Europe immediately upon conclusion of its 71st season in Symphony Hall, April 25. Since it must return by June 1 for the annual "Pops" concerts in which most of its personnel participates—this year the usual two-month series will be condensed into one month—its initial visit to Europe will be confined to two weeks of performances. Three, possibly four, concerts featuring contemporary European and American music will be given for the Paris festival.

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Under the auspices of the Congress For Cultural Freedom, the Boston Symphony Orchestra plans also during its fortnight abroad to perform in Holland, Belgium, Bordeaux, Strasbourg, Austria and Zurich. Since Charles Munch succeeded the late Serge Koussevitzky as musical director of the Boston Symphony in 1949, the Alsatian-born conductor has maintained the celebrated orchestra at the peak of national—and through its broadcasts and recordings, international—renown to which it was brought in the 25 years of Koussevitzky's leadership. "It has long been my dearest hope to bring my American orchestra to Europe," said Munch. Pierre Monteux, Munch's friend and colleague on the podium, is the only other living conductor of the nine who have led the organization since its founding in 1881. Paris-born, with a distinguished musical background in that city, Mr. Monteux came here first with the Ballet Russe of Diaghiley, and after serving a term with the Metropolitan Opera, became Boston's conductor from 1919 to 1924. He is at present, and until mid-April, conductor of the San Francisco Symphony. Since it was established by Henry Lee Higginson and gave its first concert at the Boston Music Hall on Oct. 22, 1881, the Boston Symphony which Time Magazine called "in a class by itself—the U. S.'s finest and one of the top four in the world," has steadily increased in activity as well as in prestige until it now affords its personnel an unparalleled annual 47 weeks of playing. In addition to the 24 Friday afternoon and Saturday evening, nine Tuesday evening and six Sunday afternoon concerts it offers during its regular season in Boston's Symphony Hall, it is performing this season in Cambridge, Providence, New York, Brooklyn and Washington; has its long-established Spring "Pops" concerts in Symphony Hall and an annual three weeks of free Esplanade Concerts along the Charles River, both under the direction of Arthur Fiedler; plays six week ends of concerts during the annual Berkshire Festival, and operates the Berkshire Music Center at Tanglewood, the only school initiated and maintained by a symphony orchestra in this Country.

LAWRENCE, MASS.
EAGLE
DEC 28 1951

Boston Symphony To Tour Europe

BOSTON, Dec. 27 (AP) — The Boston Symphony orchestra has accepted an invitation from the Congress of Cultural Freedom to make its first appearance in Europe, the orchestra's manager announced today.

Charles Munch, the musical director, has invited his colleague, Pierre Monteux, conductor of the San Francisco Symphony, to share with him in conducting the concerts.

The 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focussing attention upon the vitality of the cultural achievements of free men during the first half of the century.

The orchestra will embark after the conclusion of its 71st season on April 25. Plans call also for performances in Holland, Belgium, in Bordeaux, Strasbourg and in Zurich.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
DEC 28 1951

Boston Symphony Will Tour Europe

BOSTON, Dec. 28—(UP)—The Boston Symphony orchestra will make its first European appearance next spring in Paris.

Music Director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland. The orchestra will sail for Europe Apr. 25.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
DEC 28 1951

BOSTON SYMPHONY TO TOUR EUROPE

BOSTON (AP) — The Boston Symphony Orchestra will make its first European tour after it completes its 71st sea n here on April 25.

Charles Munch, the musical director, said last night the 104 players will give three concerts in Paris as a contribution from the United States to a month-long Exposition of the Arts.

Plans also call for performances in Holland, Belgium, in Bordeaux, Strasbourg and Zurich.

Munch has invited Pierre Monteux, conductor of the San Francisco Symphony to share with him in conducting the concerts.

PROVIDENCE, R. I.
JOURNAL
DEC 28 1951

WILL PLAY IN EUROPE

Boston Symphony Orchestra Plans First Concert on Continent

Boston, Dec. 27.—(AP)—The Boston Symphony Orchestra has accepted an invitation from the Congress of Cultural Freedom to make its first appearance in Europe, the orchestra's manager announced today.

Charles Munch, the musical director, has invited his colleague, Pierre Monteux, conductor of the San Francisco Symphony, to share with him in conducting the concerts.

The 104 players will give three concerts in Paris in May. Plans call also for performances in Holland, Belgium, in Bordeaux, Strasbourg and in Zurich.

NEW BRITAIN, CONN.
HERALD
DEC 28 1951

Boston Symphony To Appear in Paris

Boston, Dec. 28 (UP) — The Boston Symphony Orchestra will make its first European appearance next spring in Paris.

Music Director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return in time for the annual "pops" concerts beginning June 1.

HARTFORD, CONN.
COURANT
DEC 28 1951

Boston Symphony Going To Europe Next Spring

Boston, Dec. 27—(AP)—The Boston Symphony Orchestra has accepted an invitation from the Congress of Cultural Freedom to make its first appearance in Europe, the orchestra's manager announced today.

Charles Munch, the musical director, has invited his colleague, Pierre Monteux, conductor of the San Francisco Symphony, to share with him in conducting the concerts.

The 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing attention upon the vitality of the cultural achievements of free men during the first half of the century.

The orchestra will embark after the conclusion of its 71st season on April 25. Plans call also for performances in Holland, Belgium, in Bordeaux, Strasbourg and in Zurich.

BOSTON, MASS.
MORNING GLOBE
DEC 28 1951

Boston Symphony to Play in Europe Next Season

The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next Spring, it was announced last night by Nicolas Nabokov, secretary-general of the Congress, and George E. Judd, the orchestra manager.

The aggregation of 104 players will give concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts, which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th century.

The orchestra will embark for Europe immediately upon the conclusion of its 71st symphony season in Symphony Hall, on April 26. Since it must return by June 1 for the annual "Pops" concerts in which most of its personnel participates — the usual two-month series will be condensed into one month—its initial visit to Europe will be confined to two weeks of performances.

Three, possibly four, concerts featuring contemporary European and American music will be given for the Paris festival. The orchestra also plans to perform in Holland and Belgium, in Bordeaux, Strasbourg, Austria and in Zurich.

Munch and Monteux to Lead

The festival will open in th French capital April 28, and wi last through May. Charles Munc the musical director of the Bos ton orchestra, has invited Pierr Monteux to share in conducting th concerts.

Conceived by intellectuals an financed by philanthropic interest the Paris exposition of the arts i a dramatization of the efforts o the Congress for Cultural Freedon to assert the existence of a vita culture in the free world, and t demonstrate the validity of free dom of work and expression. To this end the Paris cultural caval cade, which bears the overall title "Masterpieces of the 20th Century," will parade undisputed bests in the fields of symphony, opera, ballet, drama, art, literature and phi losophy.

The Boston Symphony Orchestra will thus join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera, presenting the Alban Berg opera "Wozzeck"; the Vienna Philharmonic Orchestra; the Chorus and Orchestra of the Academy of St. Cecilia in Rome; the R. I. A. S. (Radio) Orchestra from West Berlin; the Orchestre de la Suisse Romande, from Geneva; the Orchestre du Conservatoire and the Orchestre National, both from Paris.

Other Fields Represented

In other fields the United States will be represented by the New York City Ballet Company, of which George Balanchine is artistic director, in one program of ballets with music by Igor Stravinsky to be conducted by the composer. Plans are being formulated for a all-Negro company to perform th Virgil Thomson-Gertrude Stei opera "Four Saints in Three Acts."

James Johnson Sweeney, forme director of the Museum of Modern Art, has been commissioned to as semble an exhibition of some 20 contemporary French, Dutch, American paintings, including many tha have not been shown in Paris fo many years. Prominent America men of letters will also participat in lectures and forums throughou the exposition.

The exposition committee of th Congress for Cultural Freedom in cludes Nicolas Nabokov, directo Herve Dugardin, director of th Paris Theatre des Champs-Elysee general manager; Mme. Denise Tua assistant manager; Julius Fleisch mann, of Cincinnati, who represent the philanthropic organizations an individuals who have made the ex position possible, American chai man of the Festival committee, an Pierre Bolomey, treasurer.

The American affiliate of th Congress is the American Commi tee for Cultural Freedom, Sidne Hook, chairman, which is conduc ing negotiations with the festiv participants from this country.

MIDDLETOWN, CONN.
PRESS
DEC 28 1951

BOSTON SYMPHONY TO PARIS

BOSTON, Dec. 28.—(UP)—The Boston Symphony orchestra will make its first European appearance next spring in Paris.

Music Director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return in time for the annual "Pops" concerts beginning June 1.

NEW YORK, N. Y.
COMPASS
DEC 30 1951

Boston Symphony To Play in Paris in May

The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring, according to an announcement by Nicolas Nabokov, Secretary-General of the Congress, and George E. Judd, the orchestra's manager.

The 104 players will give three concerts in Paris in May as a contribution from the United States to the month-long exposition of the arts which is aimed at "focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th Century.

The festival opens April 28. Charles Munch, musical director of the orchestra, has invited his colleague, Pierre Monteux to share in conducting the concerts. The Boston Symphony joins with such other celebrated musical organizations as the Vienna State Opera, the Vienna Philharmonic, the Chorus and Orchestra of the Academy of St. Cecilia in Rome, the R.I.A.S. (Radio) Orchestra from West Berlin, the Orchestre de la Suisse Romande of Geneva, the Orchestra du Conservatoire and the Orchestre Nation, both from Paris.

The Paris cultural cavalcade bears the over-all title, "Masterpiece of the 20th Century" and will parade "bests" in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

HARTFORD, CONN.
TIMES
DEC 29 1951

Boston Symphony's European Concerts Slated for Spring

Boston — (UP) — The Boston Symphony Orchestra will make its first European appearance next Spring in Paris.

Music director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe Apr. 25 at the end of its 71st symphony season and will return in time for the annual "Pops" concerts beginning June 1.

WILLIMANTIC, CONN.
CHRONICLE
DEC 28 1951

Boston, Dec. 28—The Boston Symphony Orchestra will make its first European appearance next spring in Paris. Music Director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland. The orchestra will sail for Europe April 25th at the end of its 71st symphony season and will return in time for the annual "pops" concerts beginning June 1st.

BOSTON, MASS.
HERALD
DEC 29 1951

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the 10th program of the first season in Symphony Hall yesterday afternoon. The soloist was Zara Nelsova, cellist. The program:

Symphony No. 40 in G minor (K.550) . . . Mozart
Concerto in B minor . . . Dvorak
Concerto for Seven Wind Instruments, Percussion and Strings . . . Frank Martin
Marche Joyeuse . . . Chabrier

By RUDOLPH ELIE

Of all the instrumental soloists none has the odds more highly and more persistently stacked against him than the 'cellist.

For one thing, save for a couple standard things like the Haydn Concerto and the Strauss' "Don Quixote" there isn't too much music of the first class for him to play. For another, so less brilliant and penetrating is the tone quality of the instrument in contrast to the violin, the flute, the oboe and so on, that a good many people who may like the instrument are nonetheless seldom impressed by it. For still another, few lay persons have any idea what a prodigious feat it is to play this instrument flawlessly, though it is not hard to play it pretty well.

Finally, it is in the public mind a man's instrument. It makes no difference how extraordinary a woman 'cellist may be, there is something that makes the average listener aware, if only in a nearly subconscious degree, that there is something wrong somewhere. (After all, it is less than 40 years since women, if taught the cello at all, were advised to kneel behind it.)

Nelsova Debut

All of which is a prolix prelude to saying that Zara Nelsova made her debut at these concerts yesterday afternoon in Dvorak's B minor Concerto, proved herself to be not only the foremost woman 'cellist of the day but in every way the equal of the foremost male players, and still didn't quite achieve the audience success she deserved. To be sure she got four calls to the stage, but there wasn't that spontaneity about it that indicates the smash success.

This, I am sure, may be partly attributed to the Dvorak Concerto, which alternates passages of the greatest felicity for the instrument with moments of fiddling that are of little consequence. Moreover, the orchestration is often thick and turgid, the musical materials overdrawn. Be that as it may, Miss Nelsova's performance was one of the greatest technical bravura and security and of the loveliest imaginable tone.

New to Boston

I can't think which was more impressive, her bowing or her fingering. The sustained arpeggios were miraculously accomplished by the bow, as were the multiple stops of the cadenza of the slow movement, while her fingers produced the most exact intonations in everything from the swift scale unisons to the trills in the highest positions. Her playing, in short, and her manner of playing, which was of full emotional range but never affected, were about as close to perfection as we are likely to hear from a solo cellist, male or female, for some years to come.

A work new to Boston lent additional interest to this program, though it didn't turn out to be a particularly impressive example of contemporary music. This was the Concerto for Seven Wind Instruments, Percussion and Strings by the Swiss composer Frank Martin. This sort of thing, the deploying several solo instruments for concertante purposes, is a stunt interesting mainly for the contrasting timbres it allows. A good many composers have tried their hand at it, Mozart of course, having greatest success. Stamitz also succeeded, though perhaps not brilliantly, and there are any number of septets, octets, etc., exploiting the idea though not on orchestral scale.

Where they succeeded and Martin didn't quite, however, was in their thematic materials; the older men were not embarrassed to write long-flowing melodies. Martin, on the other hand, employs melodic material in the contemporary view; fragmentary motives of jagged intervals that never seem to register in the ear at all. The result is 20 minutes of not unpleasant sound effects, rhythms, contrasts of timbre and piquancies of voice leading. The second movement, with a rhythmic exactitude recalling Haydn's Clock symphony, is especially interesting, but generally speaking the work is merely an instrumental exercise of no especial significance whatever. It was splendidly played, incidentally, by Georges Laurent, Ralph Gomberg, Gino Cioffi, Raymond Allard, James Stagliano, Roger Voisin, Jacob Raichman and Boman Szulc.

The concert began with a finely modelled performance of Mozart's G minor and ended with a march in the Pops tradition. Anshel Brusilow, violinist, is the soloist next week in Tchaikovsky's Concerto, other pieces being Hindemith's "Nobilissima Visione," Haydn's Symphony No. 95 and three dances from Falla's "El Sombrero de Tres Picos."

MERIDEN, CONN.
JOURNAL
DEC 28 1951

Boston Symphony To Tour Europe

Boston, Dec. 28 —(UP)— The Boston Symphony Orchestra will make its first European appearance next spring in Paris.

Music Director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then take the orchestra on tour through Belgium, Holland, western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return in time for the annual "Pops" concerts beginning June 1.

SPRINGFIELD, MASS.
MORNING UNION
DEC 28 1951

European Concerts By Hub Symphony Planned in Spring

Boston, Dec. 27 (AP)—The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe, the orchestra's manager announced today.

Charles Munch, the musical director, has invited his colleague, Pierre Monteux, conductor of the San Francisco Symphony, to share with him in conducting the concerts.

The 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing attention upon the vitality of the cultural achievements of free men during the first half of the century.

The orchestra will embark after the conclusion of its 71st season on April 25. Plans call also for performances in Holland, Belgium, in Bordeaux, Strasbourg and in Zurich.

RUTLAND, VT.
HERALD
DEC 28 1951

Boston Symphony Accepts Bid to Play in Europe

First Continental Appearances Are Scheduled for May.

BOSTON, Dec. 27 (AP)—The Boston Symphony orchestra has accepted an invitation from the Congress of Cultural Freedom to make its first appearance in Europe, the orchestra's manager announced today.

Charles Munch, the musical director, has invited his colleague, Pierre Monteux, conductor of the San Francisco symphony, to share with him in conducting the concerts.

The 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing attention upon the vitality of the cultural achievements of free men during the first half of the century.

The orchestra will embark after the conclusion of its 71st season on April 25. Plans call also for performances in Holland, Belgium, in Bordeaux, Strasbourg and in Zurich.

WORCESTER, MASS.
TELEGRAM
DEC 29 1951

'The Boston' to Europe

There is an immense amount of significance in the news that the Boston Symphony Orchestra will tour Europe next Spring.

In the first place it will add immeasurably to the stature of "the Boston," long recognized as the outstanding symphony orchestra in the nation. There can be no question about this. It is not merely provincial pride that dictates this judgment of "the Boston." The evidence is available for anyone who wants to listen and compare this group with the handful of outstanding organizations elsewhere in the country.

But more than that, the fact that this finest of American cultural products is being presented to European audiences can become a valuable contribution to the cause of freedom.

Recently, a State Department official warned that the Soviet Union had won a definite advantage in the cultural battle of the cold war. By sending its dancers, musicians, artists and writers throughout Europe on one pretext or another, the USSR was giving the impression that Russia had a burning interest in all the things so close to the European heart.

It has been difficult to convince Europeans that America has any real concern for cultural matters. The touring "Boston" will be absolute proof that we are not only interested, but that we have at least one group that performs great music surpassingly well.

The fact that the Boston Symphony is to be the first great contributor to the cultural battle is not only gratifying, it's the best choice that could have been made

MEADVILLE, PA.
REPUBLICAN
DEC 31 1951

WASHBOARD MUSIC

BOSTON — A prosaic washboard is used by the Boston Symphony Orchestra to produce the final flourish of Stravinsky's "Rite of Spring." One of the percussion men of the orchestra runs his fingers swiftly across the ridges to create a percussion glissando effect.

TIGHT BINDING

SPRINGFIELD, MASS.
MORNING UNION
DEC 28 1951

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RUTLAND, VT.
HERALD
DEC 28 1951

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Martin Concerto in Boston Première

Monitor Dec. 29

Eight Soloists Featured in Swiss Composer's Work

By Harold Rogers

There are no two ways of looking at it—Ernest Ansermet's program for his week-end concerts by the Boston Symphony Orchestra has everything. It has a classical beginning (Mozart), a Boston premiere (Frank Martin), a romantic concerto (Dvorak) and a Pops conclusion (Chabrier).

But there are two ways of looking at this selection, depending upon one's viewing point—and many of the live listeners are being so.

Our noted guest conductor's conception of the Mozart G minor Symphony, for instance, was flawless for its classical elegance and gentle lilt grace. But the orchestra's performance was something else again with several ancient attacks in the fiddles during the Molto allegro, a listless Andante and at times some poor pitch to the melodic lines. So it was possible to have both a beautiful conception and a lackluster hearing. Fortunately the former outweighs the latter, as happened yesterday afternoon.

* * *

If there were any negative reactions among listeners to the initial Boston performance of Frank Martin's Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra, such reactions would be largely those evoked by any contemporary work that may seem too much of the avante grade on first hearing. But this work, written in 1949 by Switzerland's leading composer, is not too extreme, even if Martin continues to employ some of the Schönberg twelve-tonalism that he once embraced wholeheartedly.

The end movements, sprightly and brilliant, appear to be designed mainly for the purpose of showing off the solo instruments. These are introduced chain-fashion in the opening Allegro and continue to perform as a concertina or as individuals. The composer effectively exploits the possibilities of each while maintaining much interest in his use of form and contemporary orchestral colors.

The middle Adagietto, however, has more to offer—a dirgelike pleading that has a strong emotional pull. Here he has given us more than clever instrumental writing; he has given us music that has a great deal to say.

Martin, who is just over 60, has been presented to Boston only recently—and in both instances by his countryman Ernest Ansermet. We first heard from this composer when Mr. Ansermet played his Petite Symphonie Concertante while here as guest conductor with the Boston Symphony in January, 1949. Of the two works—the Petite Symphonie Concertante and the Concerto for Seven Wind Instruments—the former is the better. Scored for two string orchestras, harp, harpsichord, and piano, it is an expression of deeper musical sensitivity, as well as originality.

* * *

The solos for the concerto heard yesterday were brought off with excellence by Georges Laurent, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Raymond Allard, bassoon; James Stagliano, French horn; Roger Voisin, trumpet; Jacob Raichman, trombone; and Roman Szulc, timpani.

But the New Year's cornucopia provided by Mr. Ansermet was by no means exhausted after the Mozart and the Martin. There was still another soloist to be heard—a superb cellist by the name of Zara Nelsova.

She first appeared in Boston in May, 1946, when she was soloist at the Pops concerts. Yesterday she displayed a keen sense of musicianship when she played the Dvořák Concerto in B minor for Cello, Opus 104. A native of Winnipeg, Canada, Miss Nelsova was educated in London and has subsequently been heard on the Continent, in Australia, Canada, and the United States.

* * *

Her playing yesterday revealed a depth of emotion, beautifully molded phrases, and a technique equal to almost any demands. Her arpeggio figures, however, tended to drop out of sight, or else the orchestra was too loud during these passages. But her tone, while neither big nor bold, had a feminine grace, a songfully vibrant quality that was profoundly satisfying. As for the concerto itself, it is a work whose triteness becomes more apparent with the years. Perhaps in another quarter century Dvořák will get a second wind. Some composers do. Look at Berlioz.

Mr. Ansermet topped this off with a meringue (or was it foam?) when he performed Chabrier's "Joyeuse Marche." Played for the first time at these concerts, it seemed just a little too much "joyeuse" or a little too much "marche" for the Friday-Saturday series and much more suitable for the Pops season. But there's no denying that with all the cymbals, drums, and rousing fortissimos, most listeners must have left the hall in a jolly frame of mind.

But there are always two ways of looking at it.

BOSTON, MASS.
MORNING GLOBE
DEC 29 1951

MUSIC

Ansermet Introduces Concerto by Martin; Nelsova Plays Dvorak

By CYRUS DURGIN

To put it in plain terms, inflation was evident at the Boston Symphony concert in Symphony Hall yesterday afternoon. The program was full-length, and the performance of it, under Ernest Ansermet's meticulous baton, notably excellent. But only about half that program was of musical value: Mozart's "Great" G minor Symphony (K. 550) and a Concerto for Seven Wind Instruments, Tympani, Percussion and Strings, by Frank Martin, which was new to Boston. Dvorak's Cello Concerto, though superbly performed by Zara Nelsova as soloist, is a long and dull affair, and if there is music more silly than Chabrier's Joyeuse Marche, I haven't yet heard it.

Frank Martin, the gifted Swiss composer, was introduced to Boston when Mr. Ansermet performed his Petite Symphonie Concertante with the Boston Symphony in 1949. That was a fine piece of music, and memory of it had aroused high expectations for the new work. One hearing is hardly enough on which to form an estimate of this Concerto, whose solo instruments are flute, oboe, clarinet, bassoon, horn, trumpet and trombone. First acquaintance suggests that it does not match the superb Petite Symphonie Concertante, for it has its less than lively moments. From time to time the solo parts make you think of a sequence of unrelated cadenzas, at others of an essay in contrasting rhythms and instrumental timbres.

I had expected that a composer of Martin's evident gifts would have done more with so many solo instruments, either individually or as the tonal and rhythmic nucleus of such a novel group. The work tends to spread out into episodes instead of being a homogeneous, compact texture enlivened by the interplay of seven distinctive instruments. But let us hear it again—and again—for repeated performances are the only true test of new music.

Miss Nelsova yesterday made her debut with this orchestra in the regular series, although she had appeared at the Pops and the now defunct Youth Concerts in previous years. She is an artist of formidable technic and a satin tone that is neither dry nor too juicy. Her grasp of style is broad and powerful, but most important of all is the way she sustains a "long line" and makes every measure sing.

The Dvorak Cello Concerto is an old-fashioned work, much too long, and not distinguished by remarkable material, although there is no lack of tunes, such as they are. Miss Nelsova played it with tonal beauty and dexterity of bow and fingers. No one could have done it better today, and she fully merited the cordial reception which was extended to her.

As for Chabrier, known today for the "Espana" Rhapsody and practically nothing else, he wrote in the Joyeuse Marche a spirited little nothing. But at least it is vigorous, and brought a slam-bang close after the long somnolence caused by Dvorak.

HARTFORD, CONN.
TIMES
DEC 31 1951

Our Exportable Culture

The United States has been pictured abroad as the apostle of materialism. This is a false impression held for many years in the Old World which looked down upon young America as an upstart, and which Soviet propaganda is trying to spread. We never felt the need of erasing that erroneous concept of American culture until the cold war required us to challenge the idea that in our economic and technical progress the arts are being neglected.

Now, we consider it part of our crusade for freedom to show the world that the arts flourish here, without federal, state or local subsidy, and have developed to a point where they are exportable as a truly American asset.

Europeans will see and hear for themselves one of the best examples of our cultural achievements when the Boston Symphony Orchestra plays for them next ~~Spring in~~ a tour arranged by the Congress of Cultural Freedom. Concerts are scheduled for Paris, Holland, Belgium, Bordeaux and Zurich.

The tour of the 104 musicians of the Boston orchestra will be more than concert engagements. It will be part of our national program for a better understanding of our cultural life. The mission is in the best of hands.

MPHONY CONCERT

VARREN STOREY SMITH
12/21/51

[illegible] was a curiously [illegible] Symphony Concert, speaking, of course, of the program which, as usual, will be repeated this evening. The afternoon [illegible] in mingled beauty and disorder with the G minor Symphony of Mozart (a truly matchless performance), continued with [illegible] of distinction than of beauty [illegible] interesting new Concerto for [illegible] wind instruments, timpani, [illegible] and strings by the Swiss [illegible] Martin, and ended with the [illegible] vulgarities and banalities [illegible] Cello Concerto, played [illegible] Nelsova, and the Joyous [illegible] of Chabrier, hitherto unperformed at these concerts.

[illegible] to be anticipated that Mr. [illegible] would do well by Mozart's [illegible] but the performance ex[illegible] expectations. Everything [illegible] paced and justly balanced, the sheer loveliness of [illegible] never more apparent. [illegible] Ansermet we would [illegible] Frank Martin. When the composer was with us in [illegible] introduced to us the music [illegible] countryman through a Petite [illegible]onie Concertante, which [illegible]ly employed a harp, harpsichord and piano. The Concerto of [illegible]day calls for solo flute, oboe, [illegible], bassoon, horn, trumpet, [illegible]one, and timpani, and these [illegible]ments were respectively [illegible] by the Messrs. Laurent, Gomberg, Allard, Stagliano, Voisin, [illegible] and Szulc. Mr. Martin [illegible] all intriguing things to [illegible] written the [illegible] individualized [illegible] more sharply. More [illegible] feeling that this was an orchestra with a limited wind choir rather than a collection of soloists.

Mr. Martin, the program notes tell us, is the son of a Protestant minister of Geneva, the youngest of 10 children. There seems to be a touch of Calvinism in his music. It certainly is not charged with the joy of living. One feels that in this Concerto Mr. Martin, like so many other moderns, has been trying to recapture the mood and manner of the early 18th century, with particular thought of such composers as Scarlatti and Pergolesi. The finale brings a restrained suggestion of the ballet. The performance was a highly finished one and as eloquent as the music permitted.

Miss Nelsova, who appeared at the Pops in 1946, is a competent, well-graced cellist, but her accomplishments were largely wasted on this completely outmoded, wholly sentimental music of Dvorak that needs the theatricalism of a Piatigorsky to put it over. She was most cordially received by yesterday's audience. And speaking of the Pops, that is where Chabrier's noisy March belongs.

This Clipping From
TOLEDO, OHIO
BLADE
DEC 30 1951

In Paris May Festival

CHARLES MUNCH

Mr. Munch and Pierre Monteux will share the podium in a series of concerts

This Clipping ...
MONTREAL, CANADA
STAR
DEC 29 1951

Boston Symphony Going to Paris

BOSTON, Dec. 29. -- (U.P.) — The Boston Symphony Orchestra will make its first European appearance next spring at the Congress for Cultural Freedom in Paris, it was announced yesterday.

Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts in May at the French capital. Other appearances will be made in Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return for the annual "Pops" concert series starting June 1.

First Trip Abroad To Be Made By Boston Symphony Orchestra

Five Countries On Itinerary

NEW YORK, Dec. 29—Another major American orchestra will invade Europe this spring. The Congress for Cultural Freedom announces that the Boston Symphony Orchestra will give three concerts in Paris in May. It will be the orchestra's first visit abroad.

Charles Munch, musical director of the orchestra, and Pierre Monteux, lately of San Francisco and former conductor in Boston, will share the duties of the podium. These concerts will be part of a month-long festival of the arts.

This festival will exhibit, besides the Boston Symphony Orchestra, the Vienna State Opera in Alban Berg's "Wozzeck"; the Vienna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia in Rome; the R.I.A.S. (Radio) Orchestra from West Berlin; the Orchestre de la Suisse Romande, Geneva and Orchestre du Conservatoire and Orchestre Nacional, of Paris.

The United States also will be represented by the New York City Ballet Company, directed by George Ballanchine, in six performances, including a program of ballets by Igor Stravinsky, conducted by the composer. An all-Negro company probably will perform the Thomson-Stein opera, "Four Saints in Three Acts."

James Johnson Sweeney, a former director of the Museum of Modern Art, has been commissioned to assemble some 200 contemporary French, Dutch, and American paintings. American literary leaders also will take part in lectures and forums of discussion.

The orchestra will embark for Europe immediately after the 71st season in Symphony Hall, Boston, April 25. It must return by June 1 for the annual "Pops" concerts, but the usual two months' season will be condensed into one month.

Three, possibly four, concerts of the French sojourn will be devoted to contemporary European and American music. The orchestra also will play in Holland, Belgium, Austria and Switzerland, and in Bordeaux and Strasbourg.

Shows Opening At Ann Arbor

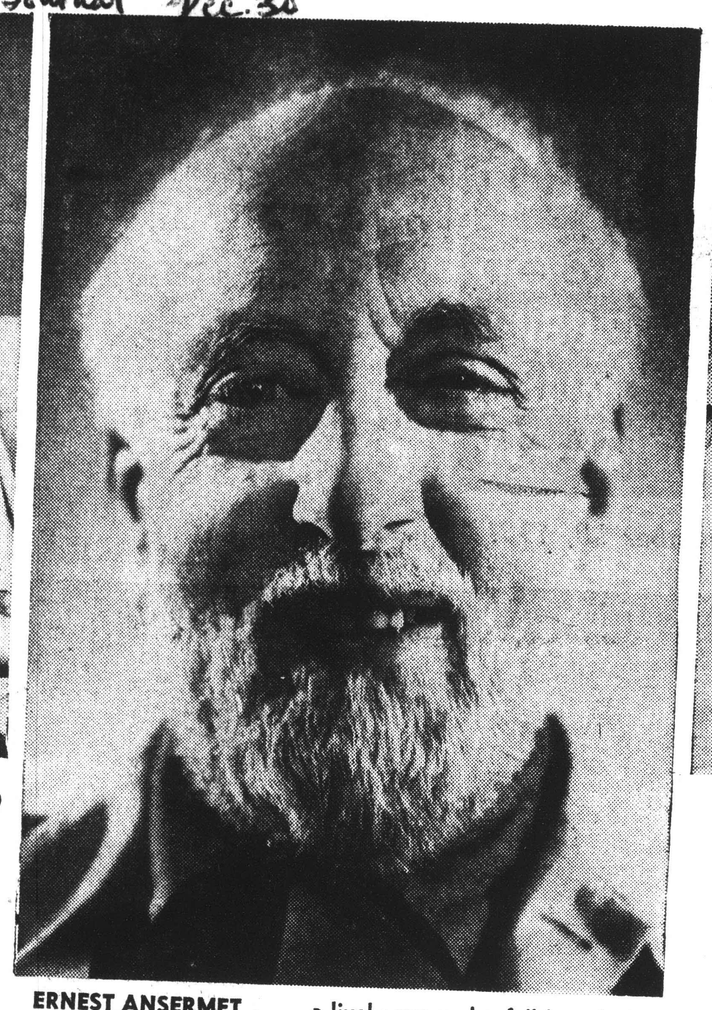
ANN ARBOR, Dec. 29—Three exhibits will go on view at the University of Michigan Museum of Art in Alumni Memorial Hall during the month of January.

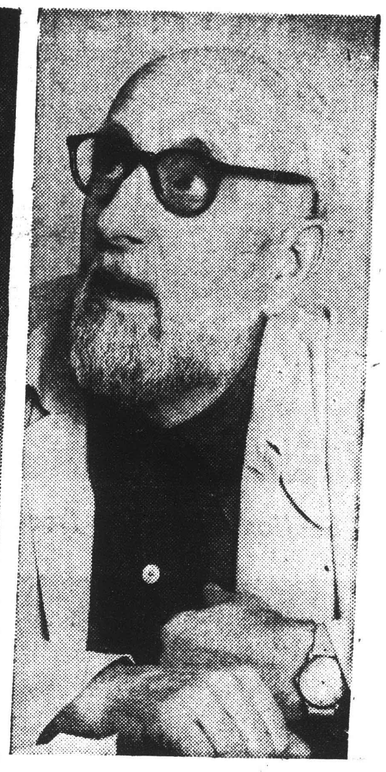
They will be "Drawings from the Museum Collection," to open Jan. 2; and "Abstractions with Thread" and "Photographs of American Architecture," both opening Jan. 6. All three exhibits will run through Jan. 27.

[56]

Ansermet Doubles as a Math Professor

Prov. Journal Dec. 30





ERNEST ANSERMET . . . a lively eye and a full beard. The camera caught the noted Swiss conductor in three moods.

Conductor Leans to Music That Is Fit to Be Whistled

By G. Y. LOVERIDGE

ON New Year's night, one of the world's eminent conductors, Ernest Ansermet, will appear in Providence for the first time, conducting the Boston Symphony Orchestra in Veterans Memorial Auditorium.

Mr. Ansermet is an alert, energetic Swiss of 68. He is a professor of mathematics as well as a musician, and is in process of becoming an author, too. His subject is the phenomenology of music. A pertinent definition of phenomenology is: "The branch of a science dealing with the description and classification of phenomena."

Not At All Forbidding

However forbidding this may seem to the fellow whose mathematical ability is insufficient to cope with the income tax and whose knowledge of musical phenomena goes no further than distinguishing between a violin and a piano, Mr. Ansermet himself is not at all forbidding. He is openly on the side of those who think a good tune ought to be fit to whistle, he would rather have a good piece of music for a military band than a dubious concerto for four pianos, and he can take a humorous approach to even a national hero.

Mr. Ansermet interrupted his labors in phenomenology to substitute for Charles Munch, musical director of the Boston Symphony, who is sick.

For a Boston residence, Mr. Ansermet has rooms on the eighth floor of the Ritz-Carlton, looking out upon the Public Gardens and the Common, which are about as close to Swiss scenery as anything Boston affords. It was for the view that he took the rooms, he said the other day, when I called on him.

Mr. Ansermet, a solid man about five and one-half feet tall, has an air of genial authority, of which the most striking details are a lively eye and a full beard. He speaks English with an accent but competently. Of his work, he said, "What is in question is the very basis of music. What is the general, permanent, unique basis of music, assuming it has one. We know that in the Middle Ages, modes were in use, and the fifth and fourth were consonances, but not the third. Now the third is considered a consonance, but the fourth is not. We know these things, but we don't know why.

How Melody Moves

"People speak of a melody going up or down. But it doesn't go up or down. We see it as if sound moved like this."

Here he took an ashtray from a table beside him and made it glide upward through the air.

"But sound doesn't do that. Why do we see an interval when it doesn't exist in fact? What we call music does not exist in the sound but in ourselves. If we can explain why we call a sound higher or lower, what it means to us, then we can explain music. Why was a third, now a consonance, not a consonance in old times?"

Stravinsky, he went on, has said that music cannot express anything, whereas everybody else had thought all along that music had no other purpose. Mr. Ansermet, incidentally, though he opposes Stravinsky in this matter, plays Stravinsky's music and expresses something with it; parts of "Petrouchka" are on Tuesday night's program.

"Our time has no characteristic style or form of composition," he said. "Formerly, each epoch developed its own form, the opera, the symphony, and so on. Nothing new has been invented since the symphony."

Same Music Everywhere

Why? He suggested that a clue may be found in the modern means of easy intercourse among musical centers. Nowadays the same music is played in Rome, New York, Berlin, London, Paris, and innumerable smaller cities and towns. In old days, when characteristic forms were developing, in the Venice of Monteverdi, in the Vienna of the great symphonists, each locality was relatively isolated and was forced in a manner to depend on itself and to express its own genius in its own terms. Mr. Ansermet quoted a saying of Goethe's to the effect that a man ought to be limited on the outside but to expand limitlessly within.

"The spirit of our time," Mr. Ansermet said, "has not been able to invent its own form and style. It has lost contact with something."

He spoke of young people studying the Schoenberg 12-tone system as "losing their time," and said that a good tune must be expected before a good symphony.

"How many can make a good tune? One that you can—how do you say? Siffler? — yes, whistle. Not even Mr. Copland could do it. I do not mean to criticize Mr. Copland. He is a very good musician. But they all suffer from this kind of thing."

Expect All Masterpieces

He mentioned that once, standing within earshot of a military band playing some very poor music, he had been listening to a young composer talking about a concerto for four pianos that he was working on. "I thought," said Mr. Ansermet, "that it would be much better for him to write some good music for a military band."

Another difficulty in modern times, he continued, is that composers are expected to turn out masterpieces every time they compose.

"If we will have a few masterworks, we must have many others," he said. "In old times, there were hundreds of dukes and bishops each with his musicians, and the composers were told: 'Write some music for tonight, for a serenade, for an entertainment, to play while people are eating.' So they wrote it. It wasn't all masterworks, but from it came masterworks. Haydn wrote a symphony every day, and most of them are forgotten. But now and then he produced a great work.

"The same way with conductors. If there are to be Toscaninis and Koussevitzkys, there must be many lesser conductors.

More Music for a Purpose

"There must be more music for a definite purpose, like the music written for the bishops and the dukes for special functions. If there is a soldier, and a captain tells him: 'Go so many miles ahead, turn to the left, turn then to the right,' the soldier does it. But if the soldier is left to himself, nothing would be done.

"So in music. Music ought to have a particular social function. Then, from time to time, something exceptional would arise. Symphony concerts do not count in this respect. A visit to a symphony concert is like a visit to a museum. It is a display of pieces; it is not music written for a purpose and fulfilling that purpose.

"The only real, practical function that music has today is in the moving pictures. And isn't it strange? Most of the moving picture music is not written by people whose names are famous. Most of it is by people not well known.

"From every race, there sprang perhaps one exceptional musician in former generations. There could today, if music had a particular social function."

Reverting to his researches into the phenomenology of music, he said that, though his book is still in preliminary stages, he has established his fundamental points. In the ultimate analysis, he said, "music is connected with the great human values, such as religion."

Discussions, even of music, cannot proceed forever at such a level, nor can a discussion with a Swiss proceed long without touching upon William Tell and Arnold von Winkelried. The mention of von Winkelried, close to the end of the interview, reminded Mr. Ansermet that he had met a man in Chicago who claimed to be the last surviving descendent of von Winkelried, but who had shortened his name to Winkel, as being more consonant with his milieu.

Then he said, "You know, there are two stories about von Winkelried. One is that he grasped the spears of the Austrians at the battle of Sempach and so made way for his comrades to rush in to victory.

"The other story is that he was in the front rank and being pushed and couldn't do anything else anyway."

Mr. Ansermet, with the gusto of a mischievous child, grasped a score of imaginary Austrian spears against his belly and, looking over his shoulder with a delighted grin, said, "They say what he really said then was, 'What pig is shoving me from behind?'"

This Clipping From
CHICAGO, ILL.
TRIBUNE

DEC 2 5 ...

French Accent Noted in News of Orchestras

BY SEYMOUR RAVEN

Interesting it was that while the Chicago Symphony was playing an entire concert of French music in Orchestra hall last night, details should emerge about music that is being planned for France—with accent on some things American. The Boston Symphony orchestra and its conductor, Charles Munch, have been invited to Paris for the Congress of Cultural Freedom that opens April 28 and runs thru May. The orchestra, having accepted, will make a short European tour out of it and its treasury will provide $175,000 for the purpose.

Orchestras, opera companies, or choruses will converge on Paris from such other places as Vienna, Geneva, West Berlin, and Rome, joining two orchestras from the host city and the New York City Ballet company and a possible Negro opera company ["Four Saints in Three Acts"] from this side of the ocean. Theme of the exposition will be "the vitality of the cultural achievements by free men during the first half of the 20th century."

Speaking of tours, the Philadelphia orchestra may go to Europe on its own at about the same time as the Boston symphony and will tour for 21 days under Eugene Ormandy's direction. Board approval is now being awaited.

Meanwhile in Orchestra hall Rafael Kubelik was conducting a work by one Frenchman who in 1918-19 was conductor of the Boston orchestra — Henri Rabaud — and another who needs no introduction at all, Hector Berlioz. The soloist was a Parisienne, Nicole Henriot, who played Ravel's G Major Piano Concerto.

Rabaud's "La Procession Nocturne" sounded much the same as at Ravinia a few summers ago —respectable mood music, not very active or provocative. At the Ravinia concert it seemed to serve as padding for some other music; this time it was actually a last minute substitution for another score whose parts reportedly were delayed in transit.

Berlioz's "Fantastic Symphony" was, in performance, another of those up and down affairs. The opening movement ["Dreams"] jelled nicely; the waltz second was incredibly amateurish, lacking in rhythmic subtlety and solidly in its atempts at tonal tinting; the "March to the Scaffold" had an authentic stride, and the final "Walpurgis Night's Dream" was a sledgehammer affair, especially because of that electronic chimes machine which has many uses, perhaps, but none in the symphony hall. It violates one of the first principles of the physics of bell sound—but why bother? Mr. Kubelik, or whoever, must like it.

Miss Henriot's playing of the Ravel was often percussive, and not distinguished for its wit. The best of it, however, was brilliant, with nervous energy, much like her short, rapid steps going on and off stage. She seems to fly in an altitude six inches off the floor.

This Clipping From
CHICAGO, ILL.
TRIBUNE

DEC 28 195

ench Accent oted in News f Orchestras

Y SEYMOUR RAVEN

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Ansermet Expounds His Theories—Ja

Swiss Conductor Denounces Schönberg's Atonal School

By Harold Rogers

Ernest Ansermet has exploded a bombshell in the world of music. He has turned thumbs down on Schönberg's theories of atonality, a school which advocates the elimination of tonality in music, or the sense of being in a certain key. Late yesterday afternoon at Symphony Hall the noted Swiss conductor told members of the press that he was convinced that Schönberg's teachings were basically wrong.

Ten years ago, he said, he began thinking seriously about the musical dilemma of modern times—the dearth of great composers and the consequent lack of great music. This led him into a study of what he calls "the phenomenology of music," a subject that embraces several fields of thought—ethics, philosophy, religion—in order to get at the bottom of what is happening in music today.

He pointed out that while such a study is to a large extent philosophical, it must be undertaken by a musician, since few philosophers have the musical background required. About three years ago he began to formulate his findings in book form and so far has wirtten 200 pages. He will call the book "Le Sens de Musique," which he translated as "The Meaning of Music." He expects it to run another 200 pages and had planned to complete it this winter. Then Charles Munch asked him to conduct the Boston Symphony Orchestra for six weeks. Since he had set aside the time for his book and had no other conducting engagements, he accepted Mr. Munch's invitation.

Though his work on the book has been halted, Mr. Arsermet's agile mind is still busy with the clarification of details. He is so full of his subject that he finds no difficulty, even if English is not his native tongue, in giving voice to his ideas. He told of several things that his book will deal with.

* * *

For one thing, it will denounce the Schönbergian school of atonality which is gaining wide acceptance.

Quoting from someone, he said that Schönberg's teachings are like the Swedenborgian heaven, which has no up or down, no right or left, no forward or backward. He said that Schönberg claimed to be able to compose vertically in the same way that he composed horizontally.

"And at this point," Mr. Ansermet said, "Schönberg is basically wrong! The horizontal takes place in time, while the vertical must be considered in space. These two things cannot be thought of in the same way."

Mr. Ansermet did not question Schönberg's integrity or his freedom to compose as he chose as an individual. The conductor was disturbed, however, because young people in both Europe and America are being influenced by Schönberg's teachings.

Mr. Ansermet was asked if he did not think that the diatonic and chromatic systems had been completely exploited so that there was nothing left but to explore the possibilities of atonality or the use of quarter tones.

He answered that he thought there was still much to be done with the diatonic system, but that it could not be done through intellectual invention. A new form is needed, he said, and the life of any new form must generate in the heart of a genius; it cannot be thought out.

"You will find it all in the Book of Genesis," he said. "Man may try to figure things out in music according to his own knowledge, but that will get him nowhere. The life of a new form comes from God."

* * *

Mr. Ansermet felt that the development of western music was closely related to the progress of Christianity—not so much for religious reasons, he said, as for its ethical influence. And it is also possible, he pointed out, that the difficulties that music faces today are closely related to problems facing Christianity today.

He said that the development of music may be divided into three eras — the primitive, the Asiatic, and the Western. Music has reached its highest development under the Western, which is of course largely dominated by Christian thought.

He said that the authentic cadence (the dominant-tonic relationship) is a Western development, whereas the plagal cadence (the subdominant-tonic relationship, alternating the minor with the major moods) is an Asiatic development.

He then pointed out that the Russians, who fall into the Asiatic classification, have been successful in Western music owing to their ability to borrow.

Did he believe that there were any great composers in the world today?

No, he did not. Stravinsky, he felt, was the last great Russian composer but has fallen into sterility in his later works.

What about Prokofiev and Shostakovitch?

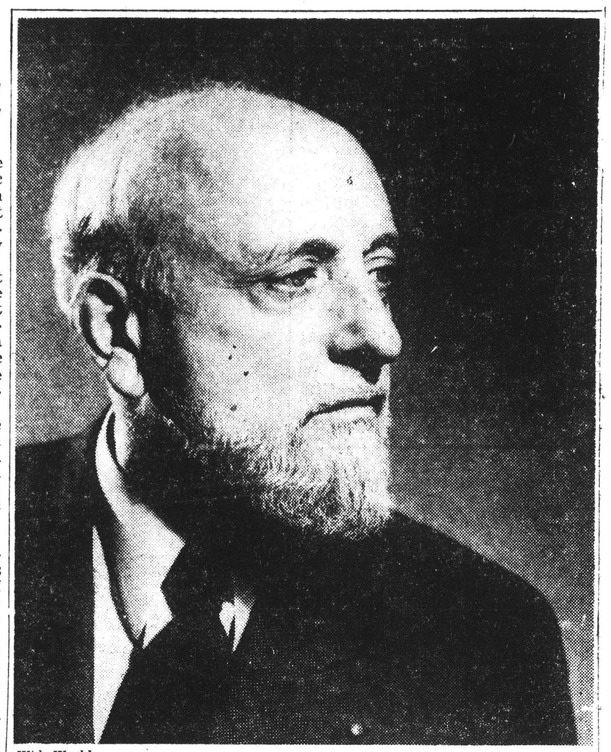
Prokofiev, of course, was at the beginning of his career close to the school of the Russian Five. His recent works are good, but they may have been far better and far different if they had not been written under the Soviet influence. Shostakovitch, on the other hand, is a brilliant talent who is completely integrated with the new regime—so much so that he lacks the ability of self-examination and has gone off in many directions.

And what about Hindemith?

Hindemith is the last significant composer to come out of Germany.

And Bartók?

"Ah!" Mr. Ansermet exclaimed. "Bartók was the greatest composer of our time!"



Wide World

Ernest Ansermet, who will be guest conductor of the Boston Symphony Orchestra for the next six weeks.

This Clipping From
WORCESTER, MASS.
TELEGRAM
DEC 28 1951

Hub Symphony To Tour Europe Next Spring

BOSTON, Friday (AP) — The Boston Symphony Orchestra has accepted an invitation from the Congress of Cultural Freedom to make its first appearance in Europe, the Orchestra's manager announced yesterday.

Charles Munch, the musical director, has invited his colleague, Pierre Monteux, conductor of the San Francisco Symphony, to share with him in conducting the concerts.

The 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing attention upon the vitality of the cultural achievements of free men during the first half of the century.

The orchestra will embark after the conclusion of its 71st season on April 25. Plans call also for performances in Holland, Belgium, in Bordeaux, Strasbourg and in Zurich.

This Clipping From
LEOMINSTER, MASS.
ENTERPRISE
DEC 28 1951

Orchestra Is To Make Tour

BOSTON, Dec. 28 (AP)—The Boston Symphony Orchestra will make its first European tour after it completes its 71st season here on April 25.

Charles Munch, the musical director, said last night the 104 players will give three concerts in Paris as a contribution from the United States to a month-long exposition of the arts.

Plans also call for performances in Holland, Belgium, in Bordeaux, Strasbourg and Zurich.

Munch has invited Pierre Monteux, conductor of the San Francisco Symphony to share with him in conducting the concerts.

This Clipping From
GREENFIELD, MASS.
RECORDER-GAZETTE
DEC 28 1951

BOSTON SYMPHONY PLANS FIRST EUROPEAN TOUR

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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
DEC 28 1951

Boston Symphony To Tour Europe

BOSTON, Dec. 28 (UP)—The Boston Symphony Orchestra will make its first European appearance next Spring in Paris.

Music director Charles Munch and Pierre Monteaux will direct the 104-member orchestra in three concerts at the Congress for Cultural Freedom in Paris and then will take the orchestra on tour through Belgium, Holland, Western Germany, Austria and Switzerland.

The orchestra will sail for Europe April 25 at the end of its 71st symphony season and will return in time for the annual "pops" concerts beginning June 1.

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This Clipping From
BOSTON, MASS.
TRAVELER
DEC 28 1951

for Europe April 25 at the close of the season here to give three concerts in Paris and others in Holland, Belgium, Bordeaux, Strasbourg, Austria and Zurich.

The orchestra will be making its first appearance in Europe, at the invitation of the Congress for Cultural Freedom. The series will be conducted by the music director, Charles Munch, and Pierre Monteux, conductor of the San Francisco Symphony.

The orchestra will return by June 1 for the opening of the "Pops" concerts.

This Clipping From
ATHOL, MASS.
NEWS
DEC 28 1951

Boston Symphony To Tour Europe

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Munch has invited Pierre Monteux, conductor of the San Francisco Symphony to share with him in conducting the concerts.

This Clipping From
LAWRENCE, MASS.
EAGLE
DEC 29 1951

Boston Symphony To Tour Europe

BOSTON, Dec. 27 (AP) — The Boston Symphony orchestra has accepted an invitation from the Congress of Cultural Freedom to make its first appearance in Europe, the orchestra's manager announced today.

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This Clipping From
BRATTLEBORO, VT.
REFORMER
DEC 28 1951

European Tour Planned For Boston Symphony

BOSTON (AP) — The Boston Symphony Orchestra will make its first European tour after it completes its 71st season here on April 25.

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Munch has invited Pierre Monteux, conductor of the San Francisco Symphony to share with him in conducting the concerts.

Europe Spring Tour For Boston Symphony

The 104 members of the Boston Symphony Orchestra will leave

This Clipping From
SPRINGFIELD, MASS.
NEWS
DEC 28 1951

BOSTON SYMPHONY TO PLAY IN EUROPE

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Boston Symphony To Tour Europe

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WATERBURY, CONN.
AMERICAN
DEC 28 1951

DEBUT IN PARIS

Boston, Dec. 28—(UP)— The Boston Symphony Orchestra will make its first European appearance next spring in Paris.

TAUNTON, MASS.
GAZETTE
DEC 28 1951

FIRST EUROPEAN TOUR

BOSTON, Dec. 28 AP.—The Boston Symphony orchestra will make its first European tour after it completes its 71st season here on April 25.

Boston Herald

MUSIC

Dec. 15, 1951

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the eighth program of the 71st season in Symphony Hall yesterday afternoon. Monique de la Bruchollerie, pianist, was the soloist in the following program:

Overture "The Hebrides," Op. 26 ..... Mendelssohn
Concerto No. 3 in D Minor ..... Rachmaninoff
"Pelleas et Melisande" Suite, Op. 80 ..... Faure
"La Mer" ..... Debussy

RUDOLPH ELIE

IT IS HARD to know whom to talk about first, Ernest Ansermet, returning in the absence of Charles Munch to conduct the orchestra, or Monique de la Bruchollerie, the French pianist whose debut yesterday afternoon in Rachmaninoff's Third Concerto was no less electrifying than the debut of the late Ginette Neveu four years ago. Together they offered one of the high points of the season.

There is little doubt that Ernest Ansermet ranks with the most advanced conductors of the day. Indeed, for intellectual attainment he is probably without equal among his peers, yet there is nothing dry or overly learned in his style. His approach, though certainly scholarly, is informed with a radiance and sensitivity that communicates the presence of a great heart as well as a great brain.

On the conductor's stand the bearded Swiss, whose bald head is encircled in a tonsure of snow white hair, presents a commanding appearance. He is tall and exceedingly broad-shouldered. His bodily movements, though angular, are softened by gracefull though always exact gestures of hands and arms. His attitudes suggest a happy cross between those of Monteux, who stands like—and is—the musical rock of Gibraltar, and Munch, whose style suggests animation even in repose, and which can rise at times to the turbulence of inspiration in white heat.

The analogy goes even further, for Ansermet's musical approach is also a cross between that of Monteux and Munch. Monteux is the epitome of the chef d'orchestre, the leader whose baton is dedicated to the precise choreography of the musical beat and nuance indicated by the composer. With Monteux, perhaps more than with any other conductor today, the composer alone speaks. Monteux is merely the means to that end. Munch, however, though indisputably grounded, is a visionary, too; he sees things and finds things that would astonish a composer exactly as a great stage director perceives overtones and harmonics in the dialogue the author himself didn't dream were there.

ANSERMET COMBINES and blends the differing approaches, achieving a limpid clarity yet warmth of tone, producing an inspirational though always controlled quality, and accomplishing subtleties of mood but never fussily. The orchestra played for him beautifully, too, giving him all its infinite capacity for response. When, indeed, did it ever sound better than in the exquisite suite from Faure's "Pelleas et Melisande?"

As for Mlle. Bruchollerie, I make only the standard reservation I make upon hearing any pianist for the first time with the orchestra: I can not go all out until I hear her in a solo recital. But in the meantime it may be said that this attractive young woman (would you say so?), whose gown appeared to me the most perfectly chosen one I've ever seen among women pianists, is an artist of the very first attainment. Rachmaninoff's Third, like Brahms' Second, is particularly a man's work. It calls for ever greater and greater force, and simply cannot be done without the capacity to sustain both physically and artistically.

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BOSTON, MASS.
HERALD
DEC 28 1951

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In making the trip, the orchestra will play at both the birthplaces of Mr. Munch and Pierre Monteux—Strasbourg and Paris. Symphony Hall officials pointed out last night that the Boston Symphony will also be reciprocating the visits of the organization to whom they have played host over the past 50 years; the Royal Philharmonic under Sir Thomas Beecham last year; the La Scala Orchestra under Toscanini in 1921 and Leoncavallo in 1906; the London Symphony under Nikisch in 1912; the Concert Society of the Conservatory of Paris in 1918; and Mr. Munch's own appearance with the Orchestre National Radio Diffusion Francaise in 1948.

NEW YORK TIMES
(Internatl. Ed.)
December 28, 1951

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The cost of the Boston Symphony's tour is estimated at $175,000.

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MORNING GLOBE
DEC 30 1951

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Now, with the invitation of the Congress for Cultural Freedom, that dream becomes reality. The Boston Symphony will embark a day or two after the 71st Symphony season ends at Symphony Hall, Saturday evening, April 26. Three, possibly four, concerts will be given in Paris, and the orchestra further plans to play in Belgium and Holland, in Bordeaux, Strasbourg, Austria and Zurich, Switzerland.

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The purpose of this exhibition is to show what has been accomplished culturally in the first half of the 20th Century by free men in free countries. Accordingly, the exhibition will include not only music, but literature, fine arts and dancing. Orchestras from various points in Europe will participate, and the United States will further be represented by art and ballet projects.

There has been so much allegation that the United States is losing in her diplomatic and propaganda "cold war" with the Soviet and its satellites, that this exhibition comes just at the right time, it seems from here, to show something of what we have done in this country. If Russia really were honest, she would immediately form a delegation to visit Paris in a spirit of good will to observe what free men have accomplished even over the storm-tossed years of this turbulent half-century.

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There will be benefits all 'round, both for Europeans and for us of Boston, when our orchestra shows off its capabilities in important key cities over there. Nothing succeeds like success; nothing is so persuasive as good example. The programs will include both European and American music, which will afford those who attend the concerts opportunity to reflect that these United States have long enjoyed, with pride and gratefulness, the European musical heritage, and at the same time have begun to develop a creative musical tradition of our own.

But most of all, the exhibition in its entirety ought to be an imposing and highly persuasive example to all men that freedom of mind—upon which all other freedoms are based—is the one indispensable condition for pursuit of those cultures which produce a civilization. Without music, literature and art, there is no culture in this world, and without culture there is no civilization; without freedom to create there is only the darkness of barbarism and hideous brute force.

The new musical at the Shubert Theatre, "A Month of Sundays," ought to have been a good show, light, pleasant and amusing. Perhaps it will yet become one, for producer Carly Wharton has all the essential elements except a fine book. With Gene Lockhart and Nancy Walker in the leading roles, the cast is able; the dances of Anna Sokolow, while a bit flavored with the style of Agnes DeMille, are spirited and varied, and admirably executed; the Albert Selden music is pleasant; Jo Mielziner's excursion boat setting and Kenn Barr's New York Sunday costumes glow with many colors of the spectrum.

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Today we all are in there pitching, or ought to be, for there is no escape from humdrum except in the vision of trying to hew peace out of turmoil and some stabilization out of spiraling inflation. Life without humdrum is impossible. If you want to make a satirical joke out of an attempt to escape, OK, but don't take it seriously even for a second.

That is why, unless Mr. Shevelove subjects his second act to drastic revision, gives Nancy Walker something more to do than just gag, clown and sing (which is very good, but not enough), and unless he makes the role of Annie, the ambitious brain at Gimbel's, more sympathetic, the prospect for "A Month of Sundays" is dreary indeed. Even worse than humdrum.

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REGISTER
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Boston Herald

MUSIC

Dec. 15, 1951

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the eighth program of the 71st season in Symphony Hall yesterday afternoon. Monique de la Bruchollerie, pianist, was the soloist in the following program:

Overture "The Hebrides," Op. 26 ..... Mendelssohn
Concerto No. 3 in D Minor ..... Rachmaninoff
"Pelleas et Melisande" Suite, Op. 80 ..... Faure
"La Mer" ..... Debussy

RUDOLPH ELIE

IT IS HARD to know whom to talk about first, Ernest Ansermet, returning in the absence of Charles Munch to conduct the orchestra, or Monique de la Bruchollerie, the French pianist whose debut yesterday afternoon in Rachmaninoff's Third Concerto was no less electrifying than the debut of the late Ginette Neveu four years ago. Together they offered one of the high points of the season.

There is little doubt that Ernest Ansermet ranks with the most advanced conductors of the day. Indeed, for intellectual attainment he is probably without equal among his peers, yet there is nothing dry or overly learned in his style. His approach, though certainly scholarly, is informed with a radiance and sensitivity that communicates the presence of a great heart as well as a great brain.

On the conductor's stand the bearded Swiss, whose bald head is encircled in a tonsure of snow white hair, presents a commanding appearance. He is tall and exceedingly broad-shouldered. His bodily movements, though angular, are softened by gracefull though always exact gestures of hands and arms. His attitudes suggest a happy cross between those of Monteux, who stands like —and is—the musical rock of Gibraltar, and Munch, whose style suggests animation even in repose, and which can rise at times to the turbulence of inspiration in white heat.

The analogy goes even further, for Ansermet's musical approach is also a cross between that of Monteux and Munch. Monteux is the epitome of the chef d'orchestre, the leader whose baton is dedicated to the precise choreography of the musical beat and nuance indicated by the composer. With Monteux, perhaps more than with any other conductor today, the composer alone speaks. Monteux is merely the means to that end. Munch, however, though indisputably grounded, is a visionary, too; he sees things and finds things that would astonish a composer exactly as a great stage director perceives overtones and harmonics in the dialogue the author himself didn't dream were there.

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BEFORE THE CONCERT: Aldo Ciccolini, piano soloist last night with the Boston Symphony Orchestra, discusses the score with Ernest Ansermet, who conducted the orchestra in its third concert here this season. Ciccolini wears heavy gloves to warm his sensitive fingers before playing at the Veterans Memorial Auditorium.

—Staff Photo by Lawrence S. Millard

MUSIC

Boston Symphony Orchestra Presents 3rd in Series of R.I. Concerts

By WILLIAM DINNEEN

The Boston Symphony Orchestra [illegible] its third concert of its series last evening at [illegible] Memorial Auditorium. Ernest Ansermet conducted. Aldo Ciccolini was the French piano soloist.

[illegible] Beethoven.

[illegible] Overture to Beaumarchais' "The Barber of Seville" [illegible] Op. 58

[illegible] Mother Goose Suite [illegible] Spinning [illegible]

[illegible] been similar, since practically every device in "Le Sacre" is duplicated in "Petrouchka." Why a large segment of the audience should have gone home rather than be subjected to "The Rites of Spring" a few weeks ago, but apparently accepted "Petrouchka" without noticeable uneasiness last night interested me greatly.

The opening Overture was beautifully done, and the Ravel "Mother Goose" pieces have never sounded more colorful than at last night's concert.

The incidental violin solos by Richard Burgin, and the piano solo section played by Bernard Zighera in "Petrouchka" were brilliantly performed, as always.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 2 - 1952

This Clipping From
NEW YORK, N. Y.
TELEGRAPH
JAN 1 - 1952

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PHILADELPHIA, PA.
BULLETIN
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This Clipping From
LOS ANGELES, CAL.
NEWS

★ Mildred Norton

(Drama-Music Editor)

Last week we announced that a full scale festival of the arts is to be held in Paris next May, at which leading musical organizations and intellectuals from the Western music world will participate in presenting a cavalcade of the music, drama, ballet, opera, art, literature and philosophy that have emerged during the first half of this century.

Now it has been decided which symphony orchestra shall represent America. According to news received today, it will be the Boston Symphony, which will make its first trip abroad to give three concerts during the festival slated to open in the French capital April 28 and last through the month of May.

MUENCH

Charles Muench, the orchestra's musical director, will embark with his 104-piece ensemble immediately upon conclusion of its present season, and has invited his friend and colleague, Pierre Monteux, to share the Paris podium with him. Since both Muench and the ensemble must be back for their Tanglewood chores by June 1, they will remain abroad only two weeks. Muench was recently asked by the symphony trustees to again direct this summer's Berkshire curricula, the post left vacant by Serge Koussevitsky's death early last year.

(This ought to squelch rumors that "Muench is out" in Boston. Fact is that his recent illness from a virus infection has necessitated some unscheduled guest conductors this season, that's all. Last summer, after his first strenuous Boston season, he had to plunge without any rest into the Tanglewood activities, left disorganized by the sudden death of Koussevitsky. The Boston winter schedule is one of the toughest in the country.)

Modern masterpieces

The Paris festival, under the title, "Masterpieces of the Twentieth Cenutury," will be held under the auspices of the Congress for Cultural Freedom, and is designed to acquaint the world with what the free creative mind has produced in the arts during this century.

Nicolas Nabokov, secretary general of the congress, says the festival will be an answer to the propaganda that has sought "to plant doubts in our minds of the validity, strength and vitality of our Western culture."

During the 20th century, says Nabokov, "free creative imagination of the poets, painters and composers has produced an abundant flow of masterpieces in all the arts." However, he adds, there has lately been a violent political reaction against the free creative spirit.

"Narrow restrictive rules have sought to transform the artist into an instrument of the state, producing works tailored to the utilitarian needs of totalitarian regimes."

What free creative enterprise has managed to produce in music in the last 50 years will be shown by the Boston Symphony, as well as by the Vienna State Opera and Vienna Philharmonic (which will stage two performances of Alban Berg's "Wozzeck"), the chorus and orchestra of the St. Cecilia Academy in Rome, the R.I.A.S. Orchestra of Berlin (which plans a full evening of Bartok under Fricsay), the Orchestre de la Suisse Romande of Geneva (at which Joseph Szigeti will present the Paris premiere of the new Frank Martin violin concerto under Ansermet) and France's Conservatory Orchestra and National Orchestra (both formerly under Muench before he accepted the Boston post). All programs will be devoted to the music of the past half century.

In the ballet field, this country will also be represented by the New York City Ballet Company, of which George Balanchine is artistic director. Of its six performances slated for the festival,

(Continued on following page)

(Continued from preceding page)

one will be devoted to the ballets of Stravinsky, with the composer conducting. Two new ballets have been commissioned from the French composers Georges Auric and Henri Sauguet.

Plans are also underway for an all-Negro cast to present the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts."

In drama, Franz Kafka's "The Trial" will be staged by Jean Louis Barrault, and Shaw's "Caesar and Cleopatra" will be done by Laurence Olivier and Vivien Leigh.

Paintings will also be represented. James Johnson Sweeney, former director of the Museum of Modern Art, has been commissioned to assemble a comprehensive exhibition of some 200 contemporary American and European paintings.

A series of afternoon forums, led by noted writers and philosophers, is also planned. One of the forums will discuss freedom of the press.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
DEC 30 1951

BOSTON SYMPHONY IN FIRST EUROPEAN VISIT NEXT SPRING

Munch and Monteux to Conduct at Paris and Elsewhere

Boston, Dec. 29—The Boston Symphony Orchestra, one of the world's great musical organizations, has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring, it has been announced. The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th century.

The festival will open in the French capital April 28 and will last through the month of May. Charles Munch, the musical director of the orchestra, has invited his colleague Pierre Monteux to share with him in conducting the concerts.

Other U. S. Representatives

In other fields the United States will be represented by the New York City Ballet Co., of which George Balanchine is artistic director, in six performances, one program of ballets with music by Igor Stravinsky to be conducted by the composer. Plans are being formulated for an all-Negro company to perform the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts;" as staged by John Houseman, it was given 48 performances at the former 44th St. Theater in New York in 1934.

In the realm of art, James Johnson Sweeney, a former director of the Museum of Modern Art, has been commissioned to assemble an exhibition of some 200 contemporary French, Dutch, American paintings, including some that have not been shown in Paris for many years. Prominent American men of letters will also participate in lectures and forums to be held throughout the exposition.

The Boston Symphony will embark for Europe immediately upon conclusion of its 71st symphony season in Symphony Hall, April 25. Since it must return by June 1 for the annual "Pops" concerts in which most of its personnel participates—this year the usual two-month series will be condensed into one month—its initial visit to Europe will be confined to two weeks of performances. Three, possibly four, concerts featuring contemporary European and American music will be given for the Paris festival.

Under the auspices of the Congress for Cultural Freedom, the Boston Symphony plans also during its fortnight abroad to perform in Holland and Belgium, in Bordeaux, in Strasbourg, in Austria, and in Zurich.

[60]

BEFORE THE CONCERT: Aldo Ciccolini, piano soloist last night with the Boston Symphony Orchestra, discusses the score with Ernest Ansermet, who conducted the orchestra in its third concert here this season. Ciccolini wears heavy gloves to warm his sensitive fingers before playing at the Veterans Memorial Auditorium.

—Staff Photo by Lawrence S. Millard

MUSIC

Boston Symphony Orchestra Presents 3rd in Series of R.I. Concerts

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented the third concert of its Providence series last evening at the Veteran's Memorial Auditorium. Ernest Ansermet conducted and Aldo Ciccolini was soloist in the fourth piano Concerto, Opus 58 of Beethoven.

The program:

Overture to "Rosamunde"
Concerto for Pianoforte No. 4 in G major, Op. 58
I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace
Intermission
Ma Mère l'Oye ("Mother Goose") Children's Pieces
Ballet (Dance of the Spinning Top)
Le Jardin du Bois Dormant (The Sleeping Beauty)
Le Jardin de Diamants
Pagodes (Conversation of the Pagodas)
Le Prince et de la Bête (Beauty and the Beast converse)
Jardin féerique (The Fairy Garden)
"Petrouchka" Ballet
Conducted by Ernest Ansermet
Soloist: Bernard Zighera

The high point of this concert, in audience response, was the brilliant performance of the Piano Concerto by Aldo Ciccolini. This was his first appearance here, but he has appeared as soloist with the Boston Symphony in December 1950. Mr. Ciccolini, who is 26 years old, was complete master of tone and in this simplicity and understatement of his playing was most effective. The audience applauded heartily after the concerto and recalled Mr. Ciccolini many times at the end.

Mr. Ansermet entered in Ernest Ansermet is a student of "musicology" of music as well as of conducting. In appearance Mr. Ansermet looks like a venerable sage who may be pardoned for having lost the energy and exuberance of his conducting years. His conducting was unorthodox by Boston standards, but every gesture had purpose and a poetry.

It was a pleasure of observing musical minds at work. One could compare the differing approaches to music displayed by Pierre Monteux and Ernest Ansermet. Mr. Monteux, directing the same orchestra in "Le Sacre" a few weeks ago, gave us the impression of being the eye of calm in the center of a hurricane. Mr. Ansermet, also calm, added a bit of animation to his directing which gave this listener the feeling that he could and would push the storm around if it disturbed his mood. Incidentally, there was every reason why the interpretative method should have been similar, since practically every device in "Le Sacre" is duplicated in "Petrouchka." Why a large segment of the audience should have gone home rather than be subjected to "The Rites of Spring" a few weeks ago, but apparently accepted "Petrouchka" without noticeable uneasiness last night interested me greatly.

The opening Overture was beautifully done, and the Ravel "Mother Goose" pieces have never sounded more colorful than at last night's concert.

The incidental violin solos by Richard Burgin, and the piano solo section played by Bernard Zighera in "Petrouchka" were brilliantly performed, as always.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 2 - 1952

This Clipping From
NEW YORK, N. Y.
TELEGRAPH
JAN 1 - 1952

Boston Symphony To Play in Paris

The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring, it is announced by Nicolas Nabokov, secretary-general of the Congress and George E. Judd, the orchestra manager. They will give three concerts in Paris in May. The festival will open in the French capital April 28 and will last through the month of May. Charles Munch, the musical director of the orchestra, has invited his colleague, Pierre Monteux to share with him in conducting the concerts.

This Clipping From
PHILADELPHIA, PA.
BULLETIN
JAN 1 - 1952

Boston Symphony Plans First Trip to Europe

The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring.

The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th century. The festival will open in the French capital on April 28 and will last through the month of May. Charles Munch, the musical director of the orchestra, has invited his colleague Pierre Monteux to share with him in conducting the concerts.

This Clipping From
LOS ANGELES, CAL.
NEWS
JAN 2 - 1952

★ Mildred Norton

(Drama-Music Editor)

Last week we announced that a full scale festival of the arts is to be held in Paris next May, at which leading musical organizations and intellectuals from the Western music world will participate in presenting a cavalcade of the music, drama, ballet, opera, art, literature and philosophy that have emerged during the first half of this century.

Now it has been decided which symphony orchestra shall represent America. According to news received today, it will be the Boston Symphony, which will make its first trip abroad to give three concerts during the festival slated to open in the French capital April 28 and last through the month of May.

MUENCH

Charles Muench, the orchestra's musical director, will embark with his 104-piece ensemble immediately upon conclusion of its present season, and has invited his friend and colleague, Pierre Monteux, to share the Paris podium with him. Since both Muench and the ensemble must be back for their Tanglewood chores by June 1, they will remain abroad only two weeks. Muench was recently asked by the symphony trustees to again direct this summer's Berkshire curricula, the post left vacant by Serge Koussevitsky's death early last year.

(This ought to squelch rumors that "Muench is out" in Boston. Fact is that his recent illness from a virus infection has necessitated some unscheduled guest conductors this season, that's all. Last summer, after his first strenuous Boston season, he had to plunge without any rest into the Tanglewood activities, left disorganized by the sudden death of Koussevitsky. The Boston winter schedule is one of the toughest in the country.)

Modern masterpieces

The Paris festival, under the title, "Masterpieces of the Twentieth Cenutury," will be held under the auspices of the Congress for Cultural Freedom, and is designed to acquaint the world with what the free creative mind has produced in the arts during this century.

Nicolas Nabokov, secretary general of the congress, says the festival will be an answer to the propagands that has sought "to plant doubts in our minds of the validity, strength and vitality of our Western culture."

"During the 20th century, says Nabokov, "free creative imagination of the poets, painters and composers has produced an abundant flow of masterpieces in all the arts." However, he adds, there has lately been a violent political reaction against the free creative spirit.

"Narrow restrictive rules have sought to transform the artist into an instrument of the state, producing works tailored to the utilitarian needs of totalitarian regimes."

What free creative enterprise has managed to produce in music in the last 50 years will be shown by the Boston Symphony, as well as by the Vienna State Opera and Vienna Philharmonic (which will stage two performances of Alban Berg's "Wozzeck"), the chorus and orchestra of the St. Cecilia Academy in Rome, the R.I.A.S. Orchestra of Berlin (which plays a full evening of Bartok under Fricsay), the Orchestre de la Suisse Romande of Geneva (at which Joseph Szigeti will present the Paris premiere of the new Frank Martin violin concerto under Ansermet) and France's Conservatory Orchestra and National Orchestra (both formerly under Munch before he accepted the Boston post). All programs will be devoted to the music of the past half century.

In the ballet field, this country will also be represented by the New York City Ballet Company, of which George Balanchine is artistic director. Of its six performances slated for the festival

(Continued on following page)

(Continued from preceding page)

one will be devoted to the ballets of Stravinsky, with the composer conducting. Two new ballets have been commissioned from the French composers Georges Auric and Henri Sauguet.

Plans are also underway for an all-Negro cast to present the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts."

In drama, Franz Kafka's "The Trial" will be staged by Jean Louis Barrault, and Shaw's "Caesar and Cleopatra" will be done by Laurence Olivier and Vivien Leigh.

Paintings will also be represented. James Johnson Sweeney, former director of the Museum of Modern Art, has been commissioned to assemble a comprehensive exhibition of some 200 contemporary American and European paintings.

A series of afternoon forums, led by noted writers and philosophers, is also planned. One of the forums will discuss freedom of the press.

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REPUBLICAN
DEC 30 1951

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This Clipping From
SANTA BARBARA, CALIF.
NEWS-PRESS
JAN 3 1952

My Day

By Eleanor Roosevelt

U. S. Doing Little to Acquaint Europe With American Culture

Paris, Tuesday — I received notice today that made me think back to our years in the White House when I used to meet far more frequently the groups of Girl Scouts and Campfire Girls. This notice tells me that the Campfire Girls will celebrate their birthday the week of March 16 to 22.

The organized Campfire Girls was founded in 1910 for girls from 7 to 18 years. The intention was to give every girl the feeling that she was a needed part of the group. Youngsters in this age bracket are apt to feel lonely, and this organization was designed to help them make friends and develop means of self-expression. At the same time the aim was to give every girl a sense of personal responsibility in her home and family life which would lead to the development of a sense of responsibility as a citizen.

* * *

Not so very long ago a speech delivered by the Hon. Edward W. Barrett, assistant secretary of state for public affairs, was reported in the newspapers and in it he commented that we in the Western world were not making the effort to have our culture understood which was being made by the Soviet countries. Here in Europe one is very quickly aware of the fact that the U. S. has done very little to acquaint European people with the fact that there are artists and writers in our country who are worth becoming acquainted with.

We have not taken part in many cultural exhibits over here whereas the Soviet Union has neglected no opportunity to show the advances made within its borders. In view of this, I listened with the greatest of interest to a representative of the Congress for Cultural Freedom the other day tell me that there was to be an international exhibition of the arts of our time held in Paris between April 29 and June 1 this coming spring.

This exhibition will feature the artists of the non-Communist world. The Boston symphony orchestra will make its first trip to Europe, with Charles Munch and Pierre Montreux conducting. There will be expositions of contemporary painting. There will be lectures on literary subjects and there will be films and perhaps even dramatic presentations.

In fact, this may be, in the art world, one of the most exciting things that has been done in a long time and it may awaken both our allies and our enemies to a realization that the U. S. is not just a source of dollars but also a source of real artistic appreciation and production.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 4 - 1952

THE BOSTON SYMPHONY AND EUROPE

1/4/52 Boston Morning Globe

In its 71st year of history-making, the Boston Symphony Orchestra continues to make history. Next Spring it will play for the first time in Europe.

The occasion is special. Since 1914 our Western world has been forced to remember what in years of tranquil prosperity it is so easy to forget; that a civilization, if it leave any heritage at all, does so not in money and guns, but in the arts, sciences, philosophy, and religion. The content of these is spiritual, although the word more commonly used to designate them is culture. Thus it is the Congress for Cultural Freedom which has invited the Boston Symphony Orchestra to Paris in May for three, possibly four, concerts in a month of "Masterpieces of the 20th Century," designed to show specimens of vital creative achievement in all the arts by peoples not under stultifying interference by State control. When we consider what an extinguisher cap has descended on the arts in Russia since her revolution went sour, this point need not be labored.

That the Boston Symphony Orchestra should have been chosen is striking but not startling. To begin with the most prosaic fact, the expenses of this trip, beyond what the orchestra itself earns in Paris and on tour in Belgium, Holland, Austria, Bordeaux, Strassbourg, and Zurich and by radio broadcast, are to be paid by the Cultural Congress without cost to our local supporters. A less prosaic fact is the repute for world eminence which the Boston orchestra has had, and, save for a short interval during and after the first World War, has maintained since the early years of this century.

This eminence is an historical process. It began in 1881 with imported European players and famous conductors; it continues now when at least half the players when they go to Paris will be seeing Europe for the first time. They go as a virtuoso orchestra, not indeed the first to be heard in Europe nor the only one in America, but the fact of the invitation speaks for itself. Most of the great European orchestras, especially those on the Continent, have been adjuncts of opera houses; the Boston orchestra has cultivated in its public an eager taste for music in its most advanced form, the symphony; and while distinguished soloists quite properly remain ornaments to many of its programs, it has nevertheless been a pioneer in the promulgation of pure symphonic performances.

The art of performance itself is today also in somewhat special case. For the past two decades the major works of musical literature, instrumental and choral, have had performances of grandeur never dreamed of by the composers who penned them during the past two and one-half centuries—an exemplification of the process by which artists, out of sheer inner necessity, create works beyond the immediate comprehension or capacities of most of their contemporaries, only to have them taken up by mankind in some later age as a challenge and triumphantly achieved. It behooves us, therefore, to speak tentatively of the works of contemporary composers which will be played in Paris and on tour by the Boston Symphony Orchestra along with classics of the regular repertory.

Thus we send back to Europe something which originated there but which has achieved a distinctive excellence on American soil. We can scarcely be said to await a verdict, for that has been rendered decade after decade since the turn of the present century by eminent visiting European composers, conductors, and performers; but we do eagerly await the highly competent critical appraisals which its playing is certain to elicit.

As for cultural freedom, what better proof could we send to Europe? For without it the Boston Symphony Orchestra could not exist. Its very presence here, and soon-to-be in Europe, is testimony that freedom is the life blood and vital breath of the creative spirit.

Uncle Dudley

This Clipping From
STAMFORD, CONN.
ADVOCATE
JAN 4 - 1952

Exported Symphony

Some of the easy propaganda scored by Moscow peddles all manner of untruths about American culture. Americans are pictured as grasping moneybags or poor beknighted masses starving in tenement-crowded cities. The Red mills love to grind out their spawn of lies pointing to Communist culture and American materialism.

It is good news, then, that the Congress of Cultural Freedom is sponsoring the European tour of the Boston Symphony Orchestra. Audiences in Paris, the Hague, Belgium and other cities will have a chance to see and hear first-hand one of our best musical groups. By so much, at least, should some of the false haze of misunderstood American culture be dispelled.

The "Boston" tone, under a director who came from a leading European musical family and center, is justly famous. It will be interesting to see just how European masters of music compare the American product, brought to flower under the guiding genius of the late Serge Koussevitsky. As 104 ambassadors of good-will the musicians of the Boston Symphony are more than symphony players. They represent part of the official American policy to prove the authenticity of American culture.

To most of us the hypothesis needs no proving. But Europeans, some at least, are prone to look upon us as a nation of uncultured shopworkers, businessmen, bankers and industrialists. It is time to show the extent and proficiency of American art and appreciation of culture.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
JAN 5 - 1952

Symphony's Manager Takes Off For Paris

New York, Jan. 4. (AP)—George E. Judd, manager of the Boston Symphony Orchestra, left for Paris tonight aboard an Air France transport to arrange details of the orchestra's continental tour next May.

The visit, under the auspices of the Congress for Cultural Freedom, will be the orchestra's first European tour in its 71-year history.

Judd took off after conferring here Thursday and today with Charles Munch, the symphony's conductor, who is recovering from illness resulting from a virus infection contracted on tour earlier in the season.

This Clipping From
BOSTON, MASS.
AMERICAN
JAN 4 - 1952

Symphony Rehearsal Open to Music Fans

The Wednesday night rehearsal of the Boston Symphony Orchestra is to be open to the public, the time 7:30. It will then be possible for music students and all interested to observe Ernest Ansermet working with the orchestra, which he is conducting this week in the continued absence of Charles Munch, the regular music director.

It is expected that William Primrose, the soloist of the week, will be rehearsing at this time. Primrose is to appear with the orchestra in Bartok's posthumous Viola Concerto and Berlioz' "Harold in Italy." The program is also to include Stravinsky's Divertimento, "Le Baiser de la Fee."

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
JAN 5 - 1952

Symphony Plans Tour

New York, Jan. 4—(AP)—George E. Judd, manager of the Boston Symphony Orchestra, left for Paris tonight aboard a Air France transport to arrange details of the orchestra's continental tour next May.

The visit, under the auspices of the Congress for Cultural Freedom, will be the orchestra's first European tour in its 71-year history.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 5 - 1952

Munch Confers in N. Y. on Plans for Trip to Europe by Symphony

Charles Munch, music director of the Boston Symphony Orchestra, who has been convalescing in New York for the past several weeks, has recovered sufficiently to take part in conference regarding the Boston Symphony's trip to Europe next Spring.

This was announced yesterday at Symphony Hall, where a spokesman for the orchestra said that Mr. Munch had talked on Thursday and Friday with George E. Judd, manager of the orchestra, about details of the tour. Mr. Judd flew to Paris last night to arrange final booking and other matters of the European visit under auspices of the Congress for Cultural Freedom. The orchestra will play in Paris and other cities next May.

Monitor 1/5/52

Brusilow Acclaimed in Boston Debut

BOSTON HERALD SATURDAY, JANUARY 5, 1952

MUSIC

Symphony Concert

BY RUDOLPH ELIE

[illegible] unfortunate [illegible] Charles Munch [illegible] diminution [illegible] program [illegible] been [illegible] choice [illegible] soloists [illegible] concerts we have [illegible] Heifetz [illegible] Foss, de la [illegible] and [illegible] Anshel Brusilow [illegible] soloist from [illegible] Michael Rabin, the [illegible] appeared at [illegible] It is no re[illegible] Burgin. Moreover [illegible] that the so[illegible] offered the principal [illegible] this season so far. [illegible] especially interesting to [illegible] it was the debutantes [illegible] these soloists, which is to [illegible] Mlle. de la Bruchollerie, Miss [illegible] and Anshel Brusilow who [illegible] the most spectacular success.

Although Mr. Brusilow has a good many orchestra appearances to his credit, the quality of his playing was largely unknown here yesterday afternoon when the youthful violinist walked onto the stage to do the Tchaikovsky, a piece so familiar to us all that a merely routine traversal would have made little impression. Indeed, so little anticipated was the violinist's appearance that, as in the case of Mlle. de la Bruchollerie, nothing but a veritable crash would have saved the day.

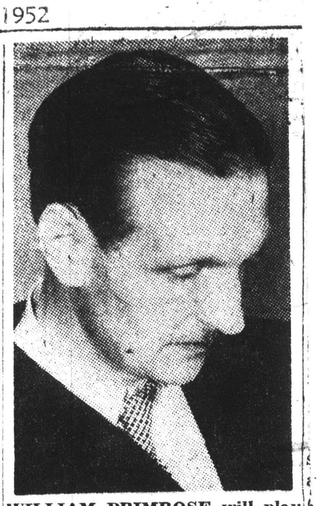
Mr. Brusilow's feat, consequently, must rank with the minor musical wonders. For from his first entrance he not only demonstrated that prodigious technique that is, nowadays, so commonly encountered but went on to achieve technical wonders that would give pause to the most eminent violinistic celebrities of the times. In fact, I cannot recall ever having heard Mr. Brusilow's achievements with what is known as the "flying staccato," a series of notes performed either on the up or the down bow in one stroke. This effect is especially to be noted in the cadenza of the first movement when he does it in the down bow, which is generally considered the most difficult maneuver. But there seems no technical accomplishment with the bow that he does not master, though to recount them here would be tedious. And with his fingerboard technique is in every way the equal of the bowing, it is in the long run the bowing that counts—and most surely points the way to the future.

ANOTHER POINTER to the future in this violinist's case is his very original and very musical approach. It would seem that nobody today could find anything new to do with the Tchaikovsky, but he certainly did. Admitted, in some of his phrasing and in some of his effects he erred away from the path of the best of taste (though can we admit too much in an work to begin with?). Yet he [illegible] of devotion, I think, [illegible] out of any motive of [illegible]. Naturally, as in all cases of soloists who first appear here with the orchestra, I reserve a more considered judgment to a later date, but I have the notion that this young violinist, doing a program of lighter music for the violin, can demonstrate a maturity of musical insight that well may, in time, even exceed his technical capabilities.

[illegible] leaves little to devote to other things on the program or to Mr. Ansermet's limpid interpretation of Haydn's Symphony No. 95, which is, like virtually every symphony I ever heard, a miracle of invention and serene surety of purpose. Samuel Mayes did the enchanting trio of the minuet superbly, to make the whole a delight from beginning to end.

It also leaves little room to discuss in suitable detail the beauties of Hindemith's "Nobilissima Visione," a ballet suite that seems to me to represent the best in contemporary orchestral textures and moods. I am more and more convinced that our younger composers went astray in not more perfectly assimilating Hindemith's style and going on from there rather than from the horridly sterile school presided over by Nadia Boulanger et al. This, as indeed the entire program concluding with Falla's entertaining dances from "The Three-Cornered Hat," was superbly set forth by Mr. Ansermet and the orchestra.

There will be another soloist next week—William Primrose, viola soloist with the Italian Cor[illegible]



WILLIAM PRIMROSE will play his Stradivarius viola (one of 12 in existence) as soloist at the Boston Symphony Open Rehearsal Wednesday night.

SPRINGFIELD, MASS. REPUBLICAN
JAN 4 - 1952

Views on the News

Boston Symphony Abroad

While the appearance of a symphony orchestra may not be as persuasive as a shipment of arms, or consignments of food, clothing and gold, the visit of the Boston Symphony to European cities next spring will serve at least to indicate their what progress has been made musically in this country, as to the growth and advance of which many inhabitants of the continent are still in the dark. The Boston orchestra will have only a limited time abroad, leaving late in April and returning by June 1.

Three or four concerts will be given in Paris, among others by a number of celebrated groups appearing under the sponsorship of the Congress for Cultural Freedom. The month-long exposition of the arts at the French metropolis is to embrace many fields, and the United States will be represented in ballet, opera and painting, with prominent American literary figures taking part in a series of lectures and forums.

With both Charles Munch, the regular leader, and Pierre Monteux, who once held the same position, available to conduct, the Boston Symphony will also be heard in Holland and Belgium and at Strasbourg and Zurich. Strasbourg was Mr. Munch's birthplace, as Paris was Mr. Monteux's, so the brief tour will be in the nature of a homecoming for both these eminent men now so well known to American audiences. Their programs are to include American as well as European music, reminding listeners that while this country has long enjoyed its foreign musical heritage it has at the same time developed to some extent a creative musical tradition of its own.

When Eugene Ormandy, conductor of the Philadelphia Orchestra, returned from Europe early in the fall after having directed major orchestras in several continental cities, he expressed the view that the cause of international unity and good will would be advanced if European concert tours for the leading American orchestras could be arranged. He cited particularly the New York Philharmonic Symphony, which gave a series of performances last summer at the Edinburgh Festival; his own orchestra, conceded to be one of the three or four best in this country, and the Boston Symphony.

Now the latter is to go. Through its Tanglewood association, as well as for its numerous visits to Springfield, the Boston Symphony has come to be regarded in this end of the state with a feeling of possession. The late Serge Koussevitzky long nursed the hope of returning to the great capitals of the Old World at the head of the superlative ensemble he had brought to its zenith; thus there is a certain sadness in the realization that its first such venture, of which its guiding genius dreamed for half a lifetime, will have come to pass within a year after he had been laid to rest in an old New England churchyard.

This Clipping From
RUTLAND, VT. HERALD
JAN 5 - 1952

BOSTON SYMPHONY MANAGER OFF TO PARIS TO PLAN TOUR.

NEW YORK, Jan. 4 (AP).—George E. Judd, manager of the Boston Symphony orchestra, left for Paris tonight aboard an Air France transport to arrange details of the orchestra's continental tour next May. The visit, under the auspices of the Congress for Cultural Freedom, will be the orchestra's first European tour in its 71-year history.

This Clipping From
CAROLINA TIMES
DURHAM, N. C.
JAN 5 - 1952

SYMPHONY SLATES PARIS APPEARANCE

NEW YORK — The Boston Symphony Orchestra, one of the world's great musical organizations, has accepted an invitation from the Congress For Cultural Freedom to make its first appearance in Europe next Spring, it is announced today by Nicholas Nabokov, Secretary-General of the Congress and George E. Judd, the orchestra manager.

The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States a month-long exposition of the arts which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th Century. The festival will open in the French capital on April 28th and will last through the month of May.

Charles Munch, the musical director of the orchestra, has invitmed his colleague Pierre Monteux to share with him in conducting the concerts.

Conceived by intellectuals and financed by philanthropic interests, the Paris exposition of the arts is a dramatization of the efforts of the Congress for Cultural Freedom to assert the existence of a vital culture in the free world, and to demonstrate the validity of freedom of work and expression. To this end the Paris cultural cavalcade, which bears the title "Masterpieces of the 20th Century," will parade undisputed bests in the feilds of symphony, opera, ballet, drama, art, literature and philosophy.

Young Violinist Soloist In Tchaikovsky Concerto

By Harold Rogers

After Anshel Brusilow played the Tchaikovsky Violin Concerto yesterday afternoon, the audience in Symphony Hall recalled him to the stage five times by prolonged applause.

The 21-year-old artist earned this acclaim on his Boston debut not only by his astonishing technical facility, but by a poise that enabled him to play with command. He displayed that remarkable kind of self-containment that encourages musical introspection—a subjective approach that brings out the poetry of a score. The true art of interpretation, an art that Mr. Brusilow has largely mastered, rests on this basis.

It follows that the best interpretation will be produced by an artist whose frame of mind approximates the mood experienced by the composer while creating the music. Mr. Bruslow's response to Tchaikovsky is intense, yet without cloying sentimentality. His tone is not so buttered as Isaac Stern's, neither is it so pure as that of Heifetz, but it strikes a happy medium between the two. One could not help thinking of Heifetz while Mr. Brusilow played; he has the same air of aplomb and detachment.

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The young artist is a native of Philadelphia. He studied for three years with Zimbalist at the Curtis Institute and later with Jani Szanto at the Philadelphia Musical Academy.

Ernest Ansermet, now in his fourth week as guest conductor of the Boston Symphony during Charles Munch's absence, opened the concert with another of his excellent readings from the classical repertoire—this time one of Haydn's 12 London symphonies, the C minor, No. 95.

Mr. Ansermet has a way of letting the music proceed in its own elegant and stately fashion, without unnecessary coercion. Samuel Mayes gave the cello solo of the Trio section in the Menuetto a pleasing performance, though he has played better.

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The conductor concluded with a dashing presentation of Falla's three dances from the ballet, "El Sombrero de Tres Picos." One wag remarked afterwards that if he were asked how to cut a few corners, he'd begin with the three on Falla's hat.

But I'm partial to Spanish music.

Primrose to Play Bartók

Next week will be an active one for the Boston Symphony Orchestra, Ernest Ansermet, who is at the orchestra's helm during Charles Munch's continued absence, will conduct the fourth program in the Tuesday evening series, the third public rehearsal on Wednesday evening, and the twelfth pair of concerts in the longer series on Friday afternoon and Saturday evening, Jan. 11 and 12.

William Primrose, the noted English violist, will be the soloist for the week-end concerts in Symphony Hall. He will give the first Boston performance of Béla Bartók's Posthumous Concerto for Viola and Orchestra. Bartók wrote this score for Mr. Primrose.

The program will open with the Berlioz "Harold in Italy," for which Mr. Primrose will also play the solo part, and will close with Stravinsky's Divertimento, "Le Baiser de la Fée." The Stravinsky work is drawn from a ballet which he composed in the style of Tchaikovsky.

Only the sketch for the Bartók Viola Concerta was completed at the time of the composer's passing. The work has been filled out by Bartók's pupil, Tibor Serly, and performed in this country and abroad by Mr. Primrose.

Mr. Primrose will also play these works at the Boston Symphony's public rehearsal on Wednesday evening, to be held in Symphony Hall at 7:30. At this time music students and any others who are interested may observe Mr. Ansermet's methods in working with the orchestra. His rehearsal will also include Stravinsky's "Le Baiser de la Fée." Seats are available and may be purchased on the night of the rehearsal.

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Judges for the final auditions were Irving Kolodin, music editor of the Saturday Review of Literature; Wallace Magill, production director of the Bell Telephone Hour, and Miss Thebom.

Miss Spector, a native of Brooklyn, sang the role of Ariadne in the Berkshire Music Festival's production of "Ariadne auf Naxos" at Tanglewood last summer. She has also appeared in minor roles with the New York City Opera and as Donna Anna in "Don Giovanni" with the New England Opera Company.

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Munch Discusses Tour

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This Clipping From
BOSTON, MASS. POST
JAN 5 - 1952

OFF TO PARIS TO PLAN SYMPHONY'S VISIT

NEW YORK, Jan. 4 (AP)—George E. Judd, manager of the Boston Symphony Orchestra, left for Paris tonight by plane to arrange details of the orchestra's continental tour next May.

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Judd took off after conferring here yesterday and today with Charles Munch, the Symphony's conductor, who is recovering from illness resulting from a virus infection contracted on tour earlier in the season.

[62]

Monitor 1/5/52

Brusilow Acclaimed in Boston Debut

Young Violinist Soloist In Tchaikovsky Concerto

By Harold Rogers

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HERALD SATURDAY, JANUARY 5, 1952

MUSIC

Symphony Concert

BY RUDOLPH ELIE

[illegible] been unfortunate [illegible] Charles Munch [illegible] diminution [illegible] printed program [illegible] clearly been [illegible] in the choice [illegible] soloists. [illegible] concerts we have [illegible] Heifetz, [illegible] Foss, de la [illegible] and, yesterday, Anshel Brusilow, [illegible] violinist from [illegible] Michael Rabin, the [illegible], appeared at [illegible]. It is no reflection [illegible] Burgin, Monteux and [illegible] forget that this season [illegible] offered the principal [illegible] so far. [illegible] especially interesting to [illegible] it was the debutantes [illegible] these soloists, which is to [illegible] Mlle. de la Bruchollerie, Miss [illegible] and Anshel Brusilow who [illegible] the most spectacular success.

Although Mr. Brusilow has a good many orchestra appearances to his credit, the quality of his playing was largely unknown here. Yesterday afternoon when the youthful violinist walked onto the stage to do the Tchaikovsky, a piece so familiar to us all that a merely routine traversal would have made little impression. Indeed, so little anticipated was the violinist's appearance that, as in the case of Mlle. de la Bruchollerie, nothing but a veritable crash would have saved the day.

Mr. Brusilow's feat, consequently, must rank with the minor musical wonders. For from his first entrance he not only demonstrated that prodigious technique that is, nowadays, so commonly encountered but went on to achieve technical wonders that would give pause to the most eminent violinistic celebrities of the times. In fact, I cannot recall ever having heard Mr. Brusilow's achievements with what is known as the "flying staccato," a series of notes performed either on the up or the down bow in one stroke. This effect is especially to be noted in the cadenza of the first movement when he does it in the down bow, which is generally considered the most difficult maneuver. But there seems no technical accomplishment with the bow that he does not master, though to recount them here would be tedious. And with his fingerboard technique as in every way the equal of his bowing, it is in the long run the bowing that counts—and most of us points the way to the future.

ANOTHER POINTER to the future in this violinist's case is his very original and very musical approach. It would seem that nobody today could find anything new to do with the Tchaikovsky, but he certainly did. Admitted, some of his phrasing and in some effects he erred away from the path of the best of taste (and who can we admit too much in the work to begin with?). Yet he did so out of devotion, I think, rather than out of any motive of [illegible].

Naturally, as in all cases of soloists who first appear here with the orchestra, I reserve a considered judgment to a later date, but I have the notion that the young violinist, doing a program of heavier music for the orchestra, can demonstrate a maturity of musical insight that well may, in time, even exceed his present capabilities.

This leaves little to devote to other things on the program, or to Mr. Ansermet's limpid interpretation of Haydn's Symphony No. 95, which is, like virtually every symphony I ever heard, a miracle of invention and serene surety of purpose. Samuel Mayes did the enchanting trio of the minuet superbly, to make the whole a delight from beginning to end.

It also leaves little room to discuss in suitable detail the beauties of Hindemith's "Nobilissima Visione," a ballet suite that seems to me to represent the best in contemporary orchestral textures and moods. I am more and more convinced that our younger composers went astray in not more perfectly assimilating Hindemith's style and going on from there rather than from the horridly sterile school presided over by Nadia Boulanger et al. This, as indeed the entire program concluding with Falla's entertaining dances from "The Three-Cornered Hat," was superbly set forth by Mr. Ansermet and the orchestra.

There will be another soloist next week, William Primrose, violist, who will do "Harold in Italy" as well as Bartok's great Concerto for Viola and orchestra. Stravinsky's "Le Baiser de la Fee" completes the program.

WILLIAM PRIMROSE will play his Stradivarius viola (one of 12 in existence) as soloist at the Boston Symphony Open Rehearsal Wednesday night.

The News

Boston [illegible]

While the appearance of a symphony orchestra may not be as perilous as a shipment of arms, or consignments of food, clothing and gold, the visit of the Boston Symphony to European cities next spring will serve at least to indicate their what progress has been made musically in this country, as to the growth and advance of which many inhabitants of the continent are still in the dark. The Boston orchestra will have only a limited time abroad, leaving late in April and returning by June 1.

Three or four concerts will be given in Paris, among others by a number of celebrated groups appearing under the sponsorship of the Congress for Cultural Freedom. The month-long exposition of the arts at the French metropolis is to embrace many fields, and the United States will be represented in ballet, opera and painting, with prominent American literary figures taking part in a series of lectures and forums.

With both Charles Munch, the regular leader, and Pierre Monteux, who once held the same position, available to conduct, the Boston Symphony will also be heard in Holland and Belgium and at Strasbourg and Zurich. Strasbourg was Mr. Munch's birthplace, as Paris was Mr. Monteux's, so the brief tour will be in the nature of a homecoming for both these eminent men now so well known to American audiences. Their programs are to include American as well as European music, reminding listeners that while this country has long enjoyed its foreign musical heritage, it has at the same time developed to some extent a creative musical tradition of its own.

When Eugene Ormandy, conductor of the Philadelphia Orchestra, returned from Europe early in the fall after having directed major orchestras in several continental cities, he expressed the view that the cause of international amity and good will would be advanced if European concert tours for the leading American orchestras could be arranged. He cited particularly the New York Philharmonic Symphony, which gave a series of performances last summer at the Edinburgh Festival; his own orchestra, conceded to be one of the three or four best in this country, and the Boston Symphony.

Now the latter is to go. Through its Tanglewood association, as well as for its numerous visits to Springfield, the Boston Symphony has come to be regarded in this end of the [illegible] as a [illegible] of succession to the late Serge Koussevitzky long noted the hope of returning to [illegible] capitals of the Old World at the head of the superlative ensemble he had brought to its zenith; thus there is a certain sadness in the realization that its first such venture, of which its guiding genius dreamed for half a lifetime, will have come to pass within a year after he had been laid to rest in an old New England churchyard.

This Clipping From
RUTLAND, VT.
HERALD
JAN 5 - 1952

BOSTON SYMPHONY MANAGER OFF TO PARIS TO PLAN TOUR.

NEW YORK, Jan. 4 (AP).—George E. Judd, manager of the Boston Symphony orchestra, left for Paris tonight aboard an Air France transport to arrange details of the orchestra's continental tour next May. The visit, under the auspices of the Congress for Cultural Freedom, will be the orchestra's first European tour in its 71-year history.

This Clipping From
CAROLINA TIMES
DURHAM, N. C.
JAN 5 - 1952

SYMPHONY SLATES PARIS APPEARANCE

NEW YORK — The Boston Symphony Orchestra, one of the world's great musical organizations, has accepted an invitation from the Congress For Cultural Freedom to make its first appearance in Europe next Spring, it is announced today by Nicholas Nabokov, Secretary-General of the Congress and George E. Judd, the orchestra manager.

The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States a month-long exposition of the arts which is aimed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th Century. The festival will open in the French capital on April 28th and will last through the month of May.

Charles Munch, the musical director of the orchestra, has invitmed his colleague Pierre Monteux to share with him in conducting the concerts.

Conceived by intellectuals and financed by philanthropic interests, the Paris exposition of the arts is a dramatization of the efforts of the Congress for Cultural Freedom to assert the existence of a vital culture in the free world, and to demonstrate the validity of freedom of work and expression. To this end the Paris cultural cavalcade, which bears the title "Masterpieces of the 20th Century," will parade undisputed bests in the feilds of symphony, opera, ballet, drama, art, literature and philosophy.

Primrose to Play Bartók

Next week will be an active one for the Boston Symphony Orchestra. Ernest Ansermet, who is at the orchestra's helm during Charles Munch's continued absence, will conduct the fourth program in the Tuesday evening series, the third public rehearsal on Wednesday evening, and the twelfth pair of concerts in the longer series on Friday afternoon and Saturday evening, Jan. 11 and 12.

William Primrose, the noted English violist, will be the soloist for the week-end concerts in Symphony Hall. He will give the first Boston performance of Béla Bartók's Posthumous Concerto for Viola and Orchestra. Bartók wrote this score for Mr. Primrose.

The program will open with the Berlioz "Harold in Italy," for which Mr. Primrose will also play the solo part, and will close with Stravinsky's Divertimento, "Le Baiser de la Fée." The Stravinsky work is drawn from a ballet which he composed in the style of Tchaikovsky.

Only the sketch for the Bartók Viola Concerta was completed at the time of the composer's passing. The work has been filled out by Bartók's pupil, Tibor Serly, and performed in this country and abroad by Mr. Primrose.

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POST
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[62]

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 5 - 1952

MUSIC

Anshel Brusilow Plays Tchaikovsky Work With Symphony in Local Debut

By CYRUS DURGIN

Anshel Brusilow, a remarkable 21-year-old violinist from Philadelphia, made his Boston debut yesterday afternoon as soloist with the Boston Symphony Orchestra in the Concerto of Tchaikovsky. Ernest Ansermet opened the program with the C Minor Symphony, No. 95, by Haydn, and further included the "Nobilissima Visione" of Hindemith and Three Dances from Manuel De Falla's Ballet, "The Three-Cornered Hat."

Considered purely as a technician, young Mr. Brusilow is formidably equipped. All the devices of the fiddler's kit, from uncanny accuracy in the highest positions to clean harmonics and finger work of the utmost neatness, Mr. Brusilow has in abundance. He is an amazingly accurate player, and he also has a scout and fraceful bowing arm. His tone is relatively small and thin, but pleasant and of sufficient carrying power in a large hall.

At 21, Mr. Brusilow is on the threshold of what may be a brilliant career. Yet, what sort of a musician does he promise to become? That cannot be answered on the evidence of one performance of the Tchaikovsky Concerto, music of negligible substance beneath a vivid exterior. Mr. Brusilow played this score, which demands a broad and rhapsodic style with more refinement than I ever have heard before. He cut it down to a miniature, so that Mr. Ansermet's accompaniment, reasonably solid, seemed far too big by contrast.

In the finale Mr. Brusilow ran away with the tempo, going so fast that the figurations were blurred and the orchestra, valiantly keeping up with him, sounded almost like a scramble. Mr. Ansermet never did get the lead back, and it seemed as if the final chord was over almost before his stick took its final downward plunge. Perhaps Mr. Brusilow was nervous, for a certain emotional uneasiness hung over the whole Concerto. As he grows in experience and understanding, perhaps he will grow also as a musician. At any rate, Mr. Brusilow is highly talented, and yesterday received a notably cordial response when he had finished.

Hindemith's "Nobilissima Visione," the concert suite which he drew from his ballet "Saint Francis," had not been heard at these concerts since Richard Burgin introduced it nearly nine years ago. Written much in the idiom of "Mathis der Maler," the suite is somewhat diffuse compared to that earlier masterpiece of condensation. But over it all is that sheen of orchestral richness which Hindemith commands more than most composers of the day, and under the incessant restlessness of the figuration and the dissonant counterpoint, is true and abiding emotional feeling.

Mr. Ansermet's conducting of Haydn's mature Symphony was a masterpiece of correct speed, dynamics, nuances and phrasing. From first movement to last, here was Haydn conducting of pure, unblemished beauty. Falla's Dances, with their warm Iberian glow, and under Mr. Ansermet's painstaking direction, provided a vivacious ending to an absorbing concert.

This Clipping From
BOSTON, MASS.
HERALD

JAN 7 - 1952

Wednesday New Date Of Open Rehearsal

The Boston Symphony has announced that the Open Rehearsal scheduled to take place in Symphony Hall on Thursday evening has been transferred to Wednesday evening at 7:30. William Primrose, famed violist, is the soloist in Berlioz' "Harold In Italy." Mr. Primrose will play on an instrument that is one of only 12 Stradivarius violas in the world, and the audience will also have the opportunity of watching Ernest Ansermet shaping up the orchestral performance for Friday's regular concert.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 6 - 1952

Music Notes

Two American orchestras will probably give concerts in Europe during the late Spring. The Boston Symphony has accepted an invitation to appear at the Paris exposition of the arts sponsored by the Congress for Cultural Freedom. This month-long exposition, to take place in May, will also feature performances by the New York City Ballet Company. The Boston orchestra, making its first trip abroad, plans three concerts in Paris, two to be conducted by Charles Munch, one by Pierre Monteux. It will be heard also in Bordeaux, Strasbourg, Belgium, Holland, Western Germany, Austria and Zurich. The entire tour will last for only two weeks, as the orchestra must be back in Boston by June 1 for a condensed season of "Pops" concerts.

The other organization is the Philadelphia Orchestra, under Eugene Ormandy. Its proposed junket will consist of three weeks of European concerts. Paris, Bordeaux, Belgium and Holland will be visited by this group, with other concerts planned for Denmark, Sweden, Finland and Italy.

This Clipping From
WASHINGTON, D. C.
STAR

JAN 6 - 1952

Boston Symphony To Tour Europe

The Boston Symphony Orchestra will make its first appearance in Europe this spring at the invitation of the Congress for Cultural Freedom. The 104 musicians, under the direction of Charles Munch and Pierre Monteux, will give three concerts in Paris in May. The orchestra, during its fortnight abroad, plans to play also in Holland, Belgium, in Bordeaux, in Strasbourg, in Zurich and in Western Germany and Austria, under the same auspices.

The initial concert will be a gala event conducted by Mr. Munch, who will also direct the final appearance. Mr. Monteux will take the baton for the second concert, which will be in the afternoon. The orchestra will leave for Europe immediately after the close of its Boston season on April 25 and return by June 1 for its members to participate in the annual "Pops" concerts.

The month-long exposition of the arts will open in Paris on April 28 and continue through May. It will be a dramatization of the efforts of the Congress for Cultural Freedom to demonstrate the validity of freedom of work and expression, included in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

Appearing also during the festival will be the Vienna State Opera in Berg's "Wozzeck," the Vienna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia in Rome; the R. I. A. S. Orchestra from West Berlin; the Orchestre de la Suisse Romade, from Geneva; the Orchestre du Conservatoire and the Orchestre National of Paris; the New York City Ballet Co., and an all-Negro company which will perform the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts."

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

JAN 7 - 1952

Boston Symphony Invited To Tour Europe in May

By ALICE HUGHES

New York, Jan. 6—From teen-age to septuagenarians, Saturday is America's date night. Real New Yorkers make a point of attending only home parties on Sat'day. They wouldn't be caught dead in a restaurant, nightclub or theater the night when local yokels, visiting firemen or strangers come to do the town. Sat'day night in Boston is symphony night. In the three weeks I spent convalescing in Beantown I went twice to hear the Boston Symphony Orchestra. Charles Munch, regular conductor, has been ill for over a month, so I heard guest conductors Pierre Monteux of the famed San Francisco Symphony and also Ernest Ansermet of Geneva, Switzerland.

Alice Hughes

The night Monteux conducted, his wife sat two seats away from me and dozed through several passages of Wagner's Parsifal and Debussy's Gigue. Who hasn't nodded now and then at concerts? But henceforth I shall do so less guiltily. When Ansermet conducted, he did something I have seen Milton Berle and other vaudevillians do, but never a dignified orchestra leader. Tall, white-headed and bearded, he turned full-front on the late-comers straggling to their seats, glowered and his lips and jaws moved and his beard bobbed as if he were calling them unpleasant names under his breath. (Which he should have!) Either that or he was counting the house, though why I don't know. It was full as always.

The 104 players of the Boston Symphony are elated because they are invited by the Congress for Cultural Freedom to give concerts in Paris, Holland, Belgium, Austria, Germany and Switzerland, next May. Most of the musicians have foreign roots and are happy for this chance to go abroad. Director Munch will help with the conducting chores of Monteuz and the band is a little puffed up because, once again, they have been honored beyond other orchestras. It was the late Koussevitzky, Boston Symphony leader for years, whose sense of dramatic programming and showmanship lifted this musical group to the popular ne plus ultra of symphonic orchestras.

On the day this European music tour was announced, Hungary released our captured American Army fliers. The Boston bandsmen were so sure that Soviet Russia was masquerading behind the Hungarian imprisonment that they doctored up an old joke to fit the case. My French brother-in-law who fiddles with the Boston came home and told it to us: "One Englishman drinks whisky-and-soda. Two Americans talk business. Three Germans rehash the war, and —four Russians are the Budapest string quartet."

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

Ernest Ansermet, who is substitute for Charles Munch at the Symphony concerts, has fallen heir to a considerable portion of the soloists. Prior to this week's concerts he had accompanied the pianist, Monique de La Bruchollerie; the violinist, Michael Rabin, and the cellist, Zara Nelsova. This week he performs that function for a new violinist, Anshel Brusilow, and next week that master of the viola, William Primrose; while the pianist, Aldo Ciccolini plays at the concert of next Tuesday evening.

Mr. Brusilow came to us without much heralding, but made an immediately favorable impression. He is in his 21st year; was born in Philadelphia, and has received his training in this country. One thinks of Mischa Elman as having the right size and quality of tone for the Tchaikovsky Concerto, with which Mr. Brusilow elected to introduce himself, and judged by that particular standard, Mr. Brusilow's tone is light, not quite rich enough for the first movement nor heavy enough for the last. However, it is an excellent tone of its kind, with a good deal of "ping" to it. Mr. Brusilow has virtuoso blood in his veins, and yesterday's audience received him with marked enthusiasm. Some of the stock concertos are being worked to death, but the new artists, especially, seem unwilling to take a chance on the less familiar ones. At least Mr. Primrose will give us something really interesting, the posthumous Concerto of Bartok, as completed by Tibor Serly.

Speaking of familiar things, the C minor Symphony of Haydn, No. 95, is one of those we have heard frequently of late, while others of the London Symphonies, not to mention some of the earlier ones, have been badly neglected. If not one of the best, the C minor is still excellent Haydn, and the bold opening theme of the first movement suggests Beethoven. The Symphony was well performed and well received on this occasion, and Mr. Ansermet had first cellist, Samuel Mayes, take a bow at the end for his solo in the trio of the minuet.

Yesterday we had our second hearing of the Concert Suite from Hindemith's Ballet, "St. Francis," which bears the title "Nobilissima Visione." When Richard Burgin closed the Suite to us nine years ago you had the feeling that the action of the ballet was necessary in order to explain a good deal of the music, though the composer thinks otherwise, and you were also aware of certain disquieting resemblances to Hindemith's earlier (and far more important) "Mathis der Maler." There was no need to revise these opinions. Hindemith is one of the most prolific of modern composers, but he repeats himself stylistically, idiomatically, and even thematically, more than any of the others, at least among those of comparable stature. A rousing performance of the Dances for Falla's ballet, "The Three-Cornered Hat," brought the concert to a close.

ONE OF MUSIC'S RAREST TREASURES is this Stradivari viola, one of only 12 in existence, shown with Scottish viola virtuoso William Primrose. He will be soloist with Boston Symphony Friday and Saturday, Jan. 11-12, and the Jan. 9th Wednesday evening "open rehearsal." Although there are 540 violins by the great maker on record, his violas are limited to a dozen. This instrument's magnificent tone is as well known among musicians as the voice of a great singer. Boston Globe. 1/5/52

This Clipping From
BOSTON, MASS.
TRAVELER

JAN 7 - 1952

Public Rehearsal

Wednesday at 7:30, the rehearsal of the Boston Symphony Orchestra will be open to the public. It will then be possible for music students and all interested to observe Ernest Ansermet working with the orchestra, which he is conducting this week in the continued absence of Charles Munch, the regular Music Director. It is expected that William Primrose, the soloist of the week, will be rehearsing at this time. Primrose is to appear with the orchestra in Bartok's posthumous Viola Concerto, and Berlioz' "Harold in Italy." The program is also to include Stravinsky's Divertimento, "Le Baiser de la Fée."

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MUSIC

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BY WARREN STOREY SMITH

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France, Holland and Belgium, plus Switzerland and Austria, are to hear the orchestra next May. But not the British Isles. Concertanly, the English critics will betake themselves to the continent to hear at least some of its concerts. Otherwise they will miss the fun of comparing the Boston Symphony with the New York Philharmonic-Symphony, which they heard last summer, or the Philadelphia Orchestra, which they heard the summer before.

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With all due respect to Munch, and also to Monteux, who goes along as guest conductor, the Europeans missed something they are not likely to hear duplicated when Koussevitzky was prevented from realizing his cherished dream. It is true that Koussevitzky made a fetish of tone, but that tone, and the élan, the dazzling virtuosity that went with it, made the Boston Symphony under Koussevitzky unique in the annals of art. Other conductors, other ways, and other virtues. But what our friends overseas will hear next spring will more closely resemble that to which they are already accustomed than would have been the case if Koussevitzky had been able to go as the head of the orchestra that he so justly regarded as his very own. By a curious coincidence, Mr. Ansermet will also appear as conductor at the Paris Festival, which the Congress for Cultural Freedom will sponsor from April 28 through May 31, but it will be as leader of his regular organization, the Orchestra de la Suisse Romande, of Geneva, not the Boston Symphony, to which he is now rendering such signal service.

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MANKATO, MINN.
FREE PRESS

The New York Story

Alice Hughes

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The exposition will also include lectures by American and European authors and philosophers.

This Clipping From 3
COLUMBUS, OHIO
DISPATCH

JAN 7 - 1952

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BOSTON—The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring, it is announced by Nicolas Nabokov, Secretary-General of the Congress and George E. Judd, the orchestra manager. The aggregation of 104 players will give three concerts in Paris in May, as a major contribution from the United States to a month-long exposition of the arts which is timed at focusing the attention of the world upon the vitality of the cultural achievements by free men during the first half of the 20th century. The festival will open in the French capital on April 28 and will last through the month of May. Charles Munch, the musical director of the orchestra, has invited his colleague Pierre Monteux to share with him in conducting the concerts.

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The Boston Symphony Orchestra will thus join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera presenting the Alban Berg opera "Wozzeck"; the Vienna Philharmonic Orchestra; the Chorus and Orchestra of the Academy of St. Cecilia in Rome; the R.I.A.S. (Radio) Orchestra from West Berlin; the Orchestra de la Suisse Romande, from Geneva; the Orchestra du Conservatoire and the Orchestre National, both from Paris.

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[64]

This Clipping From
BOSTON, MASS.
HERALD
JAN 6 - 1952

THE ROVING EYE

By RUDOLPH ELIE

The Flamadiddles And Igor Stravinsky

We were sitting around the other night in the blessed peace of an evening at home, congratulating ourself on having survived the season, when the doorbell rang and in marched a bunch of the 15-year-old boys of the neighborhood bearing armfuls of records. Hi, they said in easy camaraderie, we hear you've got a new phonograph that's a knockout and can we try these records out on it?

Flushed with the pride of ownership and never being reluctant to listen to music any time, we said sure, come on it. The boys, whom we had seen shoot up almost overnight from little kids running around in cowboy suits with cap pistols barking a deadly staccato to tall, skinny adolescents with a mixture of fuzz and skin eruptions on their cheeks, deployed around the room candidly studying the furniture, the pictures, the books and the records. Longhair stuff, said one, pulling out an LP folder and hastily pushing it back in. His tone wasn't reproachful.

What have you got there? we inquired, indicating the records they'd brought in. They said they were mostly Benny Goodman records they'd got for Christmas, and how do you work this thing?

We set the phonograph up for them, it not being anywhere near as formidable as it looked, and presently there resounded through the house the most preposterous racket we've ever heard. It was, it turned out, a disc entitled "Jazz at Carnegie Hall," recorded by Benny Goodman in 1938 but reissued as an LP. The boys explained it had come from a wire recording of the whole session and contained, in consequence, all the audience noises as well. Turn it up full blast, they said, we want to really live it.

Frantic Cascade

So we turned it up full blast to produce as deafening a torrent of sound as was ever heard anywhere; we figured we might as well really live it too. And out of the machine there issued a frantic cascade of notes from Benny Goodman's clarinet while Harry James (for so they identified him) blew outrageous figures on the trumpet and the others of the band, clearly augmented for the occasion, added to the organized chaos. But it was the drummer who had the boys by the ears. Wow! they cried, their eyes glazed over with the driving excitement of the rhythms and sounds he produced, get that!

They couldn't sit still. One of them was nodding his head and beating time with both feet. Another, whose feet were going, too, was tapping out a vehement accompaniment on the cocktail table. Still another, his jaw unlatched, was clapping out a fierce off-beat. They were possessed by the drums; each unexpected change of pace, each variation of the rhythmic patterns, each explosive crash of the cymbal brought exclamations of mingled rapture and amazement. Brother, they'd yip, is he cool! (It was not until somewhat later that we learned cool means hot nowadays.)

We listened to about a half hour of this while the jumpy connoisseurs of the drums hurled such words as "paradiddle," "flamadiddle," "rataplan," and "bongo" around with reverent ferocity, meantime arguing over the relative merits of Gene Krupa, Lionel Hampton and Buddy Rich. Then, during a split-second pause in the uproar, we ventured to suggest that if they really wanted to live some drumming, we'd oblige them with one of our favorites. Yeah? they said, suspicious but interested. What?

You wait and see, we said, drawing the new Pierre Monteux-Boston Symphony orchestra recording of Stravinsky's "Rite of Spring" out of the collection. We put it on the phonograph, designed by Richard Stedman to handle about as wide a spread of cycles as practical in a home outfit, advanced the volume even more than it was already, and sat back to observe the effect. At the sound of the bassoon in the highest register the boys exchanged glances suggesting they would submit to this outrageous bore out of courtesy for the use of the hall.

Longhairs Score

But when the two sets of timpanis got started the boys perked up a bit. Jees, they said, what's that? Suddenly the whole percussion section of the orchestra opened up: the noise was indescribable. And the boys, expressions of dismay on their faces, unlatched their jaws and listened in wonder. By the time the girl had danced herself to death in the Stravinsky music, they were flabbergasted. Do you mean to say, they cried, that a long hair did THAT?

We said yes, and nearly 40 years ago at that. Jeez, they said, wagging their heads, even Stan Kenton doesn't sound like that. We don't get it.

Well, they added, we've got to go now, but how about playing one more side of the Benny Goodman just to clear the atmosphere? Sure, we said, go ahead. So they played one more side, regaining their shattered composure by stamping and shaking out the rhythms, and presently marched out into the night. Score one, we thought to ourself, as they went out to hang around the corner awhile, for the longhairs.

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MUSIC

Boston

Our Critic's Report for the Week

BY WARREN STOREY SMITH

Last Sunday this column was taking a backward glance at 1951. It now proposes to look forward into 52. Demanding first consideration is the unprecedented situation at Symphony Hall. According to the latest advices, Mr. Munch is already sufficiently recovered to make it possible for him to rejoin the orchestra from which he has been separated these many weeks. However, in order to insure his fitness for the projected European trip next spring, he is to remain in retirement until the middle of next month. After the concerts of January 11 and 12 the orchestra goes again to New York and on its return it will be led by Sir Thomas Beecham, guest conductor for one week only. Then, as present plans go, Ernest Ansermet, who has saved the desperate Symphony situation, will be on hand for a fortnight more.

Poor Koussevitzky! His fondest wish was to take the orchestra to Europe. Through the middle '30s the project was being seriously considered and it might actually have come to pass in the spring of '39. "The tour," writes Moses Smith in his valuable biography, "was to include England, France, Holland and Belgium, and the project was being shaped by the French-American Art Association, headed by Edouard Herriot. Once more, however, Koussevitzky was doomed to disappointment. There was to be more urgent agenda in Europe in the summer of 1939."

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HERALD
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By RUDOLPH ELIE

The Flamadiddles And Igor Stravinsky

We were sitting around the other night in the blessed peace of an evening at home, congratulating ourself on having survived the season, when the doorbell rang and in marched a bunch of the 15-year-old boys of the neighborhood bearing armfuls of records. Hi, they said in easy camaraderie, we hear you've got a new phonograph that's a knockout and can we try these records out on it?

Flushed with the pride of ownership and never being reluctant to listen to music any time, we said sure, come on it. The boys, whom we had seen shoot up almost overnight from little kids running around in cowboy suits with cap pistols barking a deadly staccato to tall, skinny adolescents with a mixture of fuzz and skin eruptions on their cheeks, deployed around the room candidly studying the furniture, the pictures, the books and the records. Longhair stuff, said one, pulling out an LP folder and hastily pushing it back in. His tone wasn't reproachful.

What have you got there? we inquired, indicating the records they'd brought in. They said they were mostly Benny Goodman records they'd got for Christmas, and how do you work this thing?

We set the phonograph up for them, it not being anywhere near as formidable as it looked, and presently there resounded through the house the most preposterous racket we've ever heard. It was, it turned out, a disc entitled "Jazz at Carnegie Hall," recorded by Benny Goodman in 1938 but reissued as an LP. The boys explained it had come from a wire recording of the whole session and contained, in consequence, all the audience noises as well. Turn it up full blast, they said, we want to really live it.

Frantic Cascade

So we turned it up full blast to produce as deafening a torrent of sound as was ever heard anywhere; we figured we might as well really live it too. And out of the machine there issued a frantic cascade of notes from Benny Goodman's clarinet while Harry James (for so they identified him) blew outrageous figures on the trumpet and the others of the band, clearly augmented for the occasion, added to the organized chaos. But it was the drummer who had the boys by the ears. Wow! they cried, their eyes glazed over with the driving excitement of the rhythms and sounds he produced, get that!

They couldn't sit still. One of them was nodding his head and beating time with both feet. Another, whose feet were going, too, was tapping out a vehement accompaniment on the cocktail table. Still another, his jaw unlatched, was clapping out a fierce off-beat. They were possessed by the drums; each unexpected change of pace, each variation of the rhythmic patterns, each explosive crash of the cymbal brought exclamations of mingled rapture and amazement. Brother, they'd yip, is he cool! (It was not until somewhat later that we learned cool means hot nowadays.)

We listened to about a half hour of this while the jumpy connoisseurs of the drums hurled such words as "paradiddle," "flamadiddle," "rataplan," and "bongo" around with reverent ferocity, meantime arguing over the relative merits of Gene Krupa, Lionel Hampton and Buddy Rich. Then, during a split-second pause in the uproar, we ventured to suggest that if they really wanted to live some drumming, we'd oblige them with one of our favorites. Yeah? they said, suspicious but interested. What?

You wait and see, we said, drawing the new Pierre Monteux-Boston Symphony orchestra recording of Stravinsky's "Rite of Spring" out of the collection. We put it on the phonograph, designed by Richard Stedman to handle about as wide a spread of cycles as practical in a home outfit, advanced the volume even more than it was already, and sat back to observe the effect. At the sound of the bassoon in the highest register the boys exchanged glances suggesting they would submit to this outrageous bore out of courtesy for the use of the hall.

Longhairs Score

But when the two sets of timpanis got started the boys perked up a bit. Jees, they said, what's that? Suddenly the whole percussion section of the orchestra opened up: the noise was indescribable. And the boys, expressions of dismay on their faces, unlatched their jaws and listened in wonder. By the time the girl had danced herself to death in the Stravinsky music, they were flabbergasted. Do you mean to say, they cried, that a long hair did THAT?

We said yes, and nearly 40 years ago at that. Jeez, they said, wagging their heads, even Stan Kenton doesn't sound like that. We don't get it.

Well, they added, we've got to go now, but how about playing one more side of the Benny Goodman just to clear the atmosphere? Sure, we said, go ahead. So they played one more side, regaining their shattered composure by stamping and shaking out the rhythms, and presently marched out into the night. Score one, we thought to ourself, as they went out to hang around the corner awhile, for the longhairs.

[64]

BROOKLYN INSTITUTE
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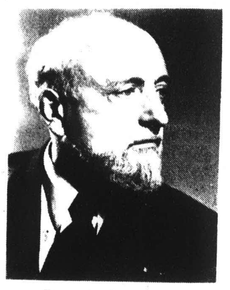
BROOKLYN, N.Y.
JAN 19 52

ANSERMET STEPS IN FOR MUNCH



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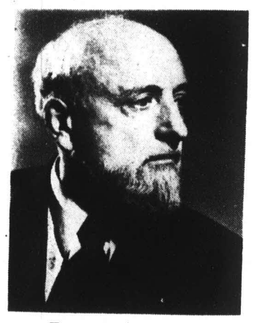

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Bill Leiro — Jan 10

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s Soloist — Primrose Discusses Bartók Work

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MORNING GLOBE
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MUSIC

William Primrose Soloist in Boston Premiere of Bartok's Viola Concerto

By CYRUS DURGIN

William Primrose, as soloist with the Boston Symphony Orchestra, gave the first local performance of the late Bela Bartok's Viola Concerto at Symphony Hall yesterday afternoon. He also was heard in Berlioz "Harold in Italy." The program, which will be repeated tonight, ended with the ballet score, "Le Baiser de la Fee," by Stravinsky. Ernest Ansermet conducted.

Bartok's work has been a little late in reaching us in concert performance. The composer left it in the form of a sketch when he died in September of 1945. The work of completion, including the whole plan of orchestration, was executed by Bartok's friend and compatriot, Tibor Serly. That, as Mr. Serly has written, was a task of extraordinary difficulty. It must have been due in part to the fact that Bartok was one of the most individual composers of the time.

At any rate, the finished work is a remarkably fine concerto, both for its intrinsic substance and its exploitation of the solo instrument. The first two of the three movements do not possess much "motion" in a conventional sense, but they are largely rhapsodic and allow the viola to sing in its own true fashion. The finale reverts to the Hungarian folk music influence which was so important in many of Bartok's compositions, even to touches of a drone bass effect. Here the technical capabilities of the solo instrument receive fullest play.

The idiom of the Viola Concerto is not so abstruse, which is to say not so dissonant, as other of Bartok's music. Some of his pieces require repeated hearings to arrive at a state of even approximate pleasure and understanding. This one, however, far from forbidding, is immediately attractive.

I suspect that the orchestration might have been a bit harsh had Bartok written it himself, although he did tell Mr. Primrose it was intended to be exceptionally light. That, however, is only a guess, and of little importance in view of the admirable total effect of Mr. Serly's work upon the rough sketch. I think he deserves congratulations for the skill of his work, and our appreciation for having undertaken the task at all. The repertory is richer for it.

Mr. Primrose was heartily applauded for his performances of both Bartok and Berlioz, the former of which seemed to be noticeably the better. Indeed, the entire reading of "Harold In Italy" was lacklustre and disappointing, lacking richness of orchestral tone, and often merely noisy when it ought to have been powerful. Perhaps Mr. Ansermet is not overly familiar with the piece, for he seemed to pay close attention to the printed score, and those myriad nuances which distinguished and made glorious the late Serge Koussevitzky's performance of "Harold In Italy" were sadly absent.

There were, too, many places where the ensemble was untidy to the point of raggedness. Furthermore, it would have been better program planning to place the lively, Tchaikovskyan but trifling ballet excerpts of Stravinsky at the beginning, and "Harold In Italy" at the end. That is what Mr. Koussevitzky, a master in this respect, surely would have done.

Primrose Plays Modern Instrument at Symphony

[illegible]

David W. Nilsson

William Primrose, viola soloist with the Boston Symphony Orchestra for its Symphony Hall concerts this week end. He will play the Berlioz "Harold in Italy" and the first Boston performance of Bartók's Viola Concerto. Mr. Primrose also will play at the orchestra's public rehearsal this evening.

Violist to Play Concerto With Symphony Orchestra

By Klaus George Roy

When the violist William Primrose appears with the Boston Symphony Orchestra at the week-end concerts, he will be giving his thirty-ninth and fortieth performances of Béla Bartók's Viola Concerto in two years.

Since the première on Dec. 2, 1949, with the Minneapolis Symphony Orchestra under Antal Dorati, Mr. Primrose has taken the work on tour all over the world, including ten performances in Israel alone.

The work has a history which is not only interesting, but unusually affecting from a human and personal standpoint. Bartók had heard Primrose perform the Walton Viola Concerto, and found himself fascinated by the "sombre, more masculine character of the instrument," as he characterized it.

When Mr. Primrose commissioned Bartók to write a concerto for him in February, 1945, the composer set to work at once and had the draft completed by September of the same year. In a letter which he wrote to the violoist that month, he stated that he could provide the orchestral score in less than six weeks. It was not to be; the composer passed on shortly thereafter, and the visit which Mr. Primrose was to pay him—to discuss the problem of certain technical passages—came a few days too late.

* * *

It was most moving to talk with William Primrose, only an hour after his arrival in Boston last night, about the situation he faced in seeing the work dedicated to him completely sketched in the author's hand, but wellnigh unreadable to anyone else.

There was hope, again when Bartók's long-time friend, the Hungarian composer and conductor Tibor Serly, decided that he knew Bartók's style and intentions well enough to decipher and score the concerto. This most difficult task he accomplished. He had a similar experience in adding the final page to the composer's Third Piano Concerto, otherwise completed during the same year.

"I feel quite sure," Mr. Primrose said, "despite all doubts which have been raised, that Serly came very, very close to what Bartók himself had meant to do, and that his scoring and formal smoothing-out was the most sincere and truthful job possible."

The Concerto is 20 minutes long. The three movements follow each other without pause. The opening section is a Moderato with strong and varied activity for the soloist, with a polyphonic, tightly knit, yet always transparent texture in the orchestra. A quietly fading coda is succeeded by a brief Lento parlando in the manner of a "speaking" cadenza. This leads directly into the slow movement, Adagio religioso, the opening melody of which, with the characteristic interval of a falling fifth, recalls the second movement of the Violin Concerto of 1939.

* * *

"There is a tremendously exciting moment later on," Mr. Primrose pointed out. "It is like a great outcry, with the viola in its highest register, and all the woodwinds striving upward as if in desperation!"

The poignancy of the expression subsides, and another short interlude, Allegretto, brings us to the final Allegro vivace. This is a powerful and driving rondo, with the dancing and whirling figures so beloved by Bartók.

"It is a magnificent work, also from the player's point of view," the violist observed. "Very difficult, yes, but never once awkward."

Ernest Ansermet has himself been previously and intensely concerned with the piece; it was he who conducted the New York première with Mr. Primrose in February, 1950. The violist was delighted to hear that he would be playing the Bartók as well as Berlioz' "Harold in Italy" in Symphony Hall this evening at 7:30 during another public rehearsal.

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Boston Symphony to Play First Concerts in Paris

By IRVING KOLODIN

AS PART of the Congress for Cultural Freedom in Paris this May, conceived to show the Western kind of intellectual independence as opposed to the Iron Curtain "party line" variety, the Boston Symphony will make its first European appearance ever. Charles Munch has invited Pierre Monteux, one of the great French musicians of this era, to share the three concerts as conductor.

The City Center Ballet will give several programs, and Virgil Thomson will conduct his "Four Saints in Three Acts," which is close to rounding out 20 years since its Hartford premiere in the '30s.

Other events will include the Vienna Philharmonic, the chorus and orchestra of St. Cecilia, Rome; the Orchestra de la Suisse Romande (Geneva), as well as performances by Parisian groups. Nicolas Nabokov is secretary-general of the congress.

While abroad, the Boston Symphony will perform in Holland and Belgium, in Austria and Switzerland, and also in Munch's native Strasbourg.

* * *

HILDE GUEDEN, the Met's new lyric-coloratura soprano might well believe the stories about America as a land of opportunity. Barely a month and a half after making her Met debut, Miss Gueden found herself on a TV show with such people as Helen Hayes, Alfred Lunt, Oscar Hammerstein 2d, Robert E. Sherwood and Joe E. Brown. Kaertnerstrasse, Wien, is likely to seem rather dull after this. As a matter of fact, after a month (January) in Vienna, Miss Gueden is returning for the remainder of the Met season and the tour.

Rafael Kubelik's forthcoming trip to Europe, where he will serve as guest conductor of the Amsterdam Concertgebouw Orchestra for six weeks, will find his post as director of the Chicago Symphony Orchestra being filled by Bruno Walter (four weeks) and George Schick. Kubelik was due to make this trip a year ago, but was prevented by illness and some apprehensions by his board of directors that international complications might prevent his return. Both his health and the international complications are in better shape now.

* * *

SOME LIFE-LONG friends and admirers of the late Arthur Schnabel have banded together to form a Memorial Committee, to honor the great Austrian musician's belief that a truly representative artist should function in three capacities; as composer, as performer and as teacher. The intention of the Memorial Committee is to further the publication of Schnabel's compositions, promote the reissuance of his recordings and collect his many pedagogical writings for publication.

Among those who recently attended an organization meeting in New York were George Szell, Fritz Stiedry, Dimitri Mitropoulos, Carl Friedberg and Cesar Searchinger. Founder members who could not be present include Joseph Szigeti, Pablo Casals, Albert Einstein, Aldous Huxley, Thomas Mann and Bruno Walter. A fund-raising concert is planned for the Spring.

(Copyright S. R.)

This Clipping From
BOSTON, MASS.
Christian Science Monitor
JAN 12 1952

John Brook

Ernest Ansermet, guest conductor of the Boston Symphony Orchestra, will be on the podium for the orchestra's concerts while on tour next week at New London, Conn., New York, Brooklyn, and Philadelphia.

This Clipping From
BOSTON, MASS.
POST
JAN 12 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Bartok and Stravinsky are names to strike terror to the tender-eared, but both composers are represented at this week's pair of Symphony Concerts by works which would not daunt the most conservative. Bartok's piece is the Concerto for Viola and Orchestra, written for William Primrose, who yesterday played it for the first time in Boston, while the Stravinsky number is the Divertimento, "The Fairy Kiss," drawn from the ballet of that name. This we had heard from Dr. Koussevitzky in 1936 and from the composer himself in '41, but in neither case, or so it seemed, was it as attractively set forth as it was yesterday under the direction of Ernest Ansermet.

When Mr. Primrose, or any eminent violist, plays with the Boston Symphony, the "Harold in Italy" of Berlioz is sure to find place on the program. It begins the present list. The performance yesterday was not one in which to take special delight. Mr. Ansermet's interpretation of the Symphony, less romantic and impassioned than that of Koussevitzky, tended, as this listener heard it, to emphasize the music's many weaknesses. Like so much of Berlioz, "Harold" combines the imaginative and the inane. One might almost say the inspired and the idiotic. Mr. Primrose yesterday played a viola made for him five years ago in Philadelphia, not the Stradivarius that he used in recording "Harold" with the Boston Symphony, and the tone of the instrument seemed lacking in warmth and richness, though in the Concerto of Bartok it produced a quite different effect.

At the time of Bartok's death, in 1945, the Viola Concerto remained in sketch form and the tremendous task of realizing the composer's intentions fell to his friend and compatriot, Tibor Serly. How different the piece would have been if Bartok had done the whole job is pure conjecture. However, as it stands, it is a deeply absorbing and often highly pleasurable work. There is real emotion in the second movement and true Hungarian fire in the last. The meagre list of concertos for the viola has received a substantial and valuable addition. One of the previous performances of the Concerto was by Mr. Ansermet and the NBC Orchestra, and he conducted yesterday with full measure of understanding and devotion, while Mr. Primrose gave an astonishing account of his part in a composition with which his name will be forever associated.

"The Fairy's Kiss" is based upon melodies of Tchaikovsky, a composer, strange as it may seem, to whom Stravinsky is deeply attached, and the first performance of this dance version of a tale by Hans Christian Andersen fell on the 35th anniversary of Tchaikovsky's death. The orchestration is Stravinskyan, not Tchaikovskyan, and the melodies have been recast in a more rigid mold. The total effect is still utterly charming.

ROCKLAND, ME
COURIER
1/12/52

....

The Boston Symphony Orchestra will make its first European appearance next Spring at the Congress for Cultural Freedom in Paris. Charles Munch and Pierre Monteux will direct the 104-member orchestra in three concerts in May at the French capital. Other appearances will be made in Belgium, Holland, Western Germany, Austria and Switzerland. The orchestra will sail for Europe on April 25 at the end of the 71st symphony season and will return for the annual Pops Concerts which start June 1.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 12 1952

MUSIC

William Primrose Soloist in Boston Premiere of Bartok's Viola Concerto

By CYRUS DURGIN

William Primrose, as soloist with the Boston Symphony Orchestra, gave the first local performance of the late Bela Bartok's Viola Concerto at Symphony Hall yesterday afternoon. He also was heard in Berlioz' "Harold in Italy." The program, which will be repeated tonight, ended with the ballet score, "Le Baiser de la Fee," by Stravinsky. Ernest Ansermet conducted.

Bartok's work has been a little late in reaching us in concert performance. The composer left it in the form of a sketch when he died in September of 1945. The work of completion, including the whole plan of orchestration, was executed by Bartok's friend and compatriot, Tibor Serly. That, as Mr. Serly has written, was a task of extraordinary difficulty. It must have been due in part to the fact that Bartok was one of the most individual composers of the time.

At any rate, the finished work is a remarkably fine concerto, both for its intrinsic substance and its exploitation of the solo instrument. The first two of the three movements do not possess much "motion," in a conventional sense, but they are largely rhapsodic and allow the viola to sing in its own true fashion. The finale reverts to the Hungarian folk music influence which was so important in many of Bartok's compositions, even to touches of a drone bass effect. Here the technical capabilities of the solo instrument receive fullest play.

The idiom of the Viola Concerto is not so abstruse, which is to say not so dissonant, as other of Bartok's music. Some of his pieces require repeated hearings to arrive at a state of even approximate pleasure and understanding. This one, however, far from forbidding, is immediately attractive.

I suspect that the orchestration might have been a bit harsh had Bartok written it himself, although he did tell Mr. Primrose it was intended to be exceptionally light. That, however, is only a guess, and of little importance in view of the admirable total effect of Mr. Serly's work upon the rough sketch. I think he deserves congratulations for the skill of his work, and our appreciation for having undertaken the task at all. The repertory is richer for it.

Mr. Primrose was heartily applauded for his performances of both Bartok and Berlioz, the former of which seemed to be noticeably the better. Indeed, the entire reading of "Harold In Italy" was lacklustre and disappointing, lacking richness of orchestral tone, and often merely noisy when it ought to have been powerful. Perhaps Mr. Ansermet is not overly familiar with the piece, for he seemed to pay close attention to the printed score, and those myriad nuances which distinguished and made glorious the late Serge Koussevitzky's performance of "Harold in Italy" were sadly absent.

There were, too, many places where the ensemble was untidy to the point of raggedness. Furthermore, it would have been better program planning to place the lively, Tchaikovskyan but trifling ballet excerpts of Stravinsky at the beginning, and "Harold In Italy" at the end. That is what Mr. Koussevitzky, a master in this respect, surely would have done.

Primrose Plays Modern Instrument at Symphony

Most first-rank musical soloists who are string players, perform upon antique masterpieces of the art of instrument-making. Yesterday afternoon at Symphony Hall, however, William Primrose was an exception to the rule. He played, as soloist with the Boston Symphony, a modern viola made for him in 1946 by William Moennig Jr. of Philadelphia. This proves, perhaps, that the art of making superfine stringed instruments has not suffered complete decline.

Oklahoma City, Okla.
Oklahoman
1/12/52

Saturday Boston Attends Symphony

By ALICE HUGHES

FROM teen-age to septuagenarians, Saturday is America's date night. Real New Yorkers make a point of attending only home parties on Saturday. They wouldn't be caught dead in a restaurant, nightclub or theater the night when local yokels, visiting firemen or strangers come to do the town. Saturday night in Boston is Symphony night.

In the three weeks I spent convalescing in Beantown I went twice to hear the Boston Symphony orchestra. Charles Munch, regular conductor, has been ill for over a month, so I heard guest conductors Pierre Monteux of the famed San Francisco symphony and also Ernest Ansermet of Geneva, Switzerland.

The night Monteux conducted, his wife sat two seats away from me, and dozed through several passages of Wagner's "Parsifal" and Debussy's "Gigue." Who hasn't nodded now and then at concerts? But henceforth I shall do so less guiltily.

WHEN Ansermet conducted he did something I have seen Milton Berle and other vaudevillians do, but never a dignified orchestra leader. Tall, white-headed and bearded, he turned full-front on the late-comers straggling to their seats, glowered and his lips and jaws moved, and his beard bobbed as if he were calling them unpleasant names under his breath. (Which he should have!) Either that, or he was counting the house, though why I don't know. It was full, as always.

The 104 players of the Boston Symphony are elated because they are invited by the Congress for Cultural Freedom to give concerts in Paris, Holland, Belgium, Austria, Germany and Switzerland, next May. Most of the musicians have foreign roots, and are happy for this chance to go abroad.

DIRECTOR Munch will help with the conducting chores of Monteux, and the band is a little puffed up because, once again, they have been honored beyond other orchestras. It was the late Koussevitzky, Boston Symphony leader for years, whose sense of dramatic programming and showmanship lifted this musical group to the popular ne plus ultra of symphonic orchestras.

On the day this European music tour was announced, Hungary released our captured American army fliers. The Boston bandsmen were so sure that Soviet Russia was masquerading behind the Hungarian imprisonment that they doctored up an old joke to fit the case.

My French brother-in-law who fiddles with the Boston came home and told it to us: "One Englishman drinks whisky-and-soda. The Americans talk business. Three Germans rehash the war, and—four Russians are the Budapest string quartet."

This Clipping From
LANCASTER, PA.
INTELLIGENCER-JOURNAL
JAN 10 1952

My Day

BY ELEANOR ROOSEVELT

PARIS — I have received a notice that makes me think back to our years in the White House when I used to meet fairly frequently the groups of Girl Scouts and Campfire Girls. The notice tells me that the Campfire Girls will celebrate their birthday the week of March 16 to 22.

The organized Campfire Girls was founded in 1910 for girls from 6 to 18 years. The intention was to give every girl the feeling that she was a needed part of the group. Youngsters in this age bracket are apt to feel lonely, and the organization was designed to help them make friends and develop means of self-expression. At the same time the aim was to give every girl a sense of personal responsibility in her home and family life which would lead to the development of a sense of responsibility as a citizen.

The Campfire Girls represent all religious, racial and economic backgrounds and the organization has a membership of 365,000 girls today. These young ladies are developing friendship and understanding not only within the United States but throughout the world, and it may well be that as they grow older they may be a real factor in the development of better understanding among all peoples in this very troubled and divided world.

OUR CULTURE IGNORED—Not so very long ago a speech delivered by the Hon. Edward W. Barrett, Assistant Secretary of State for Public Affairs, was reported in the newspapers and in it he commented that we in the Western world were not making the effort to have our culture understood which was being made by the Soviet countries. Here in Europe one is very quickly aware of the fact that the U. S. has done very little to acquaint European people with the fact that there are artists and writers in our country who are worth becoming acquainted with.

We have not taken part in many cultural exhibits over here where as the Soviet Union has neither no opportunity to show the advances made within its borders. In view of this, I listened with the greatest interest to a representative of the Congress for Cultural Freedom the other day. At one time there was to be an international exhibition of the arts of our time held in Paris between April 29 and June 1 this coming spring.

This exhibition will feature the artists of the non-Communist world. The Boston Symphony Orchestra will make its first tour in Europe, with Charles Munch and Pierre Monteux conducting. There will be expositions of contemporary painting. There will be lectures on literary subjects and there also will be films and perhaps even dramatic presentations. In fact, this may be in the art world, one of the most exciting things that has been done in a long time and it may awaken both our allies and our enemies to a realization that the U. S. is not just a source of dollars but also a source of real artistic appreciation and production.

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This Clipping From
DALLAS, TEX.
TIMES HERALD

A Woman's N

Boston Satur
Center Arou

By ALICE HUGHES

New York, Jan 7.—From te
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is America's date night. R
New Yorkers make a point of
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night in Boston is Sympho
night. In the three weeks I sp
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Concerts Abroad Slated.

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LANCASTER, PA.
INTELLIGENCER-JOURNAL
JAN 10 1952

My Day

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This Clipping From
DALLAS, TEX.
TIMES HERALD

A Woman's New York

Boston Saturday Nights Center Around Symphony

By ALICE HUGHES

...ultural Freedom to give concerts in Paris, Holland, Belgium, Austria, Germany and Switzerland, next May. Most of the musicians have foreign roots, and are happy for this chance to go abroad. Director Munch will help with the conducting chores of Monteux, and the band is a little puffed up because, once again, they have been honored beyond other orchestras. It was the late Koussevitzky, Boston Symphony leader for years, whose sense of dramatic programming and showmanship lifted this musical group to the popular ne plus ultra of symphonic orchestras.

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One of the distinctions of the Boston Symphony is the first-time appearance of guest artists who subsequently become famous and in demand thereafter. The night Ansermet conducted he pulled a switch which delighted the band and the audience by introducing Boston to a composition by a fellow Swiss, Frank Martin, whose exciting "Concerto for Seven Wind Instruments" called for seven solos. Ansermet had these played by the band's own members instead of calling in outsiders. Also he invited a lady cellist, Zara Nelsova, to play for the first time with the Boston band. She chose Dvorak's B Minor Concerto and music critics called her the foremost woman cellist of the day and—the equal of any male cellist!

No Woman's Instrument.

Far be it for me to tangle with the Boston critics, though I still hold that lady cellist Ria Garbousova is as good a cellist as Miss Nelsova. But the instrument itself is insurmountable for a woman. Up to 40 years ago, such daring females as attempted the cello were taught to play kneeling behind it. Both Nelsova and Garbousova straddle it between their knees by means of a dress with at least a nine-yard hemline, and while each player's fingering and bowing are admirable, the exertion of encompassing the cello takes its toll on the player's face. Both Garbousova, who is a beautiful woman, and Nelsova, who has spiritual beauty, are driven to facial distoritions when at the cello. It's not a woman's instrument, I agree.

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Concerts Abroad Slated

The 104 players of the Boston Symphony are elated because they are invited by the Congress for

e and His Viola at Symphony

Soloist Gives Bartók Work In First Boston Performance

By Harold Rogers

Who could ask for anything more in the way of a solo work on a program than a performance of the Berlioz "Harold in Italy" by that superb violist William Primrose? But Symphony Hall audiences are getting something more at the Boston Symphony Orchestra's concerts this week end. They are also getting Mr. Primrose in the first Boston performance of Béla Bartók's Viola Concerto—a bonus of singular beauty.

As if all this were not enough, Ernest Ansermet, who is winding up his current stint as guest conductor, brings the concert to a close with Stravinsky's ingratiating tribute to the music of Tchaikovsky—the Divertimento, "Le Baiser de la Fée." It is a substantial and thoroughly satisfying program.

Mr. Primrose and his gleaming instruments cut a handsome figure on the platform. He plays a modern viola, fashioned five years ago in Philadelphia by William Moennig, Jr. From the opulent tones that Mr. Primrose draws from the instrument one might assume that the secrets of fine violin making were not exclusive to the Stradivari family.

But beautiful fiddles without beautiful playing can please only the eye. The beauty of Moennig's viola has its peer in the artistry of Mr. Primrose. Although it is true that in "Harold in Italy" Berlioz accomplished an amazing task—that of composing a heavily scored symphony in four movements with enough "air" in it for a single viola to sing through—it is also true that only a violist of stature can dominate the scene.

Mr. Primrose is such a violist. We never lose sight of Harold's contemplations, whatever the colorful scenery his eye beholds. The orchestra may be swept away with the exuberance of the mountaineer's serenade or the violence of the brigands' orgy, yet Mr. Primrose's viola always draws us back to Harold's reflections, eloquently set forth.

A flat harmonic at the close of the second movement was an unfortunate note over which Mr. Primrose had no control. The tension of the string had evidently loosened so that when he touched his finger to it (in producing a harmonic the string is not pressed to the fingerboard but must be touched at a specific point or the harmonic will not sound) the tone was not up to pitch. In such a case the finger has no way of compensating.

The Bartók concerto has an interesting history, the details of which were given on this page last Wednesday. It was commissioned by Mr. Primrose and the preliminary sketch completed during the few weeks before the composer's passing. Tibor Serly, composer, conductor, and long-time friend of Bartók, assumed the task of deciphering Bartók's jottings and filling out the orchestration. It appears, on the first few hearings, to be as honest a job of reconstruction as could ever be accomplished.

If Bartók was seeking simplification toward the end, as his close associates aver, his Viola Concerto is a beautiful example of economy of means, transparent orchestral texture, and lyrical statement. It is interesting to note that Bartók sounds the depths of the viola in the same songful way that Berlioz does, though their basic styles are hardly comparable.

There is aspiration in the opening Moderato. The second movement presents the viola first in a Lento, a lonely monologue, followed by a contemplative and serene Adagio religioso. A transitional Allegretto then leads to the final movement, an Allegro vivace that draws its mood from the Hungarian folk dances that were so dear to the composer.

Mr. Ansermet's reading of the Stravinsky was pure delight, not only for the music itself—entwined as it was with profuse Tchaikovsky quotations—but for the conductor's special way with anything Stravinskian.

Beecham for Boston

After the Boston Symphony Orchestra visits New York during the week to come, Sir Thomas Beecham will conduct its concerts for the week following its return to Boston. He will lead the fifth concert in the Tuesday evening series in Symphony Hall on Jan. 22, the thirteenth pair of Friday afternoon and Saturday evening concerts on Jan. 25 and 26, and the third concert of the Sunday afternoon series on Jan. 27.

Sir Thomas will play the same program for all concerts. It will consist of the suite he arranged from Handel's opera, "The Faithful Shepherd"; the Sixth Symphony of Sibelius; two short works by Frederick Delius—Marche Caprice and a nocturne, "Summer Night on the River"; and the suite from Rimsky-Korsakov's opera, "Le Coq d'Or."

This Clipping From
BOSTON, MASS.
HERALD
JAN 12 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Ernest Ansermet conducting, gave the 12th program of the 71st season in Symphony Hall yesterday afternoon. William Primrose, viola, was the soloist. The program:

"Harold in Italy" ..... Berlioz
Concerto for Viola ..... Bartok
"Baiser de la Fee" ..... Stravinsky

By RUDOLPH ELIE

"Pointing to these manuscript sheets, I inquired about the viola concerto. Bartok nodded wearily towards the night table, saying yes, that is the viola concerto.' To my question as to whether it was completed, his reply was 'yes and no.' He explained that while in the sketches the work was by and large finished, the details and the scoring had not yet been worked out." The following day the composer was taken to the hospital, and five days later he had died.

This is a quotation of Tibor Serly as printed in John Burk's program notes for this concert. In it hangs one of the strangest tales in contemporary music. For, exactly as Suessmayr completed Mozart's Requiem, Serly completed Bartok's viola concerto. The results, on the strength of one hearing yesterday afternoon as William Primrose gave the work its first Boston performance, have much in common. That is to say it is clear that both the Requiem and the Concerto might have been, and in many ways are, masterworks of the first order.

As in the case of the Requiem, the principal melodic lines of the concerto are apparently those of the author. The rest, which is to say the details of the extension of these lines in virtuoso passagework, of decoration, of voice leading in the contrapuntal textures, of harmonies and of instrumentation, is the work of Serly. And it must be said that it is in every way a compliment to his integrity; no dead composer ever had a more devoted posthumous amanuensis than Bartok in Serly.

Masterly Glimpse

Yet there is no sense in claiming that Bartok would have scored his concerto the way Serly did any more than Brahms would have scored his own G minor Piano Quartet for orchestra the way Schoenberg did. The Bartok method is often there, but the Bartok sound often isn't. For example, I am sure Bartok would never have written the harmonies and figures of the transition from the slow movement to the finale Still, saving this and various other reservations, there is little doubt that Mr. Serly has given us a masterly glimpse at what might have been one of Bartok's crowning achievements: a work of noble proportions for that noble but neglected instrument, the viola.

The line for the viola is striking throughout, though again to what extent Serly and Mr. Primrose himself edited it is not possible to say. The music exploits the instrument to give it a strong, virile character in contrast to the more feminine character given it by other writers for the viola, including Berlioz (whose "Harold," incidentally, is very happily programmed with it). In the slow movement, one of Bartok's finest melodic inspirations, the more melting tones of the viola are heard to great advantage, but no other work more powerfully displays its possibilities as a solo instrument than this.

It goes without saying that Mr. Primrose, who commissioned the concerto, is capable of mastering the difficulties of the work in a way to emphasize the latent brilliance of his instrument. The work, to be sure, is of a deep emotional hue: even melancholy to the point of tragedy, but the strength of the substance, and of Mr. Primrose's playing, makes it an invigorating experience. Needless to say, the violist made a deep impression with the work and, in the Berlioz that preceded it, achieved a great popular success

It may be added that Mr. Ansermet's reading of the Berlioz, though not quite so urgent and orgiastic as we have often heard it before, was notable for clarity of phrase and transparency of texture, the orchestra playing beautifully for him. Stravinsky's ballet suite "Baiser de la Fee" was exquisitely done too. The work is one of Stravinsky's most delightful; a piece in the most romantic vein, filled with tenderness and charm. The orchestra is out of town next week, returning on January 25 with Sir Thomas Beecham as guest conductor.

January 7, 1952

THE STARS AND STRIPES

Boston Symphony to Tour Europe

Cultural Congress Extends Bid For May

PARIS (Special)—The Boston Symphony Orchestra, one of the world's great musical organizations, has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring, it was announced here. Charles Munch, musical director, and Pierre Monteux will conduct.

The company of 104 musicians will give three concerts in Paris in May as a major American contribution to "Masterpieces of the 20th Century," the month-long exposition of the arts which is aimed at focusing attention on the cultural achievements made by free men during the last 50 years. The exposition will open in Paris April 29 and continue through May, centering about the Théâtre des Champs Elysées.

The Paris exposition will dramatize the efforts of the Congress for Cultural Freedom to demonstrate the existence of a vital culture in the free world, and to show the soundness of freedom of work and expression. To this end, "Masterpieces of the 20th Century" will present outstanding works in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

The Boston Symphony Orchestra will join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera, which will present the Alban Berg opera, "Wozzeck;" the Vienna Philharmonic Orchestra, the chorus and orchestra of the Academy of St. Cécilia in Rome, the RIAS (Radio in American Sector) Orchestra from West Berlin, the Orchestre de la Suisse Romande, from Geneva; the Orchestre du Conservatoire and the Orchestre National, both from Paris.

In other fields, American artists will be represented by the New York City Ballet Company, of which Georges Balanchine is artistic director. The group will give six performances, one comprising the ballets of Igor Stravinsky, to be conducted by the composer. Plans are being made for an all-Negro company to perform the Virgil Thompson-Gertrude Stein opera, "Four Saints in Three Acts."

Art Exhibition

James Johnson Sweeney, a former director of the Museum of Modern Art, has been commissioned to assemble an exhibition of some 200 contemporary French, Dutch and American paintings, including some that have not been shown in Paris for many years. Prominent American men of letters will participate in lectures and forums to be held throughout the exposition.

The Boston Symphony Orchestra

Munch, Monteux Will Share Baton

will embark for Europe April 25, immediately upon conclusion of its 71st season in Symphony Hall.

Under the auspices of the Congress for Cultural Freedom, the orchestra plans also during its tour abroad to perform in Bordeaux, Strasbourg, Zurich, as well as in Belgium, Holland and Austria.

French Invitation

Since Munch succeeded the late Serge Koussevitsky as musical director of the Boston Symphony in 1949, the Alsatian-born conductor has maintained the celebrated orchestra at the peak to which it was brought in the 25 years of Koussevitsky's leadership. It was under Munch's direction that the Boston Symphony played a "command" performance in Washington last April during the visit of French President Vincent Auriol which won a warm invitation from Auriol to bring the orchestra to France.

Monteux, Munch's friend and colleague on the podium, is the only other living conductor of the nine who have led the Boston Symphony since its founding in 1881. Paris-born, with a distinguished musical background in that city, Monteux was the Boston orchestra's conductor from 1919 to 1924. At present, he is conductor of the San Francisco Symphony.

[68]

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

To return once more to the subject of Charles Munch's illness, one of the anticipated pleasures of which it has apparently deprived us is the appearance, as soloist in an all-Wagner program, of Kirsten Flagstad. From such an event certain diehards might absent themselves, being unwilling to forgive the Norwegian soprano for rejoining her quisling husband, though no one actually has ever succeeded in proving that the singer herself was friendly to the Nazi cause. Anyway, Mr. Bing brought Mme. Flagstad back to the Met, something his predecessor had not dared to do, and soon she will rejoin that organization in its revival of Gluck's "Alceste" (in English).

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NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 13 1952

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TIMES
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Dimitri Mitropoulos will be at the head of the New York Philharmonic-Symphony again and he will lead a larger proportion of the 1952-53 season than he is leading the current year, when he is directing sixteen of the orchestra's twenty-eight weeks. Rumors of departure notwithstanding, George Szell is also continuing with the Cleveland Symphony next season.

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The aggregation of 104 players will give three concerts in Paris in May. It will be regarded as a major contribution from the United States to a month-long exposition of the arts. The exposition is aimed at focusing the attention of the world upon the cultural achievements by free men during the first half of the 20th century.

The festival will open in the French capital on April 28 and will last through May. Charles Munch, the musical director of the orchestra, has invited his colleague, Pierre Monteux, to share with him in conducting the concerts.

Financed by philanthropic interests, the Paris exposition of the arts is a dramatization of the efforts of the Congress for Cultural Freedom to assert the existence of a vital culture in the free world.

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HARTFORD, CO...
NEWS
1/17/52

Betty A...

By MARY LYNCH

...y Allen, young Negr... ...prano will be the gue... ith the Hartford Stri... a at its tenth anniv... rt, on Sunday, Janua... p. m. in the Weaver ...

...ough only 24, she h... attracted the attent... nding musicians. Las... while a scholarship ... anglewood, she sang ... "Aida" in a product... scenes and also w... when the "Jere... hony by Leonard Be... erformed. This past ... e went to the semi... Blanche Thebom au... n New York every y... etropolitan soprano ... vsky, famous conc... panist for Lotte Le... gh praise for the ...

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1/13/52 Boston Post

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PASTE OVER

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Nena del Rosario, a 15-year-old pianist from the Philippines will be soloist with The New York Philharmonic-Symphony Orchestra under the baton of Igor Buketoff at Carnegie Hall on Saturday, Jan. 5. It will be the second in the current series of Philharmonic young people's concerts for boys and girls between the ages of nine and 15.

Miss del Rosario is at present a scholarship student at the Curtis Institute of Music in Philadelphia. She was chosen by Vladimir Horowitz, Olin Downes and Abram Chasins from among musically-gifted high school students in the metropolitan New York area as one of the 1951 finalists in Radio Station WQXR's "Musical Talent in Our Schools" broadcast series.

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This Clipping From
COURIER
NEW YORK, N. Y.
JAN 15 1952

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
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GARFIELD, N.J.
NEWS
1/17/52

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NEW LONDON, CONN.
DAY
JAN 16 1952

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By ALBERT C. AMATO

The mere knowledge that the Boston symphony is returning creates a special atmosphere of festive expectation that no other concert group which has appeared locally can quite match. The annual appearance of this ensemble last night at Palmer auditorium provided another example of the unique artistry of this wonderful organization. On this occasion interest was further augmented by the announcement that we were to hear a budding, young violinist of considerable talent; but above all we were to witness in action another of the world's first-line conductors. Let me state right here that soloist, conductor and orchestra were in rare form.

The initial disappointment at not having Charles Munch in charge of the orchestra was considerably dinminished—and I may say entirely overcome—by the distinguished work of Ernest Ansermet. Mr. Munch, who has been seriously ill with a virus infection and subsequently with a circulatory disturbance, has had his place on the podium occupied first by Pierre Monteux and presently by Mr. Ansermet, regular conductor of the Orchestra de la Suisse Romande in Geneva. It was astonishing how much Mr. Ansermet in his brief period with the orchestra has transformed its sound and imposed his own appealing personality on it; and yet, it still remains the homogeneous, subtly responsive ensemble we have always known it to be.

Beethoven's C-Minor

Some of us may be at variance with Mr. Ansermet's reading of the Beethoven C-minor. The Fifth Symphony, with its imperious V-theme in the first and third movements, is a work which assumed vast political significance for all free men during the late war. This conductor's approach to it is on the whole in a lyrical and subdued vein as against the more militant interpretations which we are accustomed to hear nowadays. All arguments to the contrary, there are moments—for example, the tremendous crescendo which encompasses the transition from the 3rd to the 4th movement—which deservedly require an explosive outburst. But these are petty grievances, especially if one recalls the beauty and grace accorded the lovely andante movement—truly one of Beethoven's most inspired creations.

The Tchaikovsky Violin Concerto in D-major which constituted the larger portion of the post-intermission program is the composer's only complete example as is the case with the Beethoven, Mendelssohn and Brahms violin concertos. It was dedicated to the Hungarian violinist, Leopold Auer, then principal teacher of violin at the Leningrad conservatory. But Auer considered it so unviolinistic that he could not at the time make up his mind to grapple with its formidable difficulties, and he would not play it.

Violinist is Soloist

Anshel Brusilow, a 23 year old American born and American trained violinist, did wondrous justice to this prodigiously technical work. His playing was laudable both for vitality and momentum and occasional delicacy and fineness of dynamic shading. His is not a large tone; however, it possesses considerable carrying quality, especially did it seem so within the confines of Palmer auditorium. The highlights of his performance to this reviewer were his facile mastery of the first movement cadenza, the expressivity of the tender national melody of the adagio, and the surmounting of the technical development of the final movement, in reality a Russian dance—the Trekap. One can only envision a most brilliant future for this remarkable young artist.

The magnificence of rapport between the conductor and his men was best exemplified in the Stravinsky Divertimento, sub-titled The Fairy's Kiss, the closing composition.

Evening Well Spent

The music of Stravinsky, Ravel and Debussy is close to Mr. Ansermet's heart and he has a world-wide reputation for the brilliance he brings to these 20th century masterpieces. The Divertimento adheres to a firmer melodic line than do most works by this composer, basically because its principal themes are Tchaikovskyan melodies. But it is still characteristic and tasty Stravinsky just the same, with its intriguing rhythms and sumptuous coloristic effects.

Finally, I want to compliment the woodwind section in general for the admirable blending of their instrumental voices, and the first clarinetist, Mr. Cioffi, in particular for the silky, celestial tone and perfect intonation demonstrated in the solo passages. This will remain a cherished memory with me along with the other exalted moments of a delightfully spent evening.

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AMERICAN
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NEW YORK, N. Y.
JOURNAL-AMERICAN
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Only long acquaintance with this music could have yielded the subtleties disclosed on this occasion. The performance included the first and fourth scenes and the final tragedy of Petrouchka. Its most remarkable moments came at the end though one heard many details elsewhere left untouched in other interpretations.

The Swiss conductor brought the authority of a master musician, the essence of quality, and epitome of good taste to this concert. The orchestra responded in kind. The approach may not have created the most satisfying kind of performance in Beethoven's Fifth Symphony, but it did for Ravel's "Ma Mere L'Oye" and the Stravinsky.

Ansermet presented the classic Beethoven. The grandeur of his concept was one not of shattering brilliance but almost of under-statement. Its strength was structural projection, an overall grasp of a whole movement and the work in its entirety. Deliberate pacing and cumulative effect shaped its character. And its character was solid and fine.

It was a pleasure to hear the Ravel so beautifully fashioned and so lovingly played. The work became reclaimed with this performance, suggesting that it is not easy

W. HARTFORD, CONN
NEWS
1/17/52

Betty Allen Here

By MARY LYNCH

Betty Allen, young Negro mezzo-soprano will be the guest artist with the Hartford String Orchestra at its tenth anniversary concert, on Sunday, January 20, at 3 p. m. in the Weaver High School.

Though only 24, she has already attracted the attention of outstanding musicians. Last summer while a scholarship student at Tanglewood, she sang Amneris in "Aida" in a production of Opera scenes and also was the soloist when the "Jeremiah" Symphony by Leonard Bernstein was performed. This past December she went to the semi-finals in the Blanche Thebom auditions held in New York every year by the Metropolitan soprano. Paul Ulanowsky, famous coach and accompanist for Lotte Lehmann has high praise for the young singer.

Interviewed yesterday, Miss Allen stressed the fact that as a young Negro singer she finds sympathy and encouragement everywhere in contrast to even a few years ago, when the Negro artist felt that if they were not a Marion Anderson or Dorothy Maynor, they had little chance to be heard.

The singer is a student in voice of Sarah Peck Moore. She studies piano, theory and modern dance at the Hartford School of Music.

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[70]

PASTE OVER

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MUSICAL COURIER
NEW YORK, N. Y.
JAN 15 1952

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This Clipping From
BLACKWELL, OKLA.
JOURNAL-TRIBUNE

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NEW YORK, N. Y.
POST
JAN 17 1952

WORDS and MUSIC

By John Briggs

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Mr. Ansermet opened his program with the Beethoven Fifth Symphony. It seemed to me that the Swiss conductor's reading of this popular work was not up to the standard of other things he has done here. I suppose it is inevitable that when a work is performed and recorded as often as the Beethoven Fifth, the final result is a standardized performance. One becomes so accustomed to hearing it done in a certain way that one is a little astonished by any departure from the accepted norm.

Accordingly it was surprising to hear Mr. Ansermet begin the work at a somewhat lethargic and heavy-handed pace. The movement is marked "Allegro Con Brio," but the particular kind of musical excitement called "B[illegible]" was not always present. T[illegible]ned ensemble of the Bostonians was ragged at places where it was most conspicuous—the sudden orchestral tutti of the opening movement, which ought to be sharp and precise as a whipcrack, and which last evening were more suggestive of a singer slurring up to a high note.

In the slow movement, it seemed to me that orchestral choirs were not always properly balanced, with the line of the theme-and-variations sometimes overwhelmed by subordinate voices.

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The concert ended with a brilliant reading of Stavinsky's "Petrouchka." Bernard Zighera was the piano soloist.

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JAN 17 1952

Music

Symphonic Coup Scored By Ansermet

By LOUIS BIANCOLLI.

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Brings Out Strength.

I don't mean to minimize the power of his reading of Beethoven's C minor. It had its moments of terrific drive, even of haunting poetry. But it was marred by strange shifts of pace, and a lack of intimation in the last two movements of the big things to come.

Still, he brought out the strength of the score and with it the strength, nourished by so many geniuses of the baton, of the Boston Symphony Orchestra itself. So much for Beethoven's fifth. It was only after the intermission that I was certain I was hearing the real Ernest Ansermet.

Ravel's garden of nursery fables flowered beautifully in last night's reading, the Sleeping Beauties and Tom Thumbs springing up like magic from a bed of shimmering tone. Mr. Ansermet conducted as if long ago the spell of enchanted forests had settled upon him and remained.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 19 1952

Rene Voisin, BSO Trumpeter, Dies in Brighton

BOSTON—Rene Louis Voisin, 58, trumpeter for the Boston Symphony Orchestra, died Wednesday in St. Elizabeth's Hospital in Brighton. He had been ill intermittently during the past season.

The late Dr. Serge Koussevitzky brought Mr. Voisin to this country from France to play with the Boston Symphony in 1927. He had been a member of the orchestra since that time. His son, Roger, is now first trumpeter with the orchestra.

Mr. Voison was born in Angers, France, Nov. 18, 1893, the son of a noted bandmaster and cornetist. His studies at the Paris Conservatoire were interrupted during World War I. As a bandmaster and stretcher bearer in the first Battle of the Marne, he was one of 10 survivors in a group of 38 attending the wounded. He later was wounded in the Argonne and was awarded the Croix de Guerre.

He resumed his studies following the war, and it was during his appearances with the Concerts Koussevitzky that the famed maestro noted his ability. Three years after Mr. Koussevitzky came to Boston he called Mr. Voison to the orchestra. Like his father, he taught his son the trumpet.

Survivors, in addition to the son, include his widow, Marie, and two grandchildren, Pierre, aged 2, and Anne who was born six days ago.

The entire company of the Boston Symphony will interrupt its current tour to return to Boston for funeral services which will be held in the Church of Notre Dame de la Victoire, Monday at 9 AM.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JAN 17 1952

CONCERT AND RECITAL

* * *

By Francis D. Perkins

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CARNEGIE HALL

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Symphony No. 5, in C minor.....Beethoven
"Ma Mere l'Oye" (Mother Goose).....Ravel
Ballet, "Petrouchka".....Stravinsky

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This was Mr. Ansermet's first appearance here with the Boston Symphony, although he is well known here through his conducting of the NBC Symphony and two concerts with the Philadelphia Orchestra. His New York debut, with the Diaghileff Ballet, dates from much farther back, to 1916. One characteristic of last night's concert was that familiar music was played not as if all too well known and taken for granted by the musicians and the audience. Another was the unity of the style of the performance with that of the music in each of the three works in the program.

To the eye, Mr. Ansermet gave no impression of overt excitement on the podium; there was economy as well as significance of gesture. The constant impression of control, however, did not offset the frequent aural impression of intensity which was added to that of thorough understanding of the three differing scores. The vividness and freshness of the performance of the Beethoven symphony were achieved without departures from the essential directness of the music; the expressive resources of the work were realized with a notable blend of vigor and delicacy. The two sections which Ravel added to "Ma Mere l'Oye" as a prelude to its orchestral version as a ballet provide an appropriate beginning to the concert suite; the interpretation was constantly imaginative and atmospheric, with a luminous orchestral tone, fineness of dynamic shading and, in the most outspoken measures, impressive sonority.

But the most memorable feature of the evening was the interpretation of Stravinsky's "Petrouchka" music, with which Mr. Ansermet has been long acquainted. Here, with vividness and subtlety of orchestra color, there was an exceptional communication of the dramatic essence and the national flavor of the music; the fair scenes carried their hearers into the essential atmosphere of the old Russian popular carnival depicted in the scenario and the score. Emotional detail was realized with absorbing emotional conviction, especially at the close, where Petrouchka's ghost haunts his uncomprehending showman.

Tenor in Recital

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Mr. Wolff is an energetic, but careful artist. He brings out every shade of word-meaning and every detail of story, so much so that his interpretations, particularly of early music, often border on the elocutionary. Cavalli's "Donzelle, Fuggite" and Alessandro Scarlatti's "Chi vuole innamorarsi" were given a most pin-pointed dramatic treatment, with many retards, changes of tempi, and theatrical changes in diction.

The tenor did not oversing as much in the Lieder half of his program. His voice was at times rich and golden, as in Schubert's "Die Stadt," but often it suddenly became unfocussed and watery in quality, withdrawing support from the full, reflective lines of songs such as Schumann's "Fruehlingsfahrt" and Schubert's "Geheimes." But his intentions, which shine out, are as serious and imaginative as his program-making. Paul Meyer accompanied. T. M. S.

This Clipping From
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EAGLE
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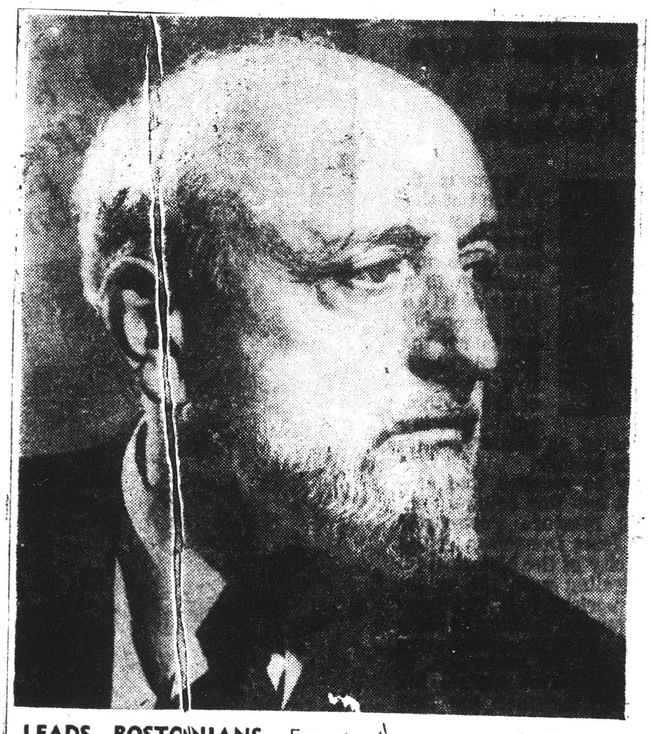

LEADS BOSTONIANS—Ernest Ansermet, substituting during Charles Munch's convalescence, will conduct the Boston Symphony Orchestra at the Academy of Music Friday night.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 18 1952

Aldo Ciccolini Boston Symphony Piano Soloist

Special to The Hartford Times

Boston—Aldo Ciccolini who was the piano soloist with the Boston Symphony and Ernest Ansermet last week, is more poet than virtuoso, and although he has everything he needs technically his playing displays a calm maturity seldom found in a musician of 26.

Nevertheless, Mr. Ciccolini does, when the need requires, come through with brilliant pyrotechnics, as he has done in the past and more especially, he did about a year or two ago when he played the Tchaikovsky Concerto with the Boston orchestra. It was good to see that he can and does adapt his style and in his playing of the Beethoven Fourth Piano Concerto which he performed with the Symphony this week, it was a notable transformation indeed.

* * *

If THERE can be an criticism of Mr. Ciccolini's Beethoven, one might say that it is not "big" enough. Much attention has been directed toward the mechanics of the piece, but, although the framework is solid enough, the work as a whole is not round and full and strong as perhaps Beethoven should be. Personally, I found his playing a bit on the surface—a sort of a "granular" interpretation.

However, Mr. Ciccolini gave poised and calculating performance and, despite his zealous attention to details, a poetic and sensitive one, too. He was warmly applauded by the Symphony Hall audience, and most deservedly so. We would like to hear him again soon.

Baritone Thomas L. Thomas was an engaging soloist at the Boston Morning Musicales. The Musicales are a series of recitals by noted musicians which was started a number of years ago and which, as a general rule, we don't pay much attention to, since they are fairly limited to society and would be of less general interest to the public.

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MR. THOMAS, however, did provide an interesting program, including a few tongue-twisters, English songs, a French group, and some Welsh airs. The Welsh songs all had titles which remind one of the top row of typewriter keys, but they are remarkable folk songs and Mr. Thomas, a Welshman himself, does them well.

"Lady Be Tranquil," and "Forlorn Queen" in the English group of songs arranged by Hughes, were amusing, and the French group included Debussy's "Beau Soir," "Chanson Triste" by Duparc, and "Femme Sensible" from Mehul's "Ariodant."—P. S.

This Clipping From
RADIO & TELEVISION WEEKLY
NEW YORK, N. Y.
1952

Sales of FM Radios Skyrocket in Boston

BOSTON, MASS., Monday—FM radio sales have soared in recent weeks in culture-conscious Boston, local dealers report.

Sales of FM receivers manufactured by the Zenith Radio Corp. in Chicago, have tripled as more listeners have turned to Station WGBH, a strictly FM outlet supported only by local colleges, museums and the Boston Symphony. This station broadcasts 50 hours of education and classical music weekly without advertising.

(From Late Editions of Yesterday's Times)

ERNEST ANSERMET SCORES ON PODIUM

Conducts Boston Symphony in Carnegie Hall in Stirring Reading of Beethoven

BOSTON SYMPHONY ORCHESTRA, Conducted by Ernest Ansermet. Carnegie Hall.
Symphony No. 5.....Beethoven
Mother Goose Suite.....Ravel
Petrouchka.....Stravinsky

By OLIN DOWNES

A most distinguished musician, modern conductor who ruled the orchestra and secured effects of wonderful subtlety and color, virtue of his brains and his extremely sensitive perceptions, not by semophoric gesticulations or other contortions as we were used to listen to music, led the Boston Symphony Orchesetra as guest conductor last night in Carnegie Hall: Ernest Ansermet. Mr. Ansermet has been an eminent figure on some podiums, notably that of the N.B.C. Symphony orchestra and also as a leader with the Philadelphia orchestra in late seasons in this city but we have not had enough of him, as last night's performance showed.

He began with a performance of Beethoven's Fifth Symphony notable for its clarity, rhythmic vitality and distinction of phrasing and fine dramatic proportions. In this performance the vo[illegible] opening movement and the [illegible] surge from the scherzo di[illegible] weaken the effect of the [illegible] the consummative moveme[illegible] the work. That the "attack" [illegible] four-note motive figure of th[illegible] movement, which seems so [illegible] and is such a problem, was [illegible] variably precise and unan[illegible] was an inconsequential de[illegible] the occasion. The following [illegible] ment was sung, simply and [illegible] with minor variations of pa[illegible] were never artificial. The [illegible] empi of the finale becam[illegible] the character of its theme[illegible] the grand proclamations [illegible] concluding pages.

Music's Form Is Class[illegible]

More elemental, more [illegible] whelmingly dramatic inte[illegible] tions of this music there c[illegible] The form, despite the revo[illegible] ry content, is classic, a[illegible] Ansermet made it so. The [illegible] ven of the Fifth symphony [illegible] inherently, a wild romantic [illegible] aspect of the music was n[illegible] phasized. If it had been, it [illegible] have been incongrous with [illegible] tifully constructed reading.

The surpassing achievem[illegible] the evening came with [illegible] "Mother Goose" Suite and t[illegible] sic from Stravinsky's "Pe[illegible] ka." Ravel's score is one [illegible] quisite tenderness and fants[illegible] a unique skill in the sub[illegible] maginative employment of [illegible] struments. We hear much [illegible] of scoring so effectively for [illegible] orchestra that it sounds li[illegible] one. Here is something e[illegible] likewise demonstrates [illegible] scoring for a big full sympho[illegible] chestra and making it soun[illegible] delicate little one!

Not the least interesting [illegible] of the score is the use of [illegible] sion instruments not me[illegible] rhythm or power, but for [illegible] tone-color. Mr. Ansermet [illegible] no detail of its sophistic[illegible] and fancy and adroitness [illegible] chestral imagery.

"Petrouchka" Well D[illegible]

Yet the concert was a c[illegible] of accomplishment. The [illegible] ing of the "Petrouchka" m[illegible] the last word in its repres[illegible] One thinks, after this, [illegible] other conductor knows t[illegible] The subtlest colors, the [illegible] cisive strokes of charact[illegible] the interplay of the man[illegible] ar rhythms of the mu[illegible] subsidiary to the interpre[illegible] ept. "Petrouchka" blend[illegible] and imitative sounds of [illegible] gans, bears and what not [illegible] most atmospheric evoca[illegible] passages as ironic and p[illegible] ny we know in modern [illegible] This music was thru[illegible] with the hand of a ma[illegible] could almost have con[illegible] himself, in his unequale[illegible] into its smallest meanin[illegible] complete mastery in its [illegible] One wonders if those wh[illegible] well acquainted with [illegible] could have felt the full [illegible] every accent and nuance [illegible] matic stroke of Mr. A[illegible] performance. For this [illegible] after all, highly depend[illegible] the stage, where every [illegible] companies a movement [illegible] ture. If any leader co[illegible] the most uninformed [illegible] aware of the full impo[illegible] amazing score it would [illegible] net and none other. He [illegible] music, he lived it, and w[illegible] licker of an eyelash do[illegible] anything but its reali[illegible] communicated to us, unfo[illegible] its innermost spirit.

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NEW YORK, N. Y.
POST
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WORDS and MUSIC

By John Briggs

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EAGLE
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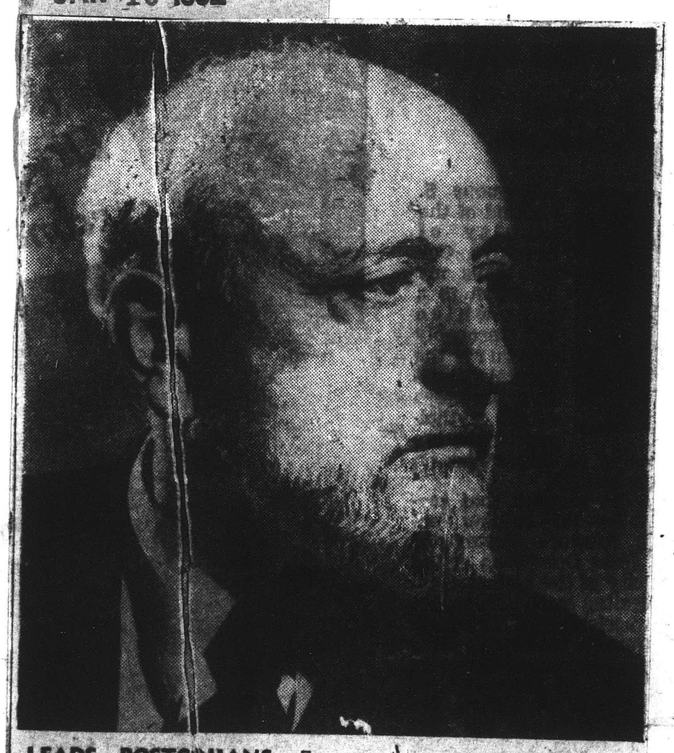

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Mr. Voison was born in Angers, France, Nov. 18, 1893, the son of a noted bandmaster and cornetist. His studies at the Paris Conservatoire were interrupted during World War I. As a bandmaster and stretcher bearer in the first Battle of the Marne, he was one of 10 survivors in a group of 38 attending the wounded. He later was wounded in the Argonne and was awarded the Croix de Guerre.

He resumed his studies following the war, and it was during his appearances with the Concerts Koussevitzky that the famed maestro noted his ability. Three years after Mr. Koussevitzky came to Boston he called Mr. Voison to the orchestra. Like his father, he taught his son the trumpet.

Survivors, in addition to the son, include his widow, Marie, and two grandchildren, Pierre, aged 2, and Anne who was born six days ago.

The entire company of the Boston Symphony will interrupt its current tour to return to Boston for funeral services which will be held in the Church of Notre Dame de la Victoire, Monday at 9 AM.

This Clipping From
RADIO & TELEVISION WEEKLY
NEW YORK, N. Y.
JAN 20 1952

Sales of FM Radios Skyrocket in Boston

BOSTON, MASS., Monday—FM radio sales have soared in recent weeks in culture-conscious Boston, local dealers report.

Sales of FM receivers manufactured by the Zenith Radio Corp., Chicago, have tripled as more listeners have turned to Station WGBH, a strictly FM outlet, supported only by local colleges, museums and the Boston Symphony. This station broadcasts 50 hours of education and classical music weekly without advertising.

[n]

This Clipping From
HARTFORD, CONN.
TIMES
JAN 16 1952

do Ciccolini
ston Symphony
ano Soloist

l to The Hartford Times

ston—Aldo Ciccolini who was piano soloist with the Boston hony and Ernest Ansermet week, is more poet than , and although he has ing he needs technically, ying displays a calm ma- eldom found in a musician

theless, Mr. Ciccolini hen the need requires, through with brilliant py- ics, as he has done in and more especially, as about a year or two ago he played the Tchaikovsky to with the Boston orches- was good to see that he does adapt his style and playing of the Beethoven Piano Concerto which he ed with the Symphony ek, it was a notable trans- on indeed.

* * *

ERE can be an criti- Mr. Ciccolini's Beethoven, ht say that it is not "big" Much attention has been toward the mechanics of ce, but, although the rk is solid enough, the whole is not round and strong as perhaps Bee- hould be. Personally, I his playing a bit on the a sort of a "granular" ation.

er, Mr. Ciccolini gave a nd calculating perform- d, despite his zealous at- to details, a poetic and one, too. He was warmly d by the Symphony Hall , and most deservedly so. uld like to hear him again

ne Thomas L. Thomas engaging soloist at the Morning Musicales. The are a series of recitals musicians which was a number of years ago ich, as a general rule, we y much attention to, they are fairly limited to and would be of less gen- rest to the public.

* * *

THOMAS, however, did an interesting program, a few tongue-twisters, songs, a French group, e Welsh airs. The Welsh had titles which remind he top row of typewriter ut they are remarkable ngs and Mr. Thomas, a an himself, does them

Be Tranquil," and "For- en" in the English group s arranged by Hughes, using, and the French ncluded Debussy's "Beau Chanson Triste" by Du- nd "Femme Sensible" hul's "Ariodant."—F. S.

This Clipping From
DIO & TELEVISION WEEKLY
NEW YORK, N. Y.
JAN 1952

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[From Late Editions of Yesterday's TIMES]

ERNEST ANSERMET SCORES ON PODIUM

Times Jan. 18

Conducts Boston Symphony at Carnegie Hall in Stirring Reading of Beethoven

BOSTON SYMPHONY ORCHESTRA at Carnegie Hall: Third evening concert of the orchestra's New York series; guest conductor, Ernest Ansermet. The program: Symphony No. 5, in C minor ..... Beethoven; "Ma Mere l'Oye" (Mother Goose) ..... Ravel; Ballet, "Petrouchka" ..... Stravinsky. Performances

By OLIN DOWNES

A most distinguished musician, a modern conductor who ruled the orchestra and secured effects of wonderful subtlety and color by virtue of his brains and his extremely sensitive perceptions, and not by semaphoric gesticulations or other contortions as we were trying to listen to music, led the Boston Symphony Orchestra as its guest conductor last night in Carnegie Hall: Ernest Ansermet.

Mr. Ansermet has been an infrequent figure on some podiums, notably that of the N.B.C. Symphony Orchestra and also as a guest leader with the Philadelphia Orchestra in late seasons in this city. But we have not had enough of him, as last night's performances showed.

He began with a performance of Beethoven's Fifth Symphony notable for its clarity, rhythmic vitality and distinction of phrase, and fine dramatic proportions. For in this performance the volcanic opening movement and the wild upsurge from the scherzo did not weaken the effect of the finale, the consummative movement of the work. That the "attack" of the four-note motive figure of the first movement, which seems so simple and is such a problem, was not invariably precise and unanimous was an inconsequential detail of the occasion. The following movement was sung, simply and nobly with minor variations of pace that were never artificial. The broad tempi of the finale became well the character of its themes and the grand proclamations of the concluding pages.

Music's Form Is Classic

More elemental, more overwhelmingly dramatic interpretations of this music there can be. The form, despite the revolutionary content, is classic, and Mr. Ansermet made it so. The Beethoven of the Fifth symphony is also, inherently, a wild romantic. This aspect of the music was not emphasized. If it had been, it would have been incongruous with a beautifully constructed reading.

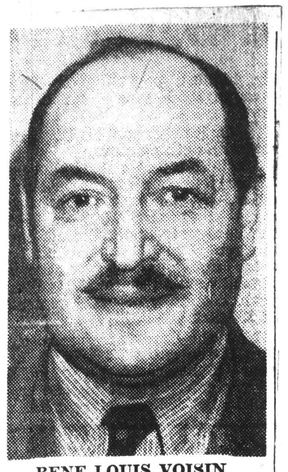
The surpassing achievements of the evening came with Ravel's "Mother Goose" Suite and the music from Stravinsky's "Petrouchka." Ravel's score is one of exquisite tenderness and fantasy, and a unique skill in the subtle and imaginative employment of the instruments. We hear much today of scoring so effectively for a small orchestra that it sounds like a big one. Here is something else that likewise demonstrates mastery: scoring for a big full symphony orchestra and making it sound like a delicate little one!

Not the least interesting feature of the score is the use of percussion instruments not merely for rhythm or power, but for that of tone-color. Mr. Ansermet missed no detail of its sophisticated wit and fancy and adroitness of orchestral imagery.

"Petrouchka" Well Done

Yet the concert was a crescendo of accomplishment. The conducting of the "Petrouchka" music was the last word in its representation. One thinks, after this, that no other conductor knows the score! The subtlest colors, the most incisive strokes of characterization, the interplay of the many irregular rhythms of the music were subsidiary to the interpretive concept. "Petrouchka" blends realism and imitative sounds of hand-organs, bears and what-not with the most atmospheric evocation and passages as tonic and placidly as any we know in modern music.

This music was thrust home, with the hand of a master who could almost have composed it himself, in his unequaled insight into its smallest meaning and his complete mastery in its revelation. One wonders if those who are not well acquainted with the ballet could have felt the full import of every accent and nuance and dramatic stroke of Mr. Ansermet's performance. For, this is music, after all, making dependent upon the stage where every note accompanies a movement or gesture. If any leader could make the most uninformed listener aware of the full import of the amazing score, it would be Ansermet and no other. He spoke the music as he felt it, and without the slightest [illegible] designed for anything [illegible] realization, he communicated [illegible] its innermost [illegible] unforgettably.



RENE LOUIS VOISIN

Herald Jan. 18

Rene Voisin Dies, Member Of Symphony

Rene Louis Voisin, 58, a member of the Boston Symphony Orchestra since 1927 and the father and teacher of another orchestra musician, Roger Voisin, died Wednesday in St. Elizabeth's Hospital, Brighton. He had been ill intermittently during the past season.

He was born in Angers, France, Nov. 18, 1893, the son of a noted bandmaster and cornetist, who was his teacher. As a trumpeter, his post with the Symphony, he won first prize at the Paris Conservatoire. The first world war interrupted his studies. As a bandsman and stretcher bearer in the first Battle of the Marne, he was one of 10 survivors in a group of 38 men attending the wounded. He was wounded himself in the Argonne and received the Croix de Guerre.

He played after the war in Conservatoire society concerts, with the Paris Opera, in the Colonne and l'Amoureaux series and with the Concerts Koussevitzky. The maestro brought him to Boston in 1927, three years after his own debut here, to play the trumpet. The son, Roger, whom Rene tutored, is first trumpet of the Symphony.

Survivors are the widow, Marie Voisin, the son and two grandchildren, Pierre, aged 2, and Anne, who was born six days ago. The Voisin residence is at 106 Leland road, Brookline.

Services will be held in the Church of Notre Dame de la Victoire, Isabella street, at 9 A. M., Monday, with members of the orchestra, now on tour, present.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JAN 18 1952

Boston Is Led By Ansermet At Academy

By Marion Kelley

The Philadelphia Forum brought the Boston Symphony Orchestra to the Academy last night on what has become an annual visit of great anticipation for music lovers. And the crowded house was not disappointed, even though conductor Charles Munch had not recovered sufficiently from a recent illness to be on the podium.

In his place was Ernest Ansermet, well known to Philadelphians, who had been directing the orchestra in Boston for some five weeks.

VARIED OFFERINGS

Last night the noted Swiss conductor chose a program of familiar works blended with a touch of novelty. The varied program was both a challenge and a joy.

He opened with Beethoven's Symphony No. 5 in C minor and gave a reading which brought out all the monumental grandeur of its structure.

HINDEMITH WORK

There was subtlety of color and dynamic shading of tone in the rendition of Hindemith's "Nobilissima Visione" and Stravinsky's "Le Baiser de la Fee."

Chabrier's "Joyeuse Marche" closed an evening of delightful music.

This Clipping From
PHILADELPHIA, PA.
BULLETIN
JAN 18 1952

Swiss Conductor Ansermet Leads Boston Symphony in Annual Concert

By MAX de SCHAUENSEE

The Boston Symphony Orchestra, presented by the Philadelphia Forum, made its welcome annual appearance at the Academy of Music last night.

In the absence of Charles Munch, the orchestra's regular conductor, who is recovering from illness, Ernest Ansermet, distinguished Swiss leader of the Orchestre de la Suisse Romande of Geneva, conducted last evening's concert.

Mr. Ansermet is a musician whose approach is of a high intellectual order; his wide experience has been secured in a career of international importance.

Program Sharply Divided

Last night's program was sharply divided, the first half being entirely devoted to Beethoven's Fifth Symphony, while the second half contained music of Stravinsky, Chabrier and Hindemith, in which the Swiss conductor enjoys a considerable reputation.

Mr. Ansermet's idea of the Beethoven symphony was a strong one; he made the music sound as though carved in granite. Forthright as the reading was, it hardly exhausted some of the subtler nuances and shadings and some of the vitality that can be obtained. And the Boston Symphony often came perilously close to playing at a tense volume that does not call forth its best tone qualities.

It was in the second half that conductor and orchestra came into their own. Mr. Ansermet's strong intellectuality served Hindemith's "Nobilissima Visione" well. This is a handsome score and it was handsomely played.

Stravinsky Was Highlight

Stravinsky's "Le Baiser de la Fee" divertimento was the highlight of the program. This extremely ingenious, skillfully orchestrated, often outrageous piece, called forth the virtuoso qualities of the Boston Symphony, and many of the solo players of the various sections gave evidence of what high caliber is their skill.

Mr. Ansermet elected to play the Stravinsky music and the final "Joyeuse Marche" of Alexis Emmanuel Chabrier without pause to the bewilderment of the audience, a bewilderment your reporter shared.

The Chabrier piece is one fairly rollicking with boistrous good humor. Conductor and orchestra received a prolonged ovation at its final chords.

Rene Voisin

Symphony Orchestra Artist Since 1927, at 59

Rene Louis Voisin, 59, trumpeter in the Boston Symphony Orchestra since 1927 and father of the present first trumpet, Roger Voisin, died Wednesday at St. Elizabeth's Hospi-

RENE VOISIN

tal, Brighton, after a long illness. He lived at 106 Leland road, Brookline.

Bron in France, Rene Voisin studied under his father and at the Paris Conservatory of Music under Alexander Petit. As a member of the French Army in World War I, he took part in the first Battle of the Marne and was awarded the Croix de Guerre for heroism in the Argonne engagement.

Before coming to the United States, he played in Paris in the famous Societe des Concerts du Conservatoire, the Colonne Orchestra, the Opera, the Lamoureux Concerts and the Koussevitzky Concerts.

In 1935, his son Roger, at the age of 17, became the youngest player ever admitted to the Boston Symphony.

Mr. Voisin is survived by his wife, Marie, of Brookline; and his son, of Jamaica Plain.

Members of the orchestra now on tour will attend the funeral Monday at 9 at the Church of Notre Dame de la Victoire, Isabella st.

N.Y. Herald Tribune Jan. 18

Concert and Recital

By Francis D. Perkins

BOSTON SYMPHONY

CARNEGIE HALL

Third evening concert of the orchestra's New York series; guest conductor, Ernest Ansermet. The program:

Symphony No. 5, in C minor ..... Beethoven
"Ma Mere l'Oye" (Mother Goose) ..... Ravel
Ballet, "Petrouchka" ..... Stravinsky

The Bostonians

The Boston Symphony Orchestra began its third New York visit of the season with Wednesday night's concert in Carnegie Hall under the direction of Ernest Ansermet, who has been conducting its home concerts for the last five weeks in place of its still ailing regular director, Charles Munch. The noted Swiss conductor devoted his program to well known works, but added the prelude and "Danse du Rouet" to the five original pieces of Ravel's "Ma Mere l'Oye"; these were drawn from the ballet score which Ravel made from this two-piano work. In the Stravinsky "Petrouchka" score Mr. Ansermet included the finale, with Petrouchka's death, besides the music from this ballet which is usually heard in concert; this gave a quiet, but none the less impressive ending to an impressive evening.

This was Mr. Ansermet's first appearance here with the Boston Symphony, although he is well known here through his conducting of the NBC Symphony and two concerts with the Philadelphia Orchestra. His New York debut, with the Diaghileff Ballet, dates from much farther back, to 1916. One characteristic of Wednesday night's concert was that familiar music was played not as if all too well known and taken for granted by the musicians and the audience. Another was the unity of the style of the performance with that of the music in each of the three works in the program.

To the eye, Mr. Ansermet gave no impression of overt excitement on the podium; there was economy as well as significance of gesture. The constant impression of control, however, did not offset the frequent aural impression of intensity which was added to that of thorough understanding of the three differing scores. The vividness and freshness of the performance of the Beethoven symphony were achieved without departures from the essential directness of the music; the expressive resources of the work were realized with a notable blend of vigor and delicacy. The two sections which Ravel added to "Ma Mere l'Oye" as a prelude to its orchestral version as a ballet provide an appropriate beginning to the concert suite; the interpretation was constantly imaginative and atmospheric, with a luminous orchestral tone, fineness of dynamic shading and, in the most outspoken measures, impressive sonority.

But the most memorable feature of the evening was the interpretation of Stravinsky's "Petrouchka" music, with which Mr. Ansermet has been long acquainted. Here, with vividness and subtlety of orchestra color, there was an exceptional communication of the dramatic essence and the national flavor of the music; the fair scenes carried their hearers into the essential atmosphere of the old Russian popular carnival depicted in the scenario and the score. Emotional detail was realized with absorbing emotional conviction, especially at the close, where Petrouchka's ghost haunts his uncomprehending showman.

Christian Science Monitor Jan. 25/52

European Tour Shaping Up

The itinerary which the Boston Symphony Orchestra will follow during its first European tour in May has almost reached final form, according to George E. Judd, the orchestra's manager. Yesterday afternoon Mr. Judd gave members of the press a report of his recent trip to Paris to work out the details for the projected tour.

Mr. Judd made it clear that official announcements regarding the itinerary will be made later, when plans have crystallized, by the Congress for Cultural Freedom, the sponsoring organization. Meanwhile he was able to comment only on the broader outlines of the tour.

* * *

He said that the Congress for Cultural Freedom had given the orchestra a remarkable opportunity to go abroad on a completely noncommercial basis. The musicians will cross the Atlantic both ways on the Ile de France, leaving New York on April 28 and returning from Southampton on May 27. During their three-week travels on the Continent and in England they will play an average of two concerts every three days.

* * *

Their first concert will be at the Paris Opéra on May 6 under Charles Munch; their second at the Théâtre du Champs Elysées on May 8. It was at the latter auditorium that Pierre Monteux conducted the world première of Stravinsky's "Le Sacre du Printemps" 39 years ago. He will conduct it again at this concert. These first two Paris concerts will be devoted to music of the 20th century, in accord with the aims and purposes of the Congress.

The Boston Symphony will then go to Amsterdam, and it will be heard at The Hague. From The Hague it may go into Western Germany (although the details of the excursion into Germany are not yet fully worked out.) If the orchestra does not visit Germany at this point, it will then go to Belgium and will play in Brussels.

After Brussels the group will travel to Strasbourg for a performance at the University in Exile. Then to Italy, where the orchestra has been invited by Radio Turin for a broadcast. Upon their return to Paris they will play at least one more concert, drawing their program this time from the classics. There are a few days in this period that are still in flux; the orchestra may play a concert in Lille, France, in a new auditorium there.

The orchestra will then leave France for London. Its London concert will be broadcast from the BBC on May 26 from the Festival Hall. Sir Thomas Beecham is urging more than one London concert and may be able to make arrangements for more.

It is possible that the orchestra may play in Milan while in Italy. Rome, however, would be too far to travel in the time allotted.

H. R.

[72]

TIGHT BINDING

This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 9 1952

Music

by PAUL AFFELDER

Ansermet Conducts Boston Symphony; Primrose Soloist in Bartok Concerto

Having taken over the directorship of the Boston Symphony during the protracted illness of Charles Munch, the Swiss conductor, Ernest Ansermet, made his first appearance in Brooklyn with the orchestra last evening at the Academy of Music.

Mr. Ansermet is a meticulous leader, a fact certainly in evidence throughout last night's concert. Everything was neat and clean, and we haven't heard the Boston Orchestra play with such clarity and refinement since the late Serge Koussevitzky gave up his command. For these blessings we are truly grateful.

But it takes more than clarity and refinement to stir an audience, and here is where Mr. Ansermet was wanting. His reading of Mozart's familiar Symphony No. 40 in G Minor was correct in every detail, but was heavy-sounding and completely lacking in charm or delicacy.

He fared somewhat better on the second half of the program, devoted to contemporary ballet music. The suite, "Noblissima Visione," from Paul Hindemith's ballet, "St. Francis," was brought forth with a certain degree of tonal warmth and refinement. Though this does not represent Hindemith in his most exciting mood, there could have been more excitement engendered in the March and the concluding Passacaglia.

The conductor did just about all he could with the Divertimento from Stravinsky's ballet, "Le Baiser de la Fee" ("The Fairy's Kiss")—that is, he let the music play itself in a fairly straightforward fashion, just as the composer would want it. The only question here is: Who is the composer? For this is Stravinsky at his most sterile point. There is, in fact, practically no Stravinsky at all; everything has been taken from various works by Tchaikovsky, watered down, then dried up. It all sounded terribly dull without the stage action to support it.

By far the outstanding performance of the evening was that of the eminent violist, William Primrose, who appeared as soloist in a work he had commissioned—the Viola Concerto by the late Bela Bartok. Though we heard him perform this work with Mr. Ansermet and the NBC Symphony in a broadcast concert two years ago, this was the first time the Concerto was given a public performance in New York.

This is a truly remarkable and beautiful work, with an almost unbroken solo line for the viola and an appropriately light orchestral accompaniment. Though it exploits the instrument to the fullest extent, here is no technical display for its own sake. The Concerto is rich in melodic invention, and is highly spiced with themes directly inspired by Hungarian and Romanian folk music.

What makes it even more remarkable, however, is the fact that it is the product of two creative minds. When he died in 1945, Bartok left this work only in the form of rough sketches, written in an individual shorthand that was almost undecipherable. His friend, the violist and composer, Tibor Serly, undertook the extremely difficult and thankless task of completing and orchestrating the Concerto. So skillfully has he done his job that the spirit of Bartok has been preserved throughout.

Mr. Primrose interpreted the Concerto with amazing virtuosity and exquisite tone and musicianship, and Mr. Ansermet and the orchestra co-operated in fine fashion. We cannot imagine a better performance.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JAN 20 1952

Boston Symphony

Ansermet Is Conductor and Primrose Is Soloist

By Arthur Berger

BOSTON SYMPHONY
CARNEGIE HALL
Guest conductor, Ernest Ansermet. Soloist, William Primrose, viola player. Third afternoon concert in the orchestra's New York season yesterday with the following program:
Symphony in G minor, K. 550.....Mozart
Concerto for viola and orchestra.....Bartok
"Noblissima Visione," concert suite from the ballet, "Saint Francis".....Hindemith
Suite from "Baiser de la Fee".....Stravinsky

Along with his distinguished and extraordinarily meticulous conducting, Ernest Ansermet demonstrated a rare gift for program building in his concert with the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. For here was a list to suit the most cultivated taste while offering infinite pleasure and no problem to the mixed audience inevitable at a symphony concert. There was Mozart's lofty Symphony in G minor to start with, and, after that, all contemporary music, most of it drawn from the cream of twentieth century repertory.

I say "most of it," because Bartok's viola concerto teeters on the border line, since it seems to have had in it, at its conception, the makings of one of its composer's grandest achievements; but he never lived to complete it. Its middle movement is, however, beautifully turned out, and this, added to the fact that its only previous performance had been in an NBC broadcast of 1950, lent substantial consequence to yesterday's hearing. It also provided the occasion for uncommonly fine playing by William Primrose, its soloist.

Tibor Serly's selfless labors in orchestrating and otherwise realizing the shorthand score that Bartok left us must command our sincerest admiration. But I suspect that the composer, viewing the finished product, would have done something to vary the meandering first movement, whether with orchestral ingenuities or devices of texture and pitch. As to the finale, I am pretty convinced that he would not have allowed it to end so abruptly. It has two extended and inspired main ideas that would seem to lend themselves to extended development, but an upward scale soon brings the movement to a premature close. Once we have discounted these shortcomings, we may find many tender and expressive details, and as an addition to the almost negligible repertory for viola and orchestra this concerto must be cherished.

The second half of the program was made up of excerpts from two of the most striking ballet scores of our time, Hindemith's "Saint Francis" and Stravinsky's "Baiser de la Fee." The importance of both has been acknowledged for some time, yet it is long since we have heard any part of them in concert form. The Hindemith suite, which bears the special title, "Nobilissima Visone," has in it some of the composer's most luminous inventions, and the lovely sounds of triangle and flute are not usual features of his rather dark, Teutonic orchestration. This lovely score is likely to stand high on the list when the final tally of his disparate achievements is made.

This Clipping From
NEW YORK, N. Y.
TIMES
JAN 20 1952

ANSERMET OFFERS BARTOK CONCERTO

Primrose Viola Soloist With Boston Symphony in Work Serly Finished for Friend

BOSTON SYMPHONY ORCHESTRA. Ernest Ansermet, conductor. William Primrose, viola. At Carnegie Hall.
Symphony in G minor (K. 550).....Mozart
Concerto for Viola and Orchestra.....Bartok
Nobilissima visione.....Hindemith
Le baiser de la fee.....Stravinsky

By OLIN DOWNES

Mr. Ansermet began his Boston Symphony concert of yesterday afternoon in Carnegie Hall as he had begun the program of Wednesday night, with a classic. In this instance the classic was Mozart of the G minor symphony, as the Fifth Symphony of Beethoven was the classic of the earlier concert.

We are of those who do not unqualifiedly admire Mr. Ansermet's classics. They seem very clear and artistic in conception, but small-gauged. We had intended to say of Mr. Ansermet's Fifth that it could be given a more elemental interpretation than the conductor bestowed upon it. We were represented, instead, by the proof reader, as having calculated that the Beethoven fifth "cannot" be read in more elemental fashion than it was on Wednesday evening!

Of Saturday afternoon let us say that Mozart's G minor symphony "can"—we do not mean "cannot"—be read with more depth of feeling and lyrical flow than it was in the performance, italicized and segmented, that it received yesterday.

Modern Music Stands Out

The great moment of the concert came with the modern music, or at least that part of the modern music on the program that was worthy of representative interpretation. We mean the Viola Concerto" of the late Béla Bartók, played for the first time at these concerts, and magnificently, and the ballet music, "Nobilissima Visione," which Paul Hindemith wrote in 1937 on the subject of "St. Frances: choreographic legend" for the Ballet Russe de Monte Carlo.

No one is in a position to ascertain exactly the form that the Bartók Viola Concerto would have had if the composer had not died before it was completed. The work had been fully sketched out, but the sketches had not received their final shaping, and the orchestral score was yet to come, when the composer passed away, in this city, on Sept. 26, 1945.

Fortunately for the concerto and theerfore for us, Bartók's friend, Tibor Serly, the musician and composer of this city, was near him at the end, when Bartók indicated the night, laden with manuscript sheets, and said in response to Mr. Serly's inquiry, "Yes, that is the viola concerto." He explained, in Mr. Serly's words that while the work "was by and large finished, the details and scoring had not yet been worked out." The day following this conversation Bartók was taken to the hospital and five days later he died.

It was then Mr. Serly's task to assemble the sketches with reverent solicitude and care. The pages were unnumbered, the script was very difficult to decipher, the harmonies were often merely intimated; in many places the composer had interlined and added without erasures notes different from the ones he had first put on paper! But if we can never be sure of knowing exactly how this work was intended by the composer, we have occasion to know the effectiveness of the masterly job that Mr. Serly has done upon the score and the wonderful essential quality of the music.

On preliminary acquaintance its finest pages, the simplest, the deepest in feeling, the richest in beautiful, natural and heartfelt melodic thoughts, are in the slow movement, which must surely rank among Bertók's most haunting and inspired pages. The passage is also remarkably suited to the tone qualities of the viola. For that matter, the whole instrumental scheme is remarkably spaced and colored, in a way that seems to release the full capacities of the orchestra as it does those of the solo instrument, and to throw each into the most effective relief.

Flavor of Hungarian Song

The flavor of Hungarian song is in the whole work, which is shot through with these melodic strands woven into the tonal fabric. One needs to know the music much better before attempting any detailed discussion of it. At this stage of acquaintance the last movement, in particular, has an episodic effect, and the coda does not seem to us really in place, or, let us say, planned as it sounds.

But the concerto may be profoundly enjoyed as it stands. Probably it would have been less impressive if some one other than Mr. Primrose had played it. For his performance, so far as we can say at this stage of unfamiliarity with the music, was in every respect masterful and affecting, in its color, its articulation of the melody, its technical proficiency such that very difficult passages were no more in the way of free and rhapsodic expression than the simplest ones. Nor has Mr. Primrose always played, to this writer's mind, with so much of the sensuous and emotional in performance.

In turn the Hindemith music was given a memorable reading by Mr. Ansermet and the orchestra. The broad song of the opening movement is the simplest and the grandest music in the score. The second part, the March, is trivial and circus-like by comparison. Ossa is piled on Pelion in the variations of the final movement, the passacaglia. This of course is the time-honored procedure and indeed tradition of the Passacaglia—the building of an imposing tonal edifice upon a fixed bass repeated as many times as the composer desires. But we must admit to the feeling of a terrific lot of lumber as well as stone piled up for this particular building.

However, these are matters of opinion. But the quality of the music that ended the program can hardly be a matter of mere opinion, provided it is unprejudiced and untinctured by the Stravinsky idolatory of the choice spirits for whom the master, under no circumstances or conditions, can conceivably do anything that is wrong. The fact is that the Stravinsky music for the ballet "Le Baiser de Fee" is so hackneyed, dreary and cheap, that if it were not signed with the name of Stravinsky, the Boston Symphony would be criticized for putting such stuff on its program.

This Clipping From
WILKES BARRE, PA.
TIMES-LEADER NEWS
JAN 23 1952

Bob Considine

Human Problem Neatly Solved By Resourceful Air Coach Crews

New York, Jan. 23—The passing show:

An understandably human problem has been neatly solved by airline pilots and crew members assigned to manning the big 4-engine jobs which have been converted to coach travel between the coasts.

In order to carry more people at the reduced rates the lines have dug the galleys, lounges and other gear out of their planes. Seats have been narrowed a bit and installed in sets of three and two instead of two and two. Standard Constellations and DC-6's have been going out of New York with as many as 80 passengers.

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TIMES-UNION
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SANTA BARBARA
NEWS-PRESS

Music Afar

Monteux W[illegible] Take Part In Festival

By CLOVER [illegible]

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
JAN 21 1952

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This Clipping From
BOSTON, MASS.
POST
JAN 23 1952

SYMPHONY TOUR PLANS ARRANGED

England, Germany Included—Munch Improved

BY WARREN STOREY SMITH

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MUNCH BETTER

As he did before leaving, he consulted in New York with Charles Munch, the orchestra's music director, who has been ill in that city for several weeks, and reported a marked improvement" in the latter's health and spirits. We cannot, however, expect to have him back with us right away.

In a press interview at Symphony Hall yesterday, Mr. Judd disclosed certain changes in the schedule. England, not on the original itinerary, will definitely be visited. There will be one concert in London and possibly more. The date agreed upon is May 26, just before the orchestra returns to this country on the Ile de France, on which ship it will embark for Europe on April 28.

Going to Germany

Also not included in the original plan is a trip into Germany under the auspices of the U. S. army. Definite arrangements have not been completed. The cities thus considered are Hamburg, Frankfurt and Berlin. A very good possibility, not previously contemplated, is a visit to Turin, sponsored by the Italian Radio, with a possible trip to Milan.

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Three Weeks of Concerts

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TIGHT BINDING

This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 19 1952

Music

by PAUL AFFELDER

Ansermet Conducts Boston Symphony; Primrose Soloist in Bartok Concerto

Having taken over the directorship of the Boston Symphony during the protracted illness of Charles Munch, the Swiss conductor, Ernest Ansermet, made his first appearance in Brooklyn with the orchestra last evening at the Academy of Music.

Mr. Ansermet is a meticulous leader, a fact certainly in evidence throughout last night's concert. Everything was neat and clean, and we haven't heard the Boston Orchestra play with such clarity and refinement since the late Serge Koussevitzky gave up his command. For these blessings we are truly grateful.

But it takes more than clarity and refinement to stir an audience, and here is where Mr. Ansermet was wanting. His reading of Mozart's familiar Symphony No. 40 in G Minor was correct in every detail, but was heavy-sounding and completely lacking in charm or delicacy.

He fared somewhat better on the second half of the program, devoted to contemporary ballet music. The suite, "Noblissima Visione," from Paul Hindemith's ballet, "St. Francis," was brought forth with a certain degree of tonal warmth and refinement. Though this does not represent Hindemith in his most exciting mood, there could have been more excitement engendered in the March and the concluding Passacaglia.

The conductor did just about all he could with the Divertimento from Stravinsky's ballet, "Le Baiser de la Fee" ("The Fairy's Kiss")—that is, he let the music play itself in a fairly straightforward fashion, just as the composer would want it. The only question here is: Who is the composer? For this is Stravinsky at his most sterile point. There is, in fact, practically no Stravinsky at all; everything has been taken from various works by Tchaikovsky, watered down, then dried up. It all sounded terribly dull without the stage action to support it.

By far the outstanding performance of the evening was that of the eminent violist, William Primrose, who appeared as soloist in a work he had commissioned—the Viola Concerto by the late Bela Bartok. Though we heard him perform this work with Mr. Ansermet and the NBC Symphony in a broadcast concert two years ago, this was the first time the Concerto was given a public performance in New York.

This is a truly remarkable and beautiful work, with an almost unbroken solo line for the viola and an appropriately light orchestral accompaniment. Though it exploits the instrument to the fullest extent, here is no technical display for its own sake. The Concerto is rich in melodic invention, and is highly spiced with themes directly inspired by Hungarian and Romanian folk music.

What makes it even more remarkable, however, is the fact that it is the product of two creative minds. When he died in 1945, Bartok left this work only in the form of rough sketches, written in an individual shorthand that was almost undecipherable. His friend, the violist and composer, Tibor Serly, undertook the extremely difficult and thankless task of completing and orchestrating the Concerto. So skillfully has he done his job that the spirit of Bartok has been preserved throughout.

Mr. Primrose interpreted the Concerto with amazing virtuosity and exquisite tone and musicianship, and Mr. Ansermet and the orchestra co-operated in fine fashion. We cannot imagine a better performance.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JAN 20 1952

Boston Symphony

Ansermet Is Conductor and Primrose Is Soloist

By Arthur Berger

BOSTON SYMPHONY
CARNEGIE HALL
Guest conductor, Ernest Ansermet. Soloist, William Primrose, viola player. Third afternoon concert in the orchestra's New York season yesterday with the following program:
Symphony in G minor, K. 550.....Mozart
Concerto for viola and orchestra.....Bartok
"Nobilissima Visione," concert suite from the ballet, "Saint Francis".....Hindemith
Suite from "Baiser de la Fee".....Stravinsky

Along with his distinguished and extraordinarily meticulous conducting, Ernest Ansermet demonstrated a rare gift for program building in his concert with the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. For here was a list to suit the most cultivated taste while offering infinite pleasure and no problem to the mixed audience inevitable at a symphony concert. There was Mozart's lofty Symphony in G minor to start with, and, after that, all contemporary music, most of it drawn from the cream of twentieth century repertory.

I say "most of it," because Bartok's viola concerto teeters on the border line, since it seems to have had in it, at its conception, the makings of one of its composer's grandest achievements; but he never lived to complete it. Its middle movement is, however, beautifully turned out, and this, added to the fact that its only previous performance had been in an NBC broadcast of 1950, lent substantial consequence to yesterday's hearing. It also provided the occasion for uncommonly fine playing by William Primrose, its soloist.

Tibor Serly's selfless labors in orchestrating and otherwise realizing the shorthand score that Bartok left us must command our sincerest admiration. But I suspect that the composer, viewing the finished product, would have done something to vary the meandering first movement, whether with orchestral ingenuities or devices of texture and pitch. As to the finale, I am pretty convinced that he would not have allowed it to end so abruptly. It has two extended and inspired main ideas that would seem to lend themselves to extended development, but an upward scale soon brings the movement to a premature close. Once we have discounted these shortcomings, we may find many tender and expressive details, and as an addition to the almost negligible repertory for viola and orchestra this concerto must be cherished.

The second half of the program was made up of excerpts from two of the most striking ballet scores of our time, Hindemith's "Saint Francis" and Stravinsky's "Baiser de la Fee." The importance of both has been acknowledged for some time, yet it is long since we have heard any part of them in concert form. The Hindemith suite, which bears the special title, "Nobilissima Visone," has in it some of the composer's most luminous inventions, and the lovely sounds of triangle and flute are not usual features of his rather dark, Teutonic orchestration. This lovely score is likely to stand high on the list when the final tally of his disparate achievements is made.

This Clipping From
WILKES BARRE, PA.
TIMES-LEADER NEWS
JAN 23 1952

Bob Considine

Human Problem Neatly Solved By Resourceful Air Coach Crews

New York, Jan. 23—The passing show:

An understandably human problem has been neatly solved by airline pilots and crew members assigned to manning the big 4-engine jobs which have been converted to coach travel between the coasts.

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NEW YORK, N. Y.
TIMES
JAN 20 1952

ANSERMET OFFERS BARTOK CONCERTO

Primrose Viola Soloist With Boston Symphony in Work Serly Finished for Friend

BOSTON SYMPHONY ORCHESTRA. Ernest Ansermet, conductor. William Primrose, viola. At Carnegie Hall.
Symphony in G minor (K. 550).....Mozart
Concerto for Viola and Orchestra.....Bartok
Nobilissima Visione .....Hindemith
Le baiser de la fee.....Stravinsky

By OLIN DOWNES

Mr. Ansermet began his Boston Symphony concert of yesterday afternoon in Carnegie Hall as he had begun the program of Wednesday night, with a classic. In this instance the classic was Mazart of the G minor symphony, as the Fifth Symphony of Beethoven was the classic of the earlier concert.

We are of those who do not unqualifiedly admire Mr. Ansermet's classics. They seem very clear and artistic in conception, but small-gauged. We had intended to say of Mr. Ansermet's Fifth that it could be given a more elemental interpretation than the conductor bestowed upon it. We were represented, instead, by the proof reader, as having calculated that the Beethoven fifth "cannot" be read in more elemental fashion than it was on Wednesday evening!

Of Saturday afternoon let us say that Mozart's G minor symphony "can"—we do not mean "cannot"—be read with more depth of feeling and lyrical flow than it was in the performance, italicized and segmented, that it received yesterday.

Modern Music Stands Out

The great moment of the concert came with the modern music, or at least that part of the modern music on the program that was worthy of representative interpretation. We mean the Viola Concerto" of the late Béla Bartók, played for the first time at these concerts, and magnificently, and the ballet music, "Nobilissima Visione," which Paul Hindemith wrote in 1937 on the subject of "St. Frances: choreographic legend" for the Ballet Russe de Monte Carlo.

No one is in a position to ascertain exactly the form that the Bartók Viola Concerto would have had if the composer had not died before it was completed. The work had been fully sketched out, but the sketches had not received their final shaping, and the orchestral score was yet to come, when the composer passed away, in this city, on Sept. 26, 1945.

Fortunately for the concerto and theerfore for us, Bartók's friend, Tibor Serly, the musician and composer of this city, was near him at the end, when Bartók indicated the night, laden with manuscript sheets, and said in response to Mr. Serly's inquiry, "Yes, that is the viola concerto." He explained, in Mr. Serly's words that while the work "was by and large finished, the details and scoring had not yet been worked out." The day following this conversation Bartók was taken to the hospital and five days later he died.

It was then Mr. Serly's task to assemble the sketches with reverent solicitude and care. The pages were unnumbered, the script was very difficult to decipher, the harmonies were often merely intimated; in many places the composer had interlined and added without erasures notes different from the ones he had first put on paper! But if we can never be sure of knowing exactly how this work was intended by the composer, we have occasion to know the effectiveness of the masterly job that Mr. Serly has done upon the score and the wonderful essential quality of the music.

On preliminary acquaintance its finest pages, the simplest, the deepest in feeling, the richest in beautiful, natural and heartfelt melodic thoughts, are in the slow movement, which must surely rank among Bertók's most haunting and inspired pages. The passage is also remarkably suited to the tone qualities of the viola. For that matter, the whole instrumental scheme is remarkably spaced and colored, in a way that seems to release the full capacities of the orchestra as it does those of the solo instrument, and to throw each into the most effective relief.

Flavor of Hungarian Song

The flavor of Hungarian song is in the whole work, which is shot through with these melodic strands woven into the tonal fabric. One needs to know the music much better before attempting any detailed discussion of it. At this stage of acquaintance the last movement, in particular, has an episodic effect, and the coda does not seem to us really in place, or let us say, planned as it sounds.

But the concerto may be profoundly enjoyed as it stands. Probably it would have been less impressive if some one other than Mr. Primrose had played it. For his performance, so far as we can say at this stage of unfamiliarity with the music, was in every respect masterful and affecting, in its color, its articulation of the melody, its technical proficiency, such that very difficult passages were no more in the way of free and rhapsodic expression than the simplest ones. Nor has Mr. Primrose always played, to this writer's mind, with so much of the sensuous and emotional in performance.

In turn the Hindemith music was given a memorable reading by Mr. Ansermet and the orchestra. The broad song of the opening movement is the simplest and the grandest music in the score. The second part, the March, is trivial and circus-like by comparison. Ossa is piled on Pelion in the variations of the final movement, the passacaglia. This of course is the time-honored procedure and indeed tradition of the Passacagalia—the building of an imposing tonal edifice upon a fixed bass repeated as many times as the composer desires. But we must admit to the feeling of a terrific lot of lumber as well as stone piled up for this particular building.

However, these are matters of opinion. But the quality of the music that ended the program can hardly be a matter of mere opinion, provided it is unprejudiced and untinctured by the Stravinsky idolatory of the choice spirits for whom the master, under no circumstances or conditions, can conceivably do anything that is wrong. The fact is that the Stravinsky music for the ballet "Le Baiser de Fee" is so hackneyed, dreary and cheap that if it were not signed with the name of Stravinsky, the Boston Symphony would be criticized for putting such stuff on its program.

ROCHESTER, N. Y.
TIMES-UNION
JAN 22 1952

Campfire Girls Praised As Factors in World Harmony

By ELEANOR ROOSEVELT

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Vienna Philharmonic
the chorus and orchestra
Academy of St. Cecilia
the West Berlin Radio
the Orchestre de la
mande of Geneva; the
du Conservatoire and the
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The United States will
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George Balanchine
formances, as well as a
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JOURNAL-AMERICAN
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The Boston orchest make the trip for its fir pean appearances on th tion of the Congress for Freedom to participa month-long exposition arts. Financed by phila interests, the Paris expo a dramatization of the e the Congress to assert t tence of a vital cultur free world.

Entitled "Masterpiece 20th Century," the e will attempt to present talent and works in the symphony, opera, ballet art, literature and phi Other musical organiza participate include the State Opera, presentin Berg's opera, "Wozze Vienna Philharmonic O the chorus and orchest Academy of St. Cecilia the West Berlin Radio O the Orchestre de la Su mande of Geneva; the O du Conservatoire and chestre National, both The United States wil represented by the Ne City Ballet Company, dir George Balanchine in formances, as well as a of ballets by Igor Stravi be conducted by the co An all-Negro company planning to perform Thompson's operatic se Gertrude Stein's "Four S Three Acts."

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In fact, this may be, i world, one of the most things that has been done time and it may awaken allies and our enemies to tion that the U. S. is n source of real artistic ap and production.

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Its highlight was the performance of Bartok's Viola Concerto with William Primrose as soloist. Hindemith's "Noblissima Visione" and Stravinsky's "Le Baiser de la Fee" completed the list.

The Bartok still ranks as a novelty. Of its three movements the second is a gem. Since Mr. Primrose played with consummate artistry, the work emerged at its best, not perhaps quite on the level of Bartok's oth ears.

As the year mith score ret quality. Thoug as lesser Stra more ingratiati ance than ever serves contemp

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The orchestra's concerts, at the rate of two in every three days, will consume a full three weeks, from May 6-26. Definitely decided upon are its two concerts in Paris, one under Munch and one under Monteux, who goes along as guest, and its concerts in London, Strasbourg, The Hague, Amsterdam and Brussels. Among the other possibilities are a third Paris concert, one in Zurich, and one in the French city of Lille.

This Clipping From
BOSTON, MASS.
HERALD
JAN 23 1952

THE ROVING EYE

By RUDOLPH ELIE

Paris in the Spring For the Boston Symphony

Ever since it was announced that the Boston Symphony orchestra had been invited to tour Europe this spring, I have been keeping my fingers crossed for fear something might go wrong with the plans, as they have several times before when this scheme has been put forth.

Judd Enthusiastic Over Tour of Boston Symphony in Europe

By CYRUS DURGIN

"The Boston Symphony Orchestra has the best opportunity any orchestra ever had to visit Europe on a non-commercial basis."

So spoke George E. Judd, manager of the Boston Symphony, just back from a fortnight in Paris, The Hague and London in connection with the orchestra's European visit next May under auspices of the Congress for Cultural Freedom.

"The orchestra will sail aboard the Ile de France on Monday, April 28, and will give its first concert in the Paris Opera on Tuesday, May 6. Charles Munch will conduct. The second of the two opening Paris concerts will be conducted by Pierre Monteux, and it will be given in the Theatre de Champs Elysees. As it happens, it was just about 40 years ago that Mr. Monteux gave the premiere of Stravinsky's 'The Rite of Spring' in the same theatre. It will be a sort of anniversary for him. These programs will consist of 20th century music."

On May 9 the orchestra will travel to Holland for concerts in The Hague May 10, and in Amsterdam on May 11. It is said that the orchestra may be asked to make appearances in some cities of Western Germany, but such plans, at the moment, are incomplete. It is understood that the orchestra further has been invited to play in Turin, Italy, under local auspices of the Italian Radio. Milan may be another possibility.

Alsatians to Honor Munch

Charles Munch will be especially honored when his orchestra performs in the Alsatian city of Strasbourg, May 17. The concert there will be at the University in Exile, and will be under joint sponsorship of the university and city authorities.

The tour will end in London, where the Boston Symphony is slated to be heard in the new Festival Auditorium on Monday, May 26. The musicians will embark at Southampton the following day for their return voyage aboard the Ile de France. The orchestra will be in Europe about three weeks. It is estimated that the musicians will play an average of two concerts in every three days.

Mr. Judd spoke highly of Nicholas Nabokov, the composer, who is in charge of arranging the Exhibition of the Congress for Cultural Freedom, of which he is secretary general.

"He seems to be a born administrator and a go-getter, just the right man for this tremendous job."

Lauds European Orchestras

The Boston manager heard five European orchestras. He spoke glowingly of the woodwind instruments of the Paris Conservatoire Orchestra, and of the Amsterdam Concertgebouw under guest conductor Rafael Kubelik. He also attended performances by the London Symphony, the Promenade Concerts Orchestra in London, and the Lamoureux Orchestra in Paris. Mr. Judd flew to Paris from New York on Jan. 4, and returned to this country Jan. 18.

The object of the Exhibition of the Congress for Cultural Freedom is to show what has been accomplished in the arts over the last half-century in free countries. The Exhibition will cover fine arts and literature as well as music. The Boston Symphony was the musical organization chosen to represent the United States.

The American affiliate of the Congress for Cultural Freedom is the American Committee for Cultural Freedom, of which Prof. Sidney Hook is chairman. The Congress for Cultural Freedom is not connected with the U.N.

Comme Florence

Paris aura son « Mai » artistique

IGOR STRAVINSKY Y PARTICIPERAIT

Le secrétaire général du Congrès pour la liberté de la culture a annoncé hier la création à Paris, en mai prochain, d'une vaste exposition artistique unissant musique, opéra, ballet, drame, peinture, littérature et philosophie, et, résumant les « plus importantes réalisations des cinquante dernières années ».

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Additional concerts are planned for Paris following the visit through southern Europe, with other appearances outside Paris. Then on May 26 the orchestra makes its London debut in the famed Festival Hall. As things stand now, Mr. Judd explained, the orchestra sails for home on the Ile de France from Southampton on May 27, arriving in time to do the final month of the Pops under Arthur Fiedler.

Stating that the visit of the orchestra is one of the most keenly anticipated events of the European season this spring, Mr. Judd said he thought that the orchestra would play what amounted to two concerts every three days during the 21 days in Europe. This comes out, according to my slide rule, to about 14 concerts. He explained, however, that rigorous although this schedule might seem, it was somewhat less difficult than the regular western tour of the orchestra and actually covered much less ground mileage.

Cost Is Formidable

While he could not estimate the total expenses of such a tour, he explained that they are formidable. By far the largest percentage of the expenses are being met by the agency that invited the orchestra, the Congress of Cultural Freedom, an independent organization with committees in the United States and in many of the European capitals. Its purpose is pretty clearly expressed in its title, Mr. Judd said, for it is dedicated to the advancement and understanding of the cultures of the free nations represented. Secretary general of the Congress, with headquarters in Paris, is Nicholas Nabokov.

Globe Jan 24

COUNTERPART DISHES

TALKING ABOUT TOUR—George E. Judd, manager of Boston Symphony Orchestra, chats with Mme. Anne-Rose Mehu, neice of Charles Munch, director of orchestra, about its forthcoming tour in Europe.

French Beans---Apple Pie

By LAWRENCE SANTREY

For years, Mr. (George E.) Judd, who not only manages the Boston Symphony but is an epicure, too, has cherished a secret ambition: wanted to compare two famous Boston food staples—baked beans and apple pie—with identical dishes; orchestrated and served in the great French culinary tradition.

Baked beans is "cassoulet"—a dandified version of the glorious Boston recipe, spiced with duck meat and tender slices of lamb.

Boston apple pie has its luscious counterpart in apple tart a la Maxim's—which is served hot, with a crunchy crust of hot caramel sugar.

At last Mr. Judd saw his goal approaching a fortnight ago. He had been delegated on a flying overseas trip to Paris—in order to lay down the foundation for the programs the Boston Orchestra is planning to perform next Spring, within the framework of a Paris exposition featuring "masterpieces of the 20th century." The exposition will be held under the auspices of the Congress for Cultural Freedom from April 28 to June 2.

Word had no sooner gone around about Mr. Judd's Paris trip when Charles Munch and Pierre Monteux went into action. Both directors of the Boston Symphony received their spiritual formations at the French capital. Each wanted to show George Judd their special ropes, and Charles Munch finally won out. Not only did Munch give Mr. Judd the keys to his permanent apartment in a swank Paris district. He also provided him with a warm note of introduction to the "concierge" of his building. In France, a concierge is omnipotent — she is watchdog, doorman, gatekeeper, spiritual counselor and personal guardian.

* * *

Fortified with the welcoming telegrams from Nicholas Nabokov, the composer president of the Congress of Cultural Freedom, Mr. Judd, hurried his departure. He didn't even take time for a rest, after the various inoculations which are mandatory each overseas trip.

Those inoculations played havoc with George Judd's plans. After an uneventful flight over the ocean, Judd landed at Paris' Orly airport as a semi-invalid. He could barely move his right arm and his shoulder caused him intense pain. Fortunately, he found an excellent nurse in Charles Munch's "concierge." That formidable lady—complete with felt slippers, an incipient moustache and kerchief turban—took him under her wing. She put him to bed, brought him heated bricks—the French counterpart for hotwater bottles—and kept him on a rigid diet of warm milk and hot chicken soup.

Still wobbly on his feet, Mr. Judd made his daily pilgrimage to the offices of Nabokov—located near the Champs Elysees. There the delicate work of programming and elimination took up many hours of the day—since some of the greatest luminaries of music have announced their participation in the Paris Spring cultural symposium.

Igor Stravinsky, after an absence of 13 years, is reappearing on the Paris rostrum. Stravinsky is going to direct the orchestra of the New York City Ballet, in a special performance, devoted to his own compositions. Since the "Sacre du Printemps" this will be Stravinsky's first Paris appearance—with the music of "Oedipus Rex" and "Symphony in C dur."

Bruno Walter and Wilhelm Furtwaengler have equally promised their participation in the Festival. Their performances may not be limited to composers of the 20th century from Eastern Europe like Strauss, Mabler, Schoenberg. Both may vie with the French-born or French-formed conductors of the Boston Symphony for the honors of presenting orchestral works by such French composers as Massenet, Dubussy and Ravel.

At any rate, the French background of the Boston conductors has narrowed the field. In two concerts the Boston Symphony has the inside track on works by Debussy and Ravel—that will be thrashed out at a later date over the transatlantic cables.

For their third program the Boston Symphony will present music by American composers. The names of Copeland and Barber have already been settled and Virgil Thompson's name is still in discussion. There is definite likelihood also for a Paris performance of Honegger's famous Fifth Symphony—that had its world premiere at Boston.

Exacting detail work and delicate negotiations have kept George Judd glued to Nabokov's office. Owing to his bad health he had been forced to keep early hours and could attend only one concert. For the rest of the time he was unable to indulge in any extra outings. With the exception of two meals at a neighboring "bistro," Judd never saw the inside of a famous Paris restaurant. Nabokov and his committee had taken him in tow and entertained him at private homes.

With an excursion to London and two days spent with friends at Le Hague, Holland, George Judd's travel schedule reached its end. He has returned to Boston and its orchestra with plenty of good news about the Symphony's Paris schedule.

He still hasn't tasted the difference between Boston baked beans and their French version.

Neither has he even smelled the tang of French apple pie.

But he will—next Spring.

Supported by civic and culturally minded people of the free nations, the Congress is completely non-commercial. Any proceeds of the concerts go to meet the Congress' immense deficits in guaranteeing the visit of the orchestra. There are, however, Mr. Judd said, certain individuals who are also contributing to the expense of the tour; American philanthropists, he indicated. But he didn't know who they were. "I don't think they're Bostonians, though," he added.

Yet it is clear that Bostonians, though they may not be shouldering any of the expenses of the unprecedented honor of having their orchestra make its European debut—and it should be made clear that the Boston orchestra was specifically requested for the honor—stand to reap all the glory. It promises to be, all in all, the most historic milestone in the cultural life of the city in our times.

SANTA BARBARA NEWS-PRESS

Music Afar

Monteux V Take Part In Festival

By CLOVER CUMMI

It will truly be "Sprin Paris" this year for musi of the French capital, for Pierre Monteaux, long missed in his native la come home.

The white-haired maste French symphonic sch cently reluctantly left hi ed San Francisco, the called "the Paris of t World," giving up the the San Francisco Sym and confining his talents appearances in the East. has been invited to join league, Charles Munch, duct the Boston Symph chestra in a series of co certs in Paris next May.

The Boston orchestr make the trip for its firs pean appearances on the tion of the Congress for Freedom to participat month-long exposition arts. Financed by philan interests, the Paris expo a dramatization of the e the Congress to assert t tence of a vital culture free world.

Entitled "Masterpieces 20th Century," the ex will attempt to present talent and works in the symphony, opera, ballet, art, literature and phil Other musical organizat participate include the State Opera, presentin Berg's opera, "Wozzec Vienna Philharmonic O the chorus and orchestra Academy of St. Cecilia f the West Berlin Radio O the Orchestre de la Su mande of Geneva; the O du Conservatoire and chestre National, both o The United States will represented by the New City Ballet Company, dire George Balanchine in formances, as well as a p of ballets by Igor Stravin be conducted by the co An all-Negro company planning to perform Thompson's operatic set Gertrude Stein's "Four S Three Acts."

re Girls Praised in World Harmo

EANOR ROOSEVELT

notice today that made me think White House when I used to me ups of Girl Scouts and Campfire Campfire Girls will celebrate ar. 16 to 22.

ern world were not making fort to have our culture und which was being made by th countries. Here in Europe very quickly aware of the f the U. S. has done very litt quaint European people w fact that there are artists a ers in our country who are becoming acquainted with.

We have not taken many cultural exhibits ove whereas the Soviet Unio neglected no opportunity t the advances made with borders.

In view of this, I listen the greatest interest to a rep tive of the Congress for Freedom tell me the ott that there is to be an inter exhibition of the arts of held in Paris Apr. 29 and

• • •

THIS EXHIBITION wil the artists of the non-Co world. The Boston Symph chestra will make its first Europe, with Charles Mu Pierre Montreux as its con There will be expositions temporary painting. There lectures on literary subje there also will be films and even dramatic presentation

In fact, this may be, in world, one of the most things that has been done i time and it may awaken t allies and our enemies to a tion that the U. S. is no source of real artistic app and production.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

Erna Berger in Lieder Recital

By MILES KASTENDIECK

Erna Berger sang the first of her three lieder recitals in Town Hall yesterday afternoon. Most of the program centered on Schubert and Strauss. She opened with J. C. Bach's "Tis Nature's Voice," sung in questionable English, and concluded with Handel's "Alcina".

Not until she reached the Strauss did Miss Berger do herself full justice. Her treatment of Schubert sounded overrefined. Song followed song without special identification.

"Nacht und Träume" approached her usual standard, but "Gretchen am Spinnrade" emerged singularly coo. "Tous les Oiseaux Lanqueo" with the clarinet concertante by David Weber had too much restraint.

All reservations vanished when she sang Strauss' "Three Songs of Ophelia." She came alive emotionally in these. "Wiegenlied" was so lovely that the audience demanded an encore. And the virtuosity of "Schlagende Herzen" won her an ovation.

In singing the Strauss group both as a person and as an artist, she achieved the perfection for which she is noted.

Edwin McArthur played singularly wooden accompaniments in the first half of the recital. Those of the second half were better.

• • •

Ansermet shone again in the modern works in the Boston Symphony concert of Saturday afternoon. The program began with a forthright interpretation of Mozart's G Minor Symphony.

Its highlight was the performance of Bartok's Viola Concerto with William Primrose as soloist. Hindemith's "Noblissima Visione" and Stravinsky's "Le Baiser de la Fee" completed the list.

The Bartok still ranks as a novelty. Of its three movements the second is a gem. Since Mr. Primrose played with consummate artistry, the work emerged at its best, not perhaps quite on the level of Bartok's other music in his final years.

As the years pass, the Hindemith score retains its beauty and quality. Though "Le Baiser" rates as lesser Stravinsky, I found it more ingratiating in this performance than ever before. Ansermet serves contemporary music nobly.

• • •

Fritz Reiner achieved a feat of virtuoso conducting with the NBC Symphony in Carnegie Hall early Saturday evening. He played Debussy, Bartok, Ravel, and Strauss with incredible clarity at a faster pace than most of the music usually goes. It was all quite refreshing.

Bartok's two Romanian dances and Strauss' "Till Eulenspiegel" found him quite in his element. The latter came off in a highly colorful performance.

This Clipping From
BOSTON, MASS.
POST

SYMPHONY TOUR PLANS ARRANGED

England, Germany Included—Munch Improved

BY WARREN STOREY SMITH

George E. Judd, manager of the Boston Symphony Orchestra, who flies to Europe on Jan. 4 to make arrangements for its European tour in May, is back in Boston, having arrived in New York last Friday.

MUNCH BETTER

As he did before leaving, he consulted in New York with Charles Munch, the orchestra's music director, who has been ill in that city for several weeks, and reported a marked improvement in the latter's health and spirits. We cannot, however, expect to have him back with us right away.

In a press interview at Symphony Hall yesterday, Mr. Judd disclosed certain changes in the schedule. England, not on the original itinerary, will definitely be visited. There will be one concert in London and possibly more. The date agreed upon is May 26. The last before the orchestra returns to this country in the Ile de France on warm ship will embark for Europe on April 26.

Going to Germany

Also not included in the original plan is a trip into Germany under the auspices of the U. S. Army. Definite arrangements have not been completed. The cities thus far considered are Hamburg, Frankfort and Berlin. A very good possibility, not previously contemplated, is a visit to Turin, sponsored by the Italian Radio, with a possible side trip to Milan.

While in Paris Mr. Judd discussed another but considerably more remote possibility, namely, an appearance in Dublin. There is a transportation problem here, since the trustees have stated that they will not ask the orchestra to make any journey by plane.

Three Weeks of Concerts

The orchestra's concerts, at the rate of two in every three days, will consume a full three weeks, from May 6-26. Definitely decided upon are its two concerts in Paris, one under Munch and one under Monteux, who goes along as guest, and its concerts in London, Strasbourg, The Hague, Amsterdam and Brussels. Among the other possibilities are a third Paris concert, one in Zurich, and one in the French city of Lille.

This Clipping From
FITCHBURG, MASS.
SENTINEL

JAN 23 1952

Musical Pearls

(Christian Science Monitor)

The young ladies who regularly bring their knitting to the public rehearsals of the Boston Symphony Orchestra probably have rare abilities for keeping their hands from knowing what the musicians are doing. Otherwise we would rather not wear what the girls are making.

Can you imagine a pair of socks in the manner of Wagner? Or a muffler under the influence of Stravinsky? Something surely would become frayed if a discordant note should slip into, say, a set of twin sweaters. Have an ear to the music if you will, ladies, but keep a firm hand on the needle.

Comme Florence

Paris aura son « Mai » artistique

IGOR STRAVINSKY Y PARTICIPERAIT

Le secrétaire général du Congrès pour la liberté de la culture a annoncé hier la création à Paris, en mai prochain, d'une vaste exposition artistique unissant musique, opéra, ballet, drame, peinture, littérature et philosophie, et, résumant les « plus importantes réalisations des cinquante dernières années ».

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Paris in the Spring For the Boston Symphony

Ever since it was announced that the Boston Symphony orchestra had been invited to tour Europe this spring, I have been keeping my fingers crossed for fear something might go wrong with the plans, as they have several times before when this scheme has been put forth.

But George Judd, manager of the orchestra, returned to town yesterday after a fortnight in Paris and told the assembled music editors and critics that we could uncross our fingers. At last, after 71 years of dreaming of the possibility, the Boston Symphony *is* to tour Europe, and under the most remarkable auspices at that, as you shall hear.

On April 27, following the final concert of the regular season, the men of the Boston Symphony orchestra leave for New York to board the Ile de France which, through the courtesy of the French Line, is moving up its sailing date to facilitate matters, and will sail early on the morning of the 28th for Le Havre. The first concert of the orchestra on foreign soil, according to Mr. Judd, will take place at the Paris Opera House on the night of May 6 with Charles Munch conducting. (Mr. Munch, happily enough, is rapidly recovering from the illness that has kept him from conducting the orchestra most of this season, and is expected to return to duty in March.)

To Do 'Rite of Spring'

On the night of the eighth an historical re-creation will take place when Pierre Monteux conducts the orchestra in a performance of Stravinsky's "Rite of Spring" in the Champs Elysees theater almost exactly 39 years after he gave this pivotal work its first performance in the very same theater. (The music produced a first class riot on that occasion, with Stravinsky escaping through a window.)

The next day the orchestra entrains for The Hague, Holland, where on the 10th it plays again under Mr. Munch. On the 11th, under Monteux, it plays in Amsterdam. There follows a period of three or four days that is not yet definitely settled, Mr. Judd explained, indicating that there was a possibility that the orchestra might be invited by the U. S. Army to perform for both soldiers and civilians in several German cities. This, however, remains to be seen.

In any case the orchestra will play in Brussels, Belgium, either before or after the engagements in Germany, and on May 17 will make its debut in Strasbourg, Mr. Munch's home town. There then follows another period of indefinite plans at the moment, but everything seems to point to a very interesting side trip to visit a number of cities that have expressed great eagerness to hear the orchestra, which holds a European reputation second to none in the world and which, indeed, is more responsible for the cultural reputation of Boston than any other agency—as Leonard Ware pointed out in a recent Letter to the Editor from Palestine.

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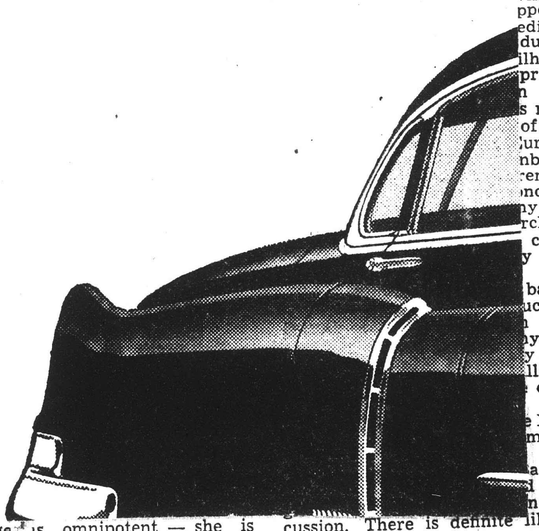
Globe Jan 24

COUNTERPART DISHES



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This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 25 1952

Sir Thomas Beecham Laments Symphony's Lone London Concert

By CYRUS DURGIN

The well-known and acidulous wit of Sir Thomas Beecham had another workout yesterday afternoon as the guest conductor of the Boston Symphony Orchestra aired his views on a variety of subjects. They ranged from Handel and the alleged musical backwardness of Paris to the fact that the Boston Symphony is making a grave mistake in not planning at least three concerts in London during the European visit next May.

The Beecham wit is expressed with a leisurely grace of manner, and a polished conversational style which make him virtually unique. Sitting back in an armchair, his head carried a little back and his goatee-adorned chin and long cigar tilted up, Sir Thomas is likely to fire a verbal blast like a battleship firing her 16-inch guns.

His sense of fun was to the fore when a party from the press rapped at his suite in the Copley Plaza. The door opened to reveal only Lady Beecham, the former Betty Humby and a famed pianist. Sir Thomas stood grinning behind the door.

"Really, if I may take the liberty to do so, I must say that the Boston Symphony is making a grave mistake in not planning at least three concerts in London," he said. The musical public there is more considerable than in any other city of the world, and they are very curious. If the Boston Symphony plays only once the public will speak its disapproval."

"Round English" Lacking

On Paris, Sir Thomas voiced his opinion in tones of mingled honey and nitric acid:

"Paris is the most unmusical city in the world. There's no public there that is musical. They've always been unmusical. I think it was Rousseau who first pointed that out, and he added 'It will be a misfortune if they ever do become musical.'"

On Handel, in tones of solid British faith, confidence and enthusiasm:

"Handel is the only composer who ever showed a true epic grandeur, except for fragments of Wagner and Beethoven, and I suppose of Bach. Certainly the greatest choral writer who ever lived was Handel. Do I prefer the choral Handel to the choral Bach? Good God, yes! More variety, more drama, in some things like 'Surley, surely' in 'Messiah,' absolutely unique.'

On opera in English, in tones of purely serious artistic conviction:

"I'm against it on principle, but I will say there are some operas which are less objectionable if sung in English than others. English just can't be sung generally. There are too many monosyllables involving consonants. Like the words 'white,' 'black' and 'but.' You can sing 'bianco,' noir' (atlhough that makes a nasty noise because it involves the nose) and you can sing 'ma' or 'mais.'. But you can't sing those words in English. English has dramatic power when spoken, but it is not a vocal language."

Post Jan 26

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Sir Thomas Beecham is a stimulating conductor. He brings to music an individual and sometimes challenging approach; he has a sovereign command over the orchestra. Nevertheless, not even his great gifts could wholly redeem the program he has elected to present in Boston this week. It was heard, by the way, last Tuesday evening. It was repeated yesterday afternoon and will be heard both tonight and tomorrow.

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No doubt, some attention should be paid here to Sibelius, who last month passed his 86th birthday. However, the Sixth is the dreariest, drabbest, barrenest of the seven symphonies. And it is this that Sir Thomas is inflicting upon us. Yesterday, as on Tuesday, he did for the Symphony all that might be done for it, but for this listener, among others, that all was not enough.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 26 1952

MUSIC

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By CYRUS DURGIN

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BOSTON, MASS.
POST
JAN 26 1952

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This Clipping From
BIRMINGHAM, ALA.
NEWS
JAN 30 1952

Like going to dentist—

Modern music painful, hurts, says Goldovsky

"Listening to modern music is like going to the dentist.

"It is unpleasant and boring and painful—but necessary."

"But modern music, when endured, will open new doors, bring stimulating experiences. And you may even like some of it."

That's the opinion expressed last night by Boris Goldovsky, noted musical authority. Goldowsky is intermission commentator on the Metropolitan Opera matinee broadcasts, and head of the opera department of the Berkshire Festival at Tanglewood. He was speaking at the Museum of Art, an event of the Festival of Music and Art now in progress here.

* * *

"PEOPLE GENERALLY dislike modern music.

"But modern music always has been disliked—even by our grandparents."

Reason for this reaction, which Mr. Goldovsky assured his audience: "Is disliked as much at first by professional musicians as the layman," is that "almost any unusual combination of sounds hurts." And you don't understand them.

But, he pointed out, you don't have to understand them, and if you listen they will in time prove stimulating and interesting.

Comparing the music of Beethoven and Mendelssohn and other "old masters" with modern composers, he said:

"Sonatas by the earlier composers were pleasant and comfortable—like relaxing in a warm bath."

COMPARING MUSIC of the 19th Century with that of the 20th, Mr. Goldovsky said that the music of the earlier composers was "like a pretty girl." That of the later composers "like some girls who are not pretty, but when you get to know them, are more fascinating than the pretty girls.

"It is our duty to listen to modern music today—even if it hurts—because this music will be pop concert music of our grandchildren," he said.

Counterpoint Four

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 25 1952

Plans Now Complete for Boston Symphony's First European Tour With Fourteen Concerts, the First in Paris, in 21 Days

(Reprinted from the column of Rudolph Elie in the Boston Herald.)

EVER since it was announced that the Boston Symphony orchestra had been invited to tour Europe this spring, I have been keeping my fingers crossed for fear something might go wrong with the plans, as they have several times before when this scheme has been put forth.

But George Judd, manager of the orchestra, returned to town yesterday [Jan. 22] after a fortnight in Paris and told the assembled music editors and critics that we could uncross our fingers. At last, after 71 years of dreaming of the possibility, the Boston Symphony is to tour Europe, and under the most remarkable auspices at that, as you shall hear.

On April 27, following the final concert of the regular season, the men of the Boston Symphony orchestra leave for New York to board the Ile de France which, through the courtesy of the French Line, is moving up its sailing date to facilitate matters, and will sail early on the morning of the 28th for Le Havre. The first concert of the orchestra on foreign soil, according to Mr. Judd, will take place at the Paris Opera House on the night of May 6 with Charles Munch conducting. (Mr. Munch, happily enough, is rapidly recovering from the illness that has kept him from conducting the orchestra most of this season, and is expected to return to duty in March.)

* * *

On the night of the eighth an historical re-creation will take place when Pierre Monteux conducts the orchestra in a performance of Stravinsky's "Rites of Spring" in the Champs Elysees Theatre almost exactly 39 years after he gave this pivotal work its first performance in the very same theatre. (The music produced a first class riot on that occasion, with Stravinsky escaping through a window.)

The next day the orchestra entrains for The Hague, Holland, where on the 10th it plays again under Mr. Munch. On the 11th, under Monteux, it plays in Amsterdam. There follows a period of three or four days that is not yet definitely settled, Mr. Judd explained, indicating that there was a possibility that the orchestra might be invited by the U.S. Army to perform for both soldiers and civilians in several German cities. This, however, remains to be seen.

In any case the orchestra will play in Brussels, Belgium, either before or after the engagements in Germany, and on May 17 will make its debut in Strasbourg, Mr. Munch's home town. There then follows another period of indefinite plans at the moment, but everything seems to point to a very interesting side trip to visit a number of cities that have expressed great eagerness to hear the orchestra, which holds a European reputation second to none in the world and which, indeed, is more responsible for the cultural reputation of Boston than any other agency.

* * *

Additional concerts are planned for Paris following the visit through southern Europe, with other appearances outside Paris. Then on May 26 the orchestra makes its London debut in the famed Festival Hall. As things stand now, Mr. Judd explained, the orchestra sails for home on the Ile de France from Southampton on May 27, arriving in time to do the final month of the Pops under Arthur Fiedler.

Stating that the visit of the orchestra is one of the most keenly anticipated events of the European season this spring, Mr. Judd said he thought that the orchestra would play what amounted to two concerts every three days during the 21 days in Europe. This comes out, according to my slide rule, to about 14 concerts. He explained, however, that rigorous although this schedule might seem, it was somewhat less difficult than the regular Western tour of the orchestra and actually covered much less ground mileage.

* * *

While he could not estimate the total expenses of such a tour, he explained that they are formidable. By far the largest percentage of the expenses are being met by the agency that invited the orchestra, the Congress of Cultural Freedom, an independent organization with committees in the United States and in many of the European capitals. Its purpose is pretty clearly expressed in its title, Mr. Judd said, for it is dedicated to the advancement and understanding of the cultures of the free nations represented. Secretary general of the Congress, with headquarters in Paris, is Nicholas Nabokov.

Supported by civic and culturally minded people of the free nations, the Congress is completely non-commercial. Any proceeds of the concerts go to meet the Congress' immense deficits in guaranteeing the visit of the orchestra. There are, however, Mr. Judd said, certain individuals who are also contributing to the expense of the tour; American philanthropists, he indicated. But he didn't know who they were. "I don't think they're Bostonians, though," he added.

* * *

Yet it is clear that Bostonians, though they may not be shouldering any of the expenses of the unprecedented honor of having their orchestra make its European debut—and it should be made clear that the Boston orchestra was specifically requested for the honor—stand to reap all the glory. It promises to be, all in all, the most historic milestone in the cultural life of the city in our times.

[75]

'IAN SCIENC
Registered in U. S. Patent Office
AN INTERNATIONAL DAILY NEWSPAPER
BOSTON, WEDNESDAY, JANUARY 30, 1952

'Let's Make Music'

Lyman W. Fisher, Staff Photographer

"O. K., maestro, sound off," says three-year-old Tonu Kalam of Melrose, Mass., as Ludwig Juht, well-known virtuoso of the Boston Symphony Orchestra, starts the youngster off on a music lesson with a half-size violin. Object: A spot in the symphony for little Tonu about 20 years hence. Mr. and Mrs. Juht sponsored Tonu and his parents, Mr. and Mrs. Endel Kalam, as immigrants to the United States. They were DP refugees from Estonia. Mr. Kalam is a violinist and conductor.

MUSIC

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Suite from "Il Pastor Fido" ..... Handel-Beecham
Symphony No. 6, Op. 107 ..... Sibelius
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Suite from "Le Coq d'Or" ..... Rimsky-Korsakov

By RUDOLPH ELIE

There are few conductors today who are more interesting and, indeed, more amusing to watch than Sir Thomas Beecham.

He returned this week to conduct the Boston orchestra for the first time since 1928 (he was here with the Royal Philharmonic last season) and he was very nearly the whole show himself. This is not to say he didn't demonstrate his immense orchestral authority or that he did intrude his personality in the reading of the music beyond its capacity to accept intrusion. It is to say, however, that the program he chose was of such little consequence and required such a slim musical attention that there was little else to do but concentrate almost entirely on Sir Thomas himself.

To the eye he is a marvelous character. Short, portly but as solid and sturdy as a barrel, he marches down through the orchestral ranks like a bishop restraining a wink at spotting his closest crony in the congregation. Indeed, his entrance is so drolly majestic the men of the orchestra, as fascinated as the audience, yesterday forgot to rise (though perhaps Sir Thomas, who is reputed to have once instructed his men not to rise on the ground that he was not the "Star Spangled Banner" may have asked them not to).

Surges Across

As he faces the audience his personality surges across the division of stage and auditorium; magnificently in command, as dogged and unyielding as his compatriot Winston Churchill, he stands in triumphant aplomb. His attitude doesn't quite say we are fortunate to live in the same era and to have a chance to see him (as indeed we are), but there is nonetheless conveyed a delicious equanimity mingled with a humorous awareness of all the circumstances that is wonderfully warming; you know, the moment you see him, he is the one and only Sir Thomas, and that you're going to love every minute of him.

His conducting is no less fascinating. One moment he exhorts his men like an angry colonel (though it is hard to imagine him really angry) with lightning slashes of his baton. The next, with a gently springing rhythm of his knees, he is the picture of poetry and repose. And the next, hurling cues with a peremptory left hand, he faces the various choirs and carves the most intricate patterns in the air with his stick. Indeed, he is the only conductor I ever saw who can not only perform an aerial arpeggio with his baton but actually perform a trill with it. He seems to be personally playing every instrument.

And in point of fact he is. For all the fore going is the purely visual aspect of the matter the facade from behind which Sir Thomas operates in one of the most advanced musical esthetics of the day. Under him each instrument or instrumental ensemble is always heard, yet always perfectly blended. The line is always there; for Sir Thomas uses no score and consequently the music always moves in a continous revelation. Nuance is there, too, and infinite shades of coloration and expressivity. The contract between the movement of the Handel suite in his own charming arrangement of it, for instance: here were not the conventional alternating lights and shades but entirely different textural approaches to each. The same was true of the Rimsky-Korsakov; each movement of the adventures of Kind Dodon was framed in Sir Thomas in a different light.

Doesn't Speak Anew

It is doubtless true that he did all anyone ever could for Sibelius' Sixth Symphony, and for the Delius miniatures as well. But the Sixth is almost fantastically dull; all the Sibelius sounds and procedures are there, as is the introspective melancholy. There is also Sibelius' obvious intention to extend his art and explore a higher esthetic realm than that, for example, of the Fifth. But he doesn't quite speak anew. On the contrary, he even reminisces and, in the end, proves not even to have reminisced effectively. The Delius pieces are no great shakes, either, but at least they are sure of purpose and, in the March Caprice, directly to the point.

It may be said that the orchestra was in its best estate for Sir Thomas. Needless to say, he'd see to that anyway, but it did sound especially well in the Handel suite. As for Georges Laurent, the first flutist, he never played quite so beautifully as he did in this exquisite suite set of pieces; it was some of the finest flute playing I ever heard anywhere.

Mr. Ansermet returns next week to do Bach's D major Suite, Mozart's G major Violin Concerto (with Arthur Grumiaux, soloist) and works by Honegger and Ravel.

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EVENING GLOBE
JAN 26 1952

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HERALD
JAN 26 1952

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BOSTON, MASS.
EVENING GLOBE
JAN 30 1952

MUSIC

Fine French Pianist, Mme. de la Bruchollerie, in First Boston Concert

By CYRUS DURGIN

Monique de la Bruchollerie, the fine French pianist, gave her first solo concert in Boston at Jordan Hall, last night. It was high time, too, for when she made her local debut at Boston Symphony concerts Dec. 14 and 15, it was evident that she has a tremendous keyboard technic and is a powerful musical personality. Her concert last night was the first in a series to be given free to the public by the Fanny Peabody Mason Foundation.

Mme. de la Bruchollerie's keyboard prowess puts her in the first rank of the piano virtuosi. She can play with dazzling speed, octaves, full chords and all, and with a high degree of accuracy even in such a fiendishly difficult piece as the Saint-Saens Toccata, which ended the program. But technic alone does not make a musician; that is governed by intelligence, command of style and an innate grace and polish of phrase together with a sense of rhythm and the gift of making music sing.

These attributes Mme. de la Bruchollerie has in abundance, as she proved in her admirable and distinguished performance of the Mozart Variations upon "Ah! Vous dirai-je Maman," and in five items of Debussy: "La Cathedrale Engloutie," "General Lavine," "La Fille aux cheveux de lin," "Jardins sous la pluie" and "La plus que lente."

These pieces, further, gave a very good idea of her personal approach. All was vigorous, forthright and honest. Mozart was full-bodied, not overly delicate. There was none of the amorphous, shadowy fussing with Debussy that used to be—and incorrectly—the object in performing that French composer. Mme. de la Bruchollerie plays him with spirit and backbone and a splendid integration of rhythm and phrase.

All these went so well that it was amazing that she gave the Chopin B-flat minor Sonata such a mannered, hurried and generally strained performance as she did. The only ready explanation is that temperament ran away with her musicianship and good common sense. That is sometimes the way with big talents: they require firm control.

All the same, it was a very pleasant experience to hear a full evening of Mme. de la Bruchollerie's playing. She will be welcome whenever she comes again. Last night's audience, which filled every seat (some people were turned away), applauded and cheered her for minutes on end.

SOLOMON, famed British pianist, will give his only Boston concert this season in Symphony Hall next Sunday afternoon.

LOUISVILLE, KY.
TIMES
FEB 1 - 1952

Boston Orchestra Europe-Bound

Special to The Louisville Times

New York, Feb. 1.—The Boston Symphony Orchestra will make its European debut in Paris May 6, initiating a three-week tour that will take the 104-piece organization through six countries.

The symphony will be conducted by Charles Munch, its musical director who is recovering from a lengthy illness, and a long-time collegue, Pierre Monteux.

The first concert will be under the aegis of the Exposition of the Arts, sponsored by the Congress of Cultural Freedom. The theme of the convention is the vitality of intellectual and artistic achievement by free men in the past half-century.

Programs, scheduled on an average of about two every three days, will be given in Holland, Western Germany, Belgium, France, Italy and England.

[76]

WHITE PLAINS, N.Y
HERALD
2/1/52

Sharps and Flats

By Longhaired Lassie

The Boston Symphony Orc
as accepted an invitation fro
Congress For Cultural Freed
make its first appearance in E
ext spring.

The aggregation of 104 pl
will give three concerts in
in May. It will be regarded
major contribution from
United States to a month
exposition of the arts. The ex
tion is aimed at focusing th
tention of the world upon th
tural achievements by free
during the first half of the
century.

The festival will open i
rench capital on April 28 and
st through May. Charles Mon
he musical director of the orches-
ra, has invited his colleague,
ierre Monteux, to share with him
conducting the concerts.

Financed by philanthropic in-
terests, the Paris exposition of
the arts is a dramatization of the
efforts of the Congress for Cul-
tural Freedom to assert the exist-
ence of a vital culture in the free
world.

To that end, the Paris cavalcade,
hich bears the overall title "Mas-
erpieces of the 20th Century," will
arade undisputed bests in the
ields of symphony, opera, ballet,
rama, art, literature and philoso-
hy.

The Boston Symphony Orches-
a will join in Paris with such
other of the free world's cele-
brated musical organizations as
the Vienna State Opera present-
ing the Alban Berg opera "Woz-
zeck;" the Vienna Philharmonic
Orchestra; the chorus and orch-
estra of the Academy of St. Ce-
cilia in Rome; the R.I.A.S. (Ra-
dio) Orchestra from West Ber-
lin; the Orchestre de la Suisse
Romande, from Geneva; the Or-
chestre du Conservatoire and the
Orchestre National, both from
Paris.

In other fields the United States
ill be represented by the New
ork City Ballet Company, of
hich George Balanchine is artis-
ic director, in six performances,
he program of ballets with music
y Igor Stravinsky to be conducted
y the composer. Plans are being
ormulated for an all-Negro com-
pany to perform the Virgil Thom-
on-Gertrude Stein opera "Four
Saints in Three Acts."

The young American colora-
tura soprano, Graciela Rivera,
has been added to the Metropoli-
tan Opera's roster of artists for
the current season. Miss Rivera
appeared last fall with the New
York City Opera, and early in
December in a recital at
Carnegie Hall.

Born in Puert
Rivera began her
there and conti
training on scho
Juilliard Scho
1945, she mad
debut as Adele
New Opera Com
"Fledermaus,"
more than 200
overseas with
appeared ext
abroad.

IAN SCIENC
Registered in U. S. Patent Office
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There are few conductors today who are more interesting and, indeed, more amusing to watch than Sir Thomas Beecham.

He returned this week to conduct the Boston orchestra for the first time since 1928 (he was here with the Royal Philharmonic last season) and he was very nearly the whole show himself. This is not to say he didn't demonstrate his immense orchestral authority or that he did intrude his personality in the reading of the music beyond its capacity to accept intrusion. It is to say, however, that the program he chose was of such little consequence and required such a slim musical attention that there was little else to do but concentrate almost entirely on Sir Thomas himself.

To the eye he is a marvelous character. Short, portly but as solid and sturdy as a barrel, he marches down through the orchestral ranks like a bishop restraining a wink at spotting his closest crony in the congregation. Indeed, his entrance is so drolly majestic the men of the orchestra, as fascinated as the audience, yesterday forgot to rise (though perhaps Sir Thomas, who is reputed to have once instructed his men not to rise on the ground that he was not the "Star Spangled Banner" may have asked them not to).

Surges Across

As he faces the audience his personality surges across the division of stage and auditorium; magnificently in command, as dogged and unyielding as his compatriot Winston Churchill, he stands in triumphant aplomb. His attitude doesn't quite say we are fortunate to live in the same era and to have a chance to see him (as indeed we are), but there is nonetheless conveyed a delicious equanimity mingled with a humorous awareness of all the circumstances that is wonderfully warming; you know, the moment you see him, he is the one and only Sir Thomas, and that you're going to love every minute of him.

His conducting is no less fascinating. One moment he exhorts his men like an angry colonel (though it is hard to imagine him really angry) with lightning slashes of his baton. The next, with a gently springing rhythm of his knees, he is the picture of poetry and repose. And the next, hurling cues with a peremptory left hand, he faces the various choirs and carves the most intricate patterns in the air with his stick. Indeed, he is the only conductor I ever saw who can not only perform an aerial arpeggio with his baton but actually perform a trill with it. He seems to be personally playing every instrument.

And in point of fact he is. For all the fore going is the purely visual aspect of the matter the facade from behind which Sir Thomas operates in one of the most advanced musical esthetics of the day. Under him each instrument or instrumental ensemble is always heard, yet always perfectly blended. The line is always there; for Sir Thomas uses no score and consequently the music always moves in a continous revelation. Nuance is there, too, and infinite shades of coloration and expressivity. The contract between the movement of the Handel suite in his own charming arrangement of it, for instance: here were not the conventional alternating lights and shades but entirely different textural approaches to each. The same was true of the Rimsky-Korsakov; each movement of the adventures of Kind Dodon was framed in Sir Thomas in a different light.

Doesn't Speak Anew

It is doubtless true that he did all anyone ever could for Sibelius' Sixth Symphony, and for the Delius miniatures as well. But the Sixth is almost fantastically dull; all the Sibelius sounds and procedures are there, as is the introspective melancholy. There is also Sibelius' obvious intention to extend his art and explore a higher esthetic realm than that, for example, of the Fifth. But he doesn't quite speak anew. On the contrary, he even reminisces and, in the end, proves not even to have reminisced effectively. The Delius pieces are no great shakes, either, but at least they are sure of purpose and, in the March Caprice directly to the point.

It may be said that the orchestra was in its best estate for Sir Thomas. Needless to say, he'd see to that anyway, but it did sound especially well in the Handel suite. As for Georges Laurent, the first flutist, he never played quite so beautifully as he did in this exquisite suite set of pieces; it was some of the finest flute playing I ever heard anywhere.

Mr. Ansermet returns next week to do Bach's D major Suite, Mozart's G major Violin Concerto (with Arthur Grumiaux, soloist) and works by Honegger and Ravel.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 26 1952

MUSIC

Memorable Afternoon: Sir Thomas Beecham Conducts at Symphony

By CYRUS DURGIN

Yesterday was a memorable afternoon at Symphony Hall, for Sir Thomas Beecham was up there on the stage guest-conducting the Boston Symphony Orchestra. The management has repaired a grave omission of many years' standing by inviting Sir Thomas to return this week. He last appeared in this capacity in 1928, and 24 years is altogether too long a time to go without the Beecham personality and his unique interpretive quality, as a Boston Symphony guest.

Unfortunately, it must be said, Sir Thomas elected to give us only one program for last Tuesday, yesterday afternoon, tonight and tomorrow afternoon. But it is a varied and a good program, and strikingly unlike those we have heard this season. First comes a Handel Suite: Movements from "The Faithful Shepherd" arranged by Mr. Beecham, followed by the Sixth Symphony of Sibelius; two scores by Frederick Delius: "Summer Night on the River" and Marche Caprice, and, as finale, the Suite drawn from Rimsky-Korsakoff's opera "Le Coq d'Or."

Sir Thomas is a personality, whether conducting, writing a book, talking or making orchestral arrangements. He is also a strong temperament. Both qualities show in his Handel orchestration, which has enriched considerably the fine old Handelian texture. Except for the side-drum and the triangle at the end—which lend a fine touch of Eric Coates—this is not too modern a costuming of the Handelian frame. But it is rich and elegant, well-cut and made to last, which should be the object of any gentleman's dress.

As happened last Tuesday, the audience broke into applause after the sonorous, broad cadence of the other of the Beecham qualities, and Suite was finished. The house lights went up and late-comers were admitted. But instead of pointing out this error, verbally as he had done on Tuesday, Sir Thomas was content to smile and wait patiently for quiet.

This conductor is much more than a personality, however. He is a good deal of an interpretive virtuoso, and in his own way a genius of orchestral technic and discipline. His ear is extraordinarily keen for the full, mellow sound of a string tone which, orchestrally, should be sweet and clear and balanced, not in the least degree forced. He maintains that same vital balance with woodwinds and brass.

The result is a tone of much warmth, which played a highly important part in the Sibelius Symphony, that characteristic work of gradually integrated small fragments of themes. Sibelius can be made to sound cold, though it is altogether wrong when that happens. Steady, even rhythm is another o fthe Beecham qualities, and it is essential to the unfolding of the Finnish composer's tightly-woven fabric of constant inward motion and shifting colors. Perhaps the last work on the Beecham performance of this brief, enigmatic symphony, with its abrupt conclusion to each movement, is the fact that there was no sense either of dryness or bleakness. That proves true mastery of the Sibelius style and of Beecham's own kindling imagination.

The Delius pieces don't amount to much, but each is pleasant. "Summer Night on the River," a descriptive mood piece, is what Sir Thomas said of its companion piece, "On Hearing the First Cuckoo in Spring": ". . . a lollypop; sweet, soothing and soporific. The Marche Caprice is a competently-wrought work of a developing amateur. The whole of the "Coq d'Or" Suite (yes, by Jove, every last 16th note and general pause of it!) made the concert too long, but in a pleasant way.

Sir Thomas, mustached and goatee'd, cutaway-coated and gray-vested, looking more than ever like John Bull (beg pardon, Sir John Bull!) won a most cordial reception. He deserved every last handclap of it.

This Clipping From
BOSTON, MASS.
HERALD
JAN 26 1952

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 30 1952

MUSIC

Fine French Pianist, Mme. de la Bruchollerie, in First Boston Concert

By CYRUS DURGIN

Monique de la Bruchollerie, the fine French pianist, gave her first solo concert in Boston at Jordan Hall, last night. It was high time, too, for when she made her local debut at Boston Symphony concerts Dec. 14 and 15, it was evident that she has a tremendous keyboard technic and is a powerful musical personality. Her concert last night was the first in a series to be given free to the public by the Fanny Peabody Mason Foundation.

Mme. de la Bruchollerie's keyboard prowess puts her in the first rank of the piano virtuosi. She can play with dazzling speed, octaves, full chords and all, and with a high degree of accuracy even in such a fiendishly difficult piece as the Saint-Saens Toccata, which ended the program. But technic alone does not make a musician; that is governed by intelligence, command of style and an innate grace and polish of phrase together with a sense of rhythm and the gift of making music sing.

These attributes Mme. de la Bruchollerie has in abundance, as she proved in her admirable and distinguished performance of the Mozart Variations upon "Ah! Vous dirai-je Maman," and in five items of Debussy: "La Cathedrale Engloutie," "General Lavine," "La Fille aux cheveux de lin," "Jardins sous la pluie" and "La plus que lente."

These pieces, further, gave a very good idea of her personal approach. All was vigorous, forthright and honest. Mozart was full-bodied, not overly delicate. There was none of the amorphous, shadowy fussing with Debussy that used to be—and incorrectly—the object in performing that French composer. Mme. de la Bruchollerie plays him with spirit and backbone and a splendid integration of rhythm and phrase.

All these went so well that it was amazing that she gave the Chopin B-flat minor Sonata such a mannered, hurried and generally strained performance as she did. The only ready explanation is that temperament ran away with her musicianship and good common sense. That is sometimes the way with big talents: they require firm control.

All the same, it was a very pleasant experience to hear a full evening of Mme. de la Bruchollerie's playing. She will be welcome whenever she comes again. Last night's audience, which filled every seat (some people were turned away), applauded and cheered her for minutes on end.

SOLOMON, famed British pianist, will give his only Boston concert this season in Symphony Hall next Sunday afternoon.

LOUISVILLE, KY.
TIMES
FEB 1 - 1952

Boston Orchestra Europe-Bound

Special to The Louisville Times

New York, Feb. 1.—The Boston Symphony Orchestra will make its European debut in Paris May 6, initiating a three-week tour that will take the 104-piece organization through six countries.

The symphony will be conducted by Charles Munch, its musical director who is recovering from a lengthy illness, and a long-time collegue, Pierre Monteux.

The first concert will be under the aegis of the Exposition of the Arts, sponsored by the Congress of Cultural Freedom. The theme of the convention is the vitality of intellectual and artistic achievement by free men in the past half-century.

Programs, scheduled on an average of about two every three days, will be given in Holland, Western Germany, Belgium, France, Italy and England.

[76]

TIGHT BINDING

This Clipping From
GREENSBURG, PA.
TRIBUNE
JAN 17 1952

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To that end, the Paris cavalcade, which bears the overall title "Masterpieces of the 20th Century," will parade undisputed bests in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

The Boston Symphony Orchestra will join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera presenting the Alban Berg opera "Wozzeck;" the Venna Philharnionic Orchestra; the chorus and orchestra of the Academy of St. Cecilia in Rome; the R.I.A.S. (Radio) Orchestra from West Berlin; the Orchestra de la Suisse Romande, from Geneva; the Orchestre du Conservatoire and the Orchestra National, both from Paris.

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NEW YORK CITY
JAN 26 1952

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KOMPASS
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 71,974) (S 124,271)
This Clipping From
SAN ANTONIO, TEX.
EXPRESS

Fiedler Conducts Airmen's Concert

San Antonio Express
THURSDAY, JAN. 17, 1952 S SECTION B

With a borrowed baton, Arthur Fiedler, famous conductor of the Boston Pops Orchestra and originator of the Esplanade concerts, conducted the San Antonio Symphony Orchestra in a special concert for Airmen at Lackland Air Force Base Wednesday night.

Saturday, Fiedler will be the San Antonio Syhphony's guest conductor at its regular weekly concert in the Municipal Auditorium. By that time, he hopes to recover his lost luggage so that he will have a dress suit to wear on the podium.

Fiedler's luggage, consisting of a large leather bag, was lost somewhere along the air lanes from Seattle, where he conducted the Seattle Symphony at its opening concert on Monday. On arrival here Tuesday night, he bought a toothbrush, razor and other equipment, then spent most of the night trying to trace his lost bag, which may be anywhere between Seattle and the end of the line at Houston.

But the stocky, gray-haired 67-year-old conductor lost none of his poise with his luggage. Despite loss of sleep, he conducted a lively rehearsal of the San Antonio Symphony Wednesday afternoon and had no hesitation about taking on the Lackland concert in the evening.

Fiedler, who organized the Boston Esplanade concerts in 1929, has since become known as possibly the world's leading conductor of the lighter classics and the better sort of popular tunes. Besides conducting public concerts in Boston for three months each year in the spring and summer, and making numerous guest appearances, Fiedler and his orchestra have made dozens of recordings.

In an interview Wednesday, Fiedler explained some of the workings of his two famous orchestras, both of which are really the same orchestra, made up of members of the Boston Symphony.

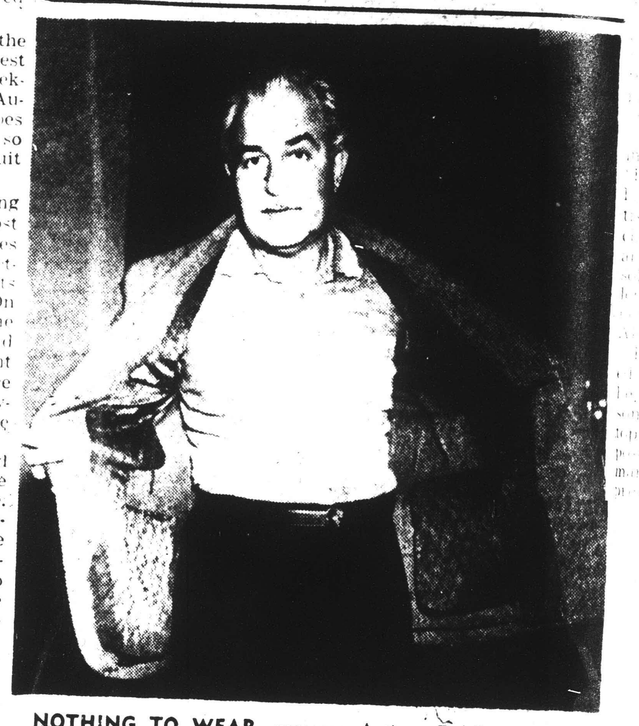
The Esplanade concerts were Fiedler's own idea. He not only assembled the orchestra but went out personally to raise the needed funds from private donors. His object, as it has been ever since, was to bring good music to more people, music free of charge, just as they use free public libraries and visit free museums. Only after the Esplanade concerts became successful were they taken over by the Boston Symphony.

In 1930, the year after he established the Esplanade concerts, Fiedler was appointed conductor of the Boston "Pops" orchestra, a Symphony subsidiary which had been operating successfully since 1885.

Fiedler doesn't really think the lighter type of music in which he specializes is better than the "heavier" type played by symphony orchestras.

But, he declares, "pop music is very important" because for many people it is their first introduction to anything better than tin-pan alley tunes and hillbilly ditties. By sandwiching a Bach fugue in between selections from "Oklahoma" or "The Desert Song," Fiedler feels he is educating his public in the most painless way.

Light music is not necessarily easier to conduct and



NOTHING TO WEAR, mourns Arthur Fiedler, impeccable conductor of the Boston Pops Orchestra, as he faces dreary prospect of wearing this tweed jacket to conduct the San Antonio Symphony in concert at Lackland. Fiedler's evening clothes and baton are in bag which was mislaid somewhere between Seattle and San Antonio.—**Staff Photo.**

This Clipping From
SAN ANGELO, TEXAS
STANDARD-TIMES
JAN 9

ERNEST ANSERMET

Ansermet Conducts Rare Ravel Suite

As a matter of the tenuous and the impalpable, Ernest Ansermet has few peers among current conductors thus when he chooses to include Ravel's "Ma Mere l'Oye" suite on the program of his first appearance in Carnegie Hall with the Boston Symphony Orchestra, it behooves the wise music-lover to listen. Wise or not, this one did, and found the effort more than rewarding.

Ansermet contrived to [illegible] long-loved work a [illegible] by including two sections [illegible] ballet score that are [illegible] in the customary [illegible] prelude (which comes [illegible] ly enough, at the [illegible] a "Danse du Rouet," [illegible] lows immediately. The [illegible] pleasant enough, [illegible] with material found in [illegible] "Pavane of the Sleeping [illegible] and the "Dance du [illegible] er conventional kind of [illegible] wheel music not [illegible] from the Saint-Saëns [illegible] d'Omphale." These [illegible] ly played, of course, [illegible] the familiar miniature [illegible] vane," "Hop o' My [illegible] "Beauty and the [illegible] that Ansermet fitted [illegible]

bres together with his [illegible] try and a kind of purely [illegible] sensitivity which can never [illegible] overfamiliar. Richard Burgin [illegible] olin playing reminded us [illegible] the conductor is no [illegible] performers, with a [illegible] incidental solo that was [illegible] and finesse.

The evening began with the [illegible] thoven No. 5 (Symphony [illegible] fication is necessary [illegible] with a high sense of [illegible] no overwhelmingly personal [illegible] tude, and ended with Stravinsky's "Petrouchka," which Ansermet plays like an old master. Only it is a master who means even more to him than that older one, Beethoven.

—IRVING KOLODIN

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

MUSICAL

[illegible] loving pilgrims gathered [illegible] White Springs, Fla., on the [illegible] of the Suwanee River to [illegible] homage to the memory of [illegible] Collins Foster, just 88 [illegible] from the day that America's [illegible] folk song composer died in [illegible] ward in New York City's [illegible] Hospital.

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* * *

[illegible] Rivera, young Puerto [illegible] coloratura who used to sing [illegible] the San Carlo Opera Co., [illegible] been added to the Metropoli- [illegible] Opera's roster of artists for [illegible] current season. Miss Rivera [illegible] last Fall with the New [illegible] City Opera and early in De- [illegible] in solo recital at Carnegie [illegible] She was heard in Los An- [illegible] with the San Carlo com- [illegible] as Gilda in "Rigoletto."

Betty Pearson, Hollywood soprano and former Atwater Kent Auditions winner, has just won the Young Artists Auditions sponsored by the Federation of Women's Clubs in Portland, Ore.

Her prize will be an appearance with the Portland Symphony Orchestra on March 17. Miss Pearson was soloist here with the Lyric Club and was a member of the Hollywood Oratorio Singers.

* * *

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The aggregation of 104 players under the direction of Charles Munch, and Pierre Monteux, will give three concerts in Paris in May, as the major U.S. contribution to a month-long exposition of the arts. The exposition is aimed at focusing the attention of the world upon the cultural achievements by free men during the first half of the 20th Century.

In other fields, the U.S. will be represented by the New York City Ballet Co., of which George Balanchine is artistic director, in six performances, one program of ballets with music by Igor Stravinsky to be conducted by the composer. Plans are afoot for an all-Negro company to perform Virgil Thomson's opera, "Four Saints in Three Acts," which has a text by Gertrude Stein.

* * *

SC is organizing an 80-piece concert orchestra next month with membership open free to qualified instrumentalists in this community.

Stephen De'ak head of the string instruments department in the SC School of Music, will be the orchestra's conductor, assisted by Edwin F. Jones, staff assistant.

The Vine-St. Chamber Group is the name of a new instrumental foursome which will perform classical and contemporary works. Personnel includes Adrian Holland, violin, Morrie Brenner, viola, Joseph DiTullio, cello and Carmen Coppolo, flute, and will be enlarged as the organization grows.

* * *

Julius Klatchen, pianist, will be soloist tomorrow night on the third concert of the Beverly Hills Philharmonic Artists Assn.'s current season.

David Frisina, concertmaster of the Los Angeles Philharmonic Orchestra, will share the solo spotlight, performing two movements from Respighi's "Gregoriano" concerto. Young Klatchen will [illegible] the Beethoven "Emperor"

TIGHT BINDING

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KOHLER
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EXPRESS
JAN 17 1952

Fiedler Conducts Airmen's Concert

San Antonio Express
THURSDAY, JAN. 17, 1952 S SECTION B

With a borrowed baton, Arthur Fiedler, famous conductor of the Boston Pops Orchestra and originator of the Esplanade concerts, conducted the San Antonio Symphony Orchestra in a special concert for Airmen at Lackland Air Force Base Wednesday night.

Saturday, Fiedler will be the San Antonio Syhphony's guest conductor at its regular weekly concert in the Municipal Auditorium. By that time, he hopes to recover his lost luggage so that he will have a dress suit to wear on the podium.

Fiedler's luggage, consisting of a large leather bag, was lost somewhere along the air lanes from Seattle, where he conducted the Seattle Symphony at its opening concert on Monday. On arrival here Tuesday night, he bought a toothbrush, razor and other equipment, then spent most of the night trying to trace his lost bag, which may be anywhere between Seattle and the end of the line at Houston.

But the stocky, gray-haired 67-year-old conductor lost none of his poise with his luggage. Despite loss of sleep, he conducted a lively rehearsal of the San Antonio Symphony Wednesday afternoon and had no hesitation about taking on the Lackland concert in the evening.

Fiedler, who organized the Boston Esplanade concerts in 1929, has since become known as possibly the world's leading conductor of the lighter classics and the better sort of popular tunes. Besides conducting public concerts in Boston for three months each year in the spring and summer, and making numerous guest appearances, Fiedler and his orchestra have made dozens of recordings.

In an interview Wednesday, Fiedler explained some of the workings of his two famous orchestras, both of which are really the same orchestra, made up of members of the Boston Symphony.

The Esplanade concerts were Fiedler's own idea. He not only assembled the orchestra but went out personally to raise the needed funds from private donors. His object, as it has been ever since, was to bring good music to more people, music free of charge, just as they use free public libraries and visit free museums. Only after the Esplanade concerts became successful were they taken over by the Boston Symphony.

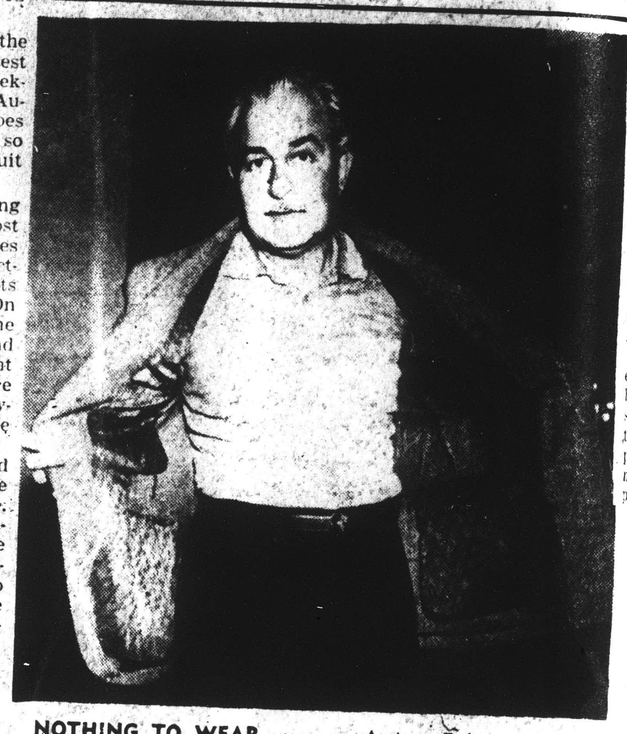
In 1930, the year after he established the Esplanade concerts, Fiedler was appointed conductor of the Boston "Pops" orchestra, a Symphony subsidiary which had been operating successfully since 1885.

Fiedler doesn't really think the lighter type of music in which he specializes is harder than the more serious music Fiedler avers. In fact, he says it may be more difficult. "There is nothing harder to play than a Strauss waltz," he said.

Orchestral music has been very successful on television, Fiedler noted in passing, because there is not enough time to entertain the eye. "The things that are going to make radio alive are good music and news," he declares.

Alessandro took a hand in the interview to point out that Fiedler has probably given more hand to more young composers and soloists than any dozen other orchestra leaders," by giving them an opportunity to be heard as soloists with his orchestra. Fiedler has also been a friend to new composers and conductors, Alessandro pointed out.

Fiedler himself, when presented by Alessandro, admitted that he, "discovered" Leroy Anderson, who has since reached top-level popularity as a composer of "semi-popular" music, many of which were written expressly for the Boston Pops.



NOTHING TO WEAR, mourns Arthur Fiedler, impeccable conductor of the Boston Pops Orchestra, as he faces dreary prospect of wearing this tweed jacket to conduct the San Antonio Symphony in concert at Lackland. Fiedler's evening clothes and baton are in bag which was mislaid somewhere between Seattle and San Antonio.—**Staff Photo.**

This Clipping From
SAN ANGELO, TEXAS
STANDARD-TIMES
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ERNEST ANSERMET

Ansermet Conducts Rare Ravel Suite

As a matter of the tenuous and the impalpable, Ernest Ansermet has few peers among current conductors thus when he chooses to include Ravel's "Ma Mere l'Oye" suite on the program of his first appearance in Carnegie Hall with the Boston Symphony Orchestra, it behooves the wise music-lover to listen. Wise or not, this one did, and found the effort more than rewarding.

Ansermet contrived to give the long-loved work a tinge of novelty by including two sections from the ballet score that are not included in the customary concert suite. A prelude (which comes, appropriately enough, at the beginning) and a "Danse du Rouet," which follows immediately. The prelude is pleasant enough, though it deals with material found in the familiar "Pavane of the Sleeping Beauty," and the "Dance du Rouet" is rather conventional kind of spinning-wheel music not much different from the Saint-Saens' "Le Rouet d'Omphale." These were beautifully played, of course, but it was in the familiar miniatures—the "Pavane," "Hop o' My Thumb," "Beauty and the Beast"—that Ansermet fitted tones and timbres together with his special artistry and a kind of purely personal sensitivity which can never become overfamiliar. Richard Burgins violin playing reminded us again that the conductor is no better than his performers, with a treatment of the incidental solo that was all deftness and finesse.

The evening began with the Beethoven No. 5 (Symphony, if identification is necessary) assembled with a high sense of integration, if no overwhelmingly personal attitude, and ended with Stravinsky's "Petrouchka," which Ansermet plays like an old master. Only it is a master who means even more to him than that older one, Beethoven.

—IRVING KOLODIN

TIGHT BINDING

PASTE OVER

This Clipping From
GREENSBURG, PA.
TRIBUNE
JAN 17 1952

The World Of Music

NEW YORK, (U.P.) — The Boston Symphony Orchestra has accepted an invitation from the Congress For Cultural Freedom to make its first appearance in Europe next spring.

The aggregation of 104 players will give three concert sin Paris in May. It will be regarded as a major contribution from the United States to a month-long exposition of the arts. The exposition is aimed at focusing the attention of the world upon the cultural achievements by free men during the first half of the 20th century.

The festival will open in the French capital on April 28 and will last through May. Charles Munch, the musical director of the orchestra, has invited his colleague, Pierre Monteux, to share with him in conducting the concerts.

Financed by philanthropic interests, the Paris exposition of the arts is a dramatization of the efforts of the Congress for Cultural Freedom to assert the existence of a vital cultures in the free world.

To that end, the Paris cavalcade, which bears the overall title "Masterpieces of the 20th Century," will parade undisputed bests in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

The Boston Symphony Orchestra will join in Paris with such other of the free world's celebrated musical organizations as the Vienna State Opera presenting the Alban Berg opera "Wozzeck;" the Venna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia in Rome; the R.I.A.S. (Radio) Orchestra from West Berlin; the Orchestra de la Suisse Romande, from Geneva; the Orchestre du Conservatoire and the Orchestra National, both from Paris.

In other fields the United States will be represented by the New York City Ballet Company, of which George Balanchine is artistic director, in six performances, one program of ballets with music by Igor Stravinsky to be conducted by the composer. Pans are being formuated for an all-Negro company to perform the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts."

Nena del Rosario, a 15-year-old pianist from the Philippines will be soloist with The New York Philharmonic — Symphony Orchestra under the baton of Igor Buketoff at Carnegie Hall on Saturday, Jan. 5. It will be the second in the current series of Philharmonic young people's concerts for boys and girls between the ages of nine and 15.

Miss del Rosario is at present a scholarship student at the Curtis Institute of Music in Philadelphia. She was chosen by Vladimir Horo-Chasins from among musically-gifted high school students in the metropolitan New York area as one of the 1951 finalists in Radio Station WQXR's "Musical Talent in Our Schools" broadcast series.

Miss del Rosario began her piano studies in Manila under the tutelage of her mother at the age of three and a half. When the Japanese invaded the Philippines, the Rosarios fled to safety in the mountainous interior, leaving all their household effects and personal possessions behind them.

Senora del Rosario was resolved that not even war should prevent the child from developing the remarkable talent she had shown The determined mother pleaded with 20 men of the community who, at risk of their lives, worked in shifts to carry Nena's small upright piano over rice paddies and up and down steep trails to a mountain retreat where the youngster was able to continue her daily practice throughout the war years.

Music loving pilgrims will gather in White Springs Fla. on the banks of the Suwanee River, on Jan. 13 to pay homage to the memory of Stephen Collins Foster, just 88 years from the day that America's beloved folk song composer died in a charity ward at New York City's Belleveue Hospital.

He had 38 cents in his purse—a penny for each year of his tempestuous but rewarding life.

Their shrine will be the Foster memorial museum erected by the State of Flordia and opened to the public little more than a year ago. America's memorial to its favorite composer s stituated on the banks of the rver made immortal by his "Way Down Upon The Suwanee River," and surrounded by 243 acres of wood and embracing both sides of the gentle stream.

The State of Florida has honored Foster's memeory by choosing as its official state song, "Old Folks At Home." The Foster memorial isan impressive southern colonial building housing eight dioramas depicting Foster's most popular songs and other Foster relics.

The young American coloratura rano, Graciela Rivera, has been led to the Metropolitan Opera's ter of artists for the current son. Miss Rivera appeared last l with the New Yorker City Op-, and early in December in solo ita lat Carnege Hall.

Born on Puerto Rico, Graciela era began her musical studies re and continue her vocal ining on scholorship won at Juilliard School in New York. 1945, she made her professional out as Adele in "Rosalinda," the w Opera Company's adaptation "Fledermaus," singing her role re than 200 times on hour and rseas with the U. S. She has peared extensively here and oad."

This Clipping From
NEW YORKER
NEW YORK CITY
JAN 26 1952

ALSO at Carnegie Hall last week, Ernest Ansermet, a Swiss conductor who has demonstrated, through recordings, his superior handling of some of Stravinsky's early ballet scores, led the Boston Symphony in a program that included parts of "Petrouchka," which he often conducted when he was musical director of Diaghilev's Ballet Russe. The first, second, and last scenes of the ballet were offered, and, in the two of these that have the fair as a setting, Ansermet delineated the numerous tumultuous episodes with extraordinary clarity. However, this score is so closely tied to the stage action, which it is meant to heighten but not supersede, that the lack of the extra dimension is undeniably felt in a concert performance. By itself, the music is wry and tantalizing at best, and, listening to it, I was reminded that it's about time one of our major dance companies restored this ballet to its repertory. Ansermet also conducted an exquisite performance of Ravel's children's pieces, "Ma Mère l'Oye," and a somewhat light but enlivening reading of Beethoven's Symphony No. 5.

[77]

KOHLER
PRESS CLIPPINGS
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Fiedler doesn't really think the lighter type of music in which he [illegible] than the "heavier" type played by symphony orchestras.

But, he declares, "pop music is very important" because for many people it is their first introduction to anything better than tin-pan alley tunes and hillbilly ditties. By sandwiching a Bach fugue in between selections from "Oklahoma" or "The Desert Song," Fiedler feels that he is educating his public in the most painless way.

Light music is not necessarily easier to conduct and play than the more serious, Fiedler avers. In fact, it may be more difficult. There is nothing harder to play than a Strauss waltz, he says.

Orchestral music has become very successful on the air, Fiedler noted in passing. Because there is not enough time to entertain the eye, things that are going to make radio alive are good music and news," he declares.

Alessandro took a hand in the interview to point out that "Fiedler has probably given a hand to more young composers and artists than any dozen other orchestra leaders," by giving them an opportunity to be heard as soloists with his orchestra. Fiedler has also been a friend to new composers and conductors, Alessandro pointed out.

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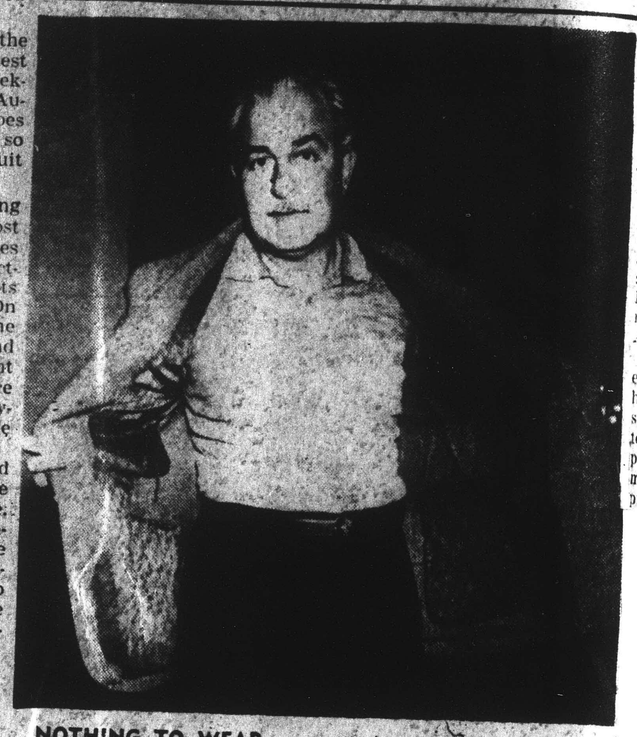

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—IRVING KOLODIN

Concert

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IRVING KOLODIN

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

MUSICAL SCORE

Music loving pilgrims gathered in White Springs, Fla., on the banks of the Suwanee River to pay homage to the memory of Stephen Collins Foster, last 88 years from the day that America's beloved folk song composer died in a charity ward in New York City's Bellevue Hospital.

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The State of Florida has honored Foster's memory by choosing as its official state song "Old Folks at Home," perhaps his best-loved song.

* * *

Graciela Rivera, young Puerto Rican coloratura who used to sing with the San Carlo Opera Co., has been added to the Metropolitan Opera's roster of artists for the current season. Miss Rivera appeared last Fall with the New York City Opera and early in December in solo recital at Carnegie Hall. She was heard in Los Angeles with the San Carlo company as Gilda in "Rigoletto."

Betty Pearson, Hollywood soprano and former Atwater Kent Auditions winner, has just won the Young Artists Auditions sponsored by the Federation of Women's Clubs in Portland, Ore.

Her prize will be an appearance with the Portland Symphony Orchestra on March 17. Miss Pearson was soloist here with the Lyric Club and was a member of the Hollywood Oratorio Singers.

* * *

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In order to do this, the U.S. will be represented at the New York City Ballet, of which George Balanchine is artistic director, in six performances, one program of ballets with music by Igor Stravinsky to be conducted by the composer. Plans are afoot for an all-Negro company to perform Virgil Thomson's opera, "Four Saints in Three Acts," which has a text by Gertrude Stein.

* * *

SC is organizing an 80-piece concert orchestra next month with membership open free to qualified instrumentalists in this community.

Stephen Deak, head of the string instruments department in the SC School of Music, will be the orchestra's conductor, assisted by Edwin F. Jones, staff assistant.

The Vine St. Chamber Group is the name of a new instrumental ensemble which will perform classical and contemporary works. Personnel include Adrian Holland, flute; Morris Brenner, violin; Jeanne DuTillon, cello and Carmen Cappello, flute, and will be enlarged as the organization grows.

* * *

Janis Klatchen, pianist, will be soloist Thursday night on the third concert of the Beverly Hills Philharmonic Artists Assn.'s current season.

David Friman, concertmaster of the Los Angeles Philharmonic Orchestra, will share the solo spotlight in performing two movements from Respighi's "Gregoriano" for violin. Young Klatchen will play the Beethoven "Emperor" Concerto with Alfred Wallenstein and the Los Angeles Orchestra.

Other listings include Berlioz' Roman Carnival Overture, the first movement from Schubert's Seventh Symphony in C Major and the "Rosenkavalier" Waltzes by Richard Strauss.

* * *

Edward Rebner's Sextet for Woodwinds and piano (1951) will have its first performance anywhere Monday night under auspices of Evenings on the Roof in West Hollywood Auditorium.

Performing artists will be Bert Gassman, William Kosinski, Fred Fox, Jack Marsh, Lloyd Hildebrand and Charlotte Zelka.

Rebner will also play Schubert's Sonata in D Major, Op. 53 for piano and accompany Soprano Alice Mock in Schumann's song cycle, "Dichterliebe."

MUSIC AND DANCE THIS WEEK

Tonight

Sonata and Asoka, Hindu dancers; Las Palmas Theater, 8:30 p.m.

Music Faculty series, second concert; Royce Hall, UCLA; 8:30 p.m.

Puccini's "La Boheme"; San Gabriel Mission Playhouse; 8:30 p.m.

Romberg's "The Student Prince" conducted by Jave Rubinoff with Paul Keast, Dennis Phillips and others; Barnum Hall, Santa Monica High School; 8:15 p.m.

Tomorrow

Chamber music of Beethoven, Mozart and Reger played by George Drexler, flute, John Coppin, violin and Albert Fabere, viola; Los Angeles County Museum, Exposition Park; 3 p.m.

Hollywood String Quartet plays chamber music of Beethoven, Schubert, Hindemith and Schoenberg; Pasadena Playhouse, 3:30 p.m.

Baroque Festival, directed by Alice Ehlers with the University Symphony Orchestra, conducted by Ingolf Dahl, Irene Robertson, organist and Charles C. Hirt conducting the A Cappella Choir and soloist; Bovard Auditorium, SC; 4 p.m.

Music by Buxtehude and J. S. Bach with Richard Elsasser, organ, Dorothy Coulter and Ann Shaw Price, soprano, June Stevens, contralto, Scotte Sloan, baritone and the Cathedral Choir; Wilshire Methodist Church; 7:30 p.m.

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor, David Friman, violin, and Julius Klatchen, piano, soloists; Beverly Hills High School Auditorium; 8:30 p.m.

Sonata and Asoka, Hindu dancers; Las Palmas Theater; 8:30 p.m.

Brass Chamber Orchestra, conducted by Harold Byrns with June Kovich, piano, and Gordon Pope, oboe, soloists; Wilshire Ebell Theater; 8:30 p.m.

Monday

Julian Olevsky, violinist, in recital; Wilshire Ebell Theater; 8:30 p.m.

Evenings on the Roof presents Alice Mock, soprano with Edward Rebner at the piano in Schumann's song cycle, "Dichterliebe" and other works; West Hollywood Auditorium; 8:30 p.m.

Sonata and Asoka, Hindu dancers; nightly through Saturday; Las Palmas Theater; 8:30 p.m.

Tuesday

Solomon, pianist, in recital; Philharmonic Auditorium; 8:30 p.m.

Thursday

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor, with soloists, Nan Merriman, mezzo soprano, David Lloyd, tenor, and Desire Ligeti, bass, performing Berlioz' dramatic symphony "Romeo and Juliet"; Philharmonic Auditorium; 8:30 p.m.

ROCHESTER, MINN.
POST-BULLETIN

FEB 1 1952

Lukas Foss Takes Horblit Award For Piano Composition

It is announced that the Mark M Horblit award for 1951 has been given to Lukas Foss for his Second Piano concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony orchestra last November.

The Mark M. Horblit award, known as "the Boston Symphony Orchestra Merit award," was established in 1946 as an annual award for a symphonic composition by a composer resident in the United States.

NEW YORK, N. Y.
TIMES

FEB 1 - 1952

BOSTON'S SYMPHONY GOES ABROAD IN APRIL

The Boston Symphony Orchestra will sail from New York on April 28 on the Ile de France for its three-week tour of Europe. George E. Judd, the manager, who has returned from a trip abroad to arrange itinerary and programming, announced the plans, which are now in their semi-final stages.

The orchestra will play approximately two concerts every three days; concerts are planned for thirteen cities in six countries, including Paris, the Hague, Strasbourg and London. Charles Munch, who has been suffering from illness, is expected to share the conducting assignments with Pierre Monteux.

Funds to finance the trip are provided from private philanthropy by the Exposition Committee of the American Committee for Cultural Freedom. The orchestra's European debut will be made at the Paris Opera House on May 6. The concerts are part of the Exposition of the Arts, which also will see performances by the New York City Ballet Company.

BOSTON HERALD, SATURDAY, FEBRUARY 2,

MUSIC

By RUDOLPH ELIE

All the elements combined yesterday afternoon to give us the best all-around concert we've had all season long.

There was, in the first place, a program crammed with musical interest from beginning to end and one, moreover, that had cumulative impact providing a pleasant sense of fulfillment. There was, in the second place, a remarkable new violinist in Arthur Grumiaux, a 30-year-old Belgian who plays with impeccable taste to convey a degree of musical refinement not often encountered in these days of virtuosity for its own sake. Finally, there was Mr. Ansermet presiding over the orchestra (itself in top form) with infinite clarity of style.

Incredible though it may seem, Mozart's G major Violin Concerto was given its first performance at these concerts yesterday. It is true, of course, that both the piano and violin concertos of Mozart are regrettably neglected. There is a practical reason for this in the fact that instrumental soloists have learned that they can not bring down the house with them. Inasmuch as a soloist's reclame derives solely from his capacity to bring down a house, even the greatest of them can not afford to risk Mozart, unless he can follow up later with a more spectacular demonstration of his abilities.

* * *

THIS WAS THE situation yesterday, and worked out, to the greatest advantage of Mr. Grumiaux, who established himself beyond question in the Mozart as a mature and finished musical artist, a man of immense technique, to be sure, but more particularly a communicating musician. He did not strive for big sounds or grandiose effects; his playing was simple, straightforward, refined but not over-elegant, warm but not over-rhapsodic. And, using a mute for the cadenza of the slow movement, he produced one of those magical moments that soared into the blue.

Later, with Ravel's Tzigane, Mr. Grumiaux had the opportunity to display his technical attainments complete with gypsy bravura, the hot-house tones of the G string in the highest register, harmonics, quadruple stops and various other brilliant effects. The piece itself, begining with a long solo cadenza of a dark-hued nature, is generally lesser Ravel, but it is certainly effective and has lain to long neglected hereabouts. The violinist, incidentally, won a very gratifying response from the audience on both occasions.

* * *

A NEW WORK by Honegger is always an interesting event, and if the Monopartita, the unusual title evidently signifying a set of pieces held together by a common theme, is not a work of large proportion, it is nonetheless a moving work. Its character is serious, its thematic substance strong and virile, its textures contemporary but not aggressively so. It holds the attention and it makes its point; I would say it is one of the better new works we have had in some time, and all the more so for its lack of pretentiousness.

Pacific 231, a work not heard here since the composer himself conducted it in 1929, remains one of the more striking orchestral scherzos of recent times. This musical portrait of a locomotive starting, gathering speed, thundering along and finally grinding to a stop, is wonderfully effective. Though there are none of the obvious sounds effects of the whistle, etc., the pictorial illusion is complete; even without the title it would, I am sure, convey its mechanistic inspiration. But whether it would or not, it would certainly stun the listener with its ingenuity, its orchestral virtuosity, its overall sound and fury.

* * *

Mr. Ansermet brought the concert to a close with an extremely clear-cut performance of Ravel's "La Valse." In place of the frantic emotion this work is sometimes subjected to, all ending in the catastrophic disintegration of the romantic waltz, there was a certain reserve, a certain feeling of restraint and delicacy. The difficult closing moments were flawed by minor technical accidents, but nothing of consequence, and it all brought the end to a perfect afternoon of music and music making. Next week Mr. Ansermet will conduct Beethoven's Second, a suite by Debussy, and Bartok's masterpiece, the Concerto for Orchestra.

Symphony Concert

The Boston Symphony orchestra, Ernest Ansermet conducting, gave the 14th program of the 71st season in Symphony Hall yesterday afternoon. Arthur Grumiaux, violinist, was the soloist. The program:

Overture No. 3 in D	Bach
Concerto in G major, K. 216	Mozart
Monopartita; "Pacific 231"	Honegger
Tzigane; "La Valse"	Ravel

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 2 - 1952

MUSIC

Arthur Grumiaux Plays Mozart and Ravel Works With Boston Symphony

By CYRUS DURGIN

The Boston Symphony Orchestra concerts of yesterday afternoon and tonight bring as soloist another highly gifted string player. He is Arthur Grumiaux, Belgian violinist now 30 years old and on his first visit to this country. For his Boston debut he plays the Mozart Violin Concerto in G major (K. 216), and Ravel's "Tzigane." This program, conducted by Ernest Ansermet, further includes the D major Suite of Bach; Honegger's Monopartita (first performance in the United States) and "Pacific 231," and Ravel's "La Valse."

It is not often you hear such completely relaxed and easeful violin playing as Mr. Grumiaux exhibited yesterday in the Mozart Concerto. It was sheer beauty in rhythm and phrasing, sweet and rich of tone and absolutely perfect in style. As it so happens, and for what reasons no one can tell, this Concerto had never been performed before by the Boston Symphony, although it is a familiar staple of violin recitals, with the orchestral part reduced for piano.

Mr. Grumiaux obviously is a born musician, and one of the first rank. Otherwise the Mozart Concerto would not have been done with such profoundly correct style and such lyrical beauty. Even the cadenzas were treated not as interludes for virtuoso display, but as integral parts of the work.

The technical fireworks came later, and abundantly, in the spectacular Gypsy piece of Ravel. Nearly the whole bag of fiddler's tricks is required for the "Tzigane," and Mr. Grumiaux proved he commands them all. But in every measure, whether Mozart or Ravel, he showed an over-all sense of extraordinary musical intelligence, together with a masterful bow arm and uncanny technical accuracy. This young man should be heard here again. His reception yesterday was most cordial.

The two Honegger pieces came as a sort of pre-birthday celebration for the French composer, who will be 60 on March 10. His Monopartita, composed last year, is a sort of small suite of short movements played continuously, with the main theme of the beginning repeated at the end. There is no resemblance, nonetheless, to the conventional partita form. What the Monopartita will add to Honegger's reputation or the sum total of music, I cannot see. The work is sullen and mostly sluggish, conveying at first acquaintance nothing but a preoccupation with occasional fierce dissonance and mechanical patterns.

"Pacific 231," which might have been expected to sound dated, holds up remarkably well. It is a masterpiece compared to the Monopartita. Descriptive music, especially that intended to depict a giant locomotive getting under way, may not be the highest form of tonal expression. But here, at least, you have technical cleverness, and the piece moves with a certain masterful if crude vigor that is irresistible.

The orchestra played well for Mr. Ansermet throughout the afternoon. The Bach Suite was most satisfactorily done, and "La Valse," while, it did not become exciting until toward the end, received a superbly clear reading.

Boston Post 2/2/52

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony Concerts are on the eventful side. They are bringing to us a new and able violinist, Arthur Grumiaux, who is playing the G major Violin Concerto of Mozart, heretofore absent from the programs of our orchestra. Honegger's "Monopartita" is receiving its first performances in the United States, and his locomotive piece, "Pacific 231," unheard at the Symphony Concerts since 1929, is being conducted by Ernest Ansermet, to whom the score is dedicated. Mr. Grumiaux's other number is the tricky "Tzigane" of Ravel, whose "La Valse" ends this interesting list, the initial item on which is Bach's D major Suite.

It will be recalled that Koussevitzky included "Pacific" on his first Boston program (he had recently premiered the work in Paris), but when he came to repeat that program at the beginning of his final Boston season, he found the piece no longer interested him and he replaced it with Honegger's Symphony for Strings. Hearing it in Mr. Ansermet's shrewdly paced performance yesterday, one was glad that the Swiss conductor had not lost his taste for it. "Pacific" is an extremely effective piece, one of the most original, most completely typical compositions of the 20th century.

They will be playing "Pacific," I fancy, long after they have forgotten all about the "Monopartita" that Mr. Honegger completed less than a year ago. This work of novel title and design has some interesting, even eloquent moments, and some needlessly ugly ones.

We can be grateful to Mr. Grumiaux for reminding us of the musical charm of Mozart's Third Concerto, which has been overshadowed by its two successors. The Adagio, which the young Belgian violinist played in beautiful fashion, is especially appealing. In the rondo soloist and conductor were occasionally at odds over the tempo. This concerto is not particularly exacting technically, and it was in the showpiece of Ravel that Mr. Grumiaux had a chance to display his virtuosity, which is truly remarkable. Here, it would seem, is a violinist who will bear watching.

The extremes of the program, inhabiting wholly different esthetic worlds, were admirably set forth. Mr. Ansermet's Bach sounded like Bach, not like premature Wagner. And in "La Valse" the guest conductor accomplished the most brilliant single bit of directing that we have heard from him. Under his baton this much-abused choreographic poem came fully into its own. Mr. Ansermet's extraordinary rhythmic sense enabled him to extract the last ounce of intoxication, of tension and of mounting excitement that this transcendent study in three-four time has to offer. Complete justice was also done to Ravel's rich and varied orchestral palette. An amazing performance.

BOSTON, MASS.
Christian Science Monitor

FEB 1 - 1952

Cultural War

A great task force is moving out from the United States in May. It is bound for Paris—Paris-in-the-spring. The Boston Symphony Orchestra will lay a barrage of 20th-century European and American music. The New York City Ballet, having established a toe hold on the alien shores, will let loose a fantastic array of flying misses. Men of letters like William Faulkner and John Dos Passos will infiltrate the surrounding terrain to lecture and preside over forums of discussion.

All of this is by way of meeting the great cultural offensive which the Soviet Union has been conducting in Europe in recent years. It will be part of an unusual exposition of the arts to be held under the international Congress For Cultural Freedom, with comparable artistic enterprises and personalities from England, France, Italy, Switzerland, and Austria.

The free world is at last on its toes, blowing its own horn, acting its part, painting itself in its true colors, speaking out in the multiple accents of creative independence. The galaxy of plays, operas, concerts, art shows, and forums which will go to make up the exposition should do something to show the resources of "bourgeois cosmopolitanism" in a divided world. Since the American contribution will depend on private philanthropy rather than government subsidy, we trust that alert citizens will be prompt to recognize the potentialities in this constructive sort of war.

Concert

than the more serious ch
Fiedler avers. In fact, he
it may be more difficult.
is, nothing harder to co
than a Strauss waltz," he
Orchestral music has not
very successful on telev
Fiedler noted in passing
cause there is not enough
tion to entertain the eye.
things that are going to
radio alive are good music
news," he declares.
Alessandro took a hand
interview to point out
"Fiedler has probably giv
hand to more young concer
tists than any dozen othe
chestra leaders," by giving
an opportunity to be hear
soloists with his orchestra.
ler has also been a frien
new composers and conduc
Alessandro pointed out.
Fiedler himself, when pro
ed by Alessandro, admitted
he, "discovered" Leroy A
son, who has since leape
top-level popularity as a
poser of "semi-popular" t
many of which were writte
pressly for the Boston Pops

ed to give the
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ections from the
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mes, appropriate-
beginning) and
et," which fol-
The prelude is
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IRVING KOLODIN

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

MUSICAL SCORE

Music loving pilgrims gathered in White Springs, Fla., on the banks of the Suwanee River to pay homage to the memory of Stephen Collins Foster, dust 88 years from the day that America's beloved folk song composer died in a charity ward in New York City's Bellevue Hospital.

He had 38 cents in his purse—a penny for each year of his tempestuous but rewarding life.

A Foster Memorial Museum has been erected by the State of Florida and opened to the public little more than a year ago. America's memorial to its favorite composer is situated on the banks of the river made immortal by his "Way Down Upon the Suwanee River," and surrounded by 243 acres of woodland bordering both sides of the gentle stream.

The State of Florida has honored Foster's memory by choosing as its official state song, "Old Folks at Home," perhaps his best-loved song.

* * *

Graciela Rivera, young Puerto Rican coloratura who used to sing with the San Carlo Opera Co., has been added to the Metropolitan Opera's roster of artists for the current season. Miss Rivera appeared last Fall with the New York City Opera and early in December in solo recital at Carnegie Hall. She was heard in Los Angeles with the San Carlo company as Gilda in "Rigoletto."

Betty Pearson, Hollywood soprano and former Atwater Kent Auditions winner, has just won the Young Artists Auditions sponsored by the Federation of Women's Clubs in Portland, Ore.

Her prize will be an appearance with the Portland Symphony Orchestra on March 17. Miss Pearson was soloist here with the Lyric Club and was a member of the Hollywood Oratorio Singers.

* * *

The Boston Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next Spring.

The aggregation of 104 players under the direction of Charles Munch, and Pierre Monteux, will give three concerts in Paris in May, as the major U.S. contribution to a month-long exposition of the arts. The exposition is aimed at focusing the attention of the world upon the cultural achievements by free men during the first half of the 20th Century.

In other fields, the U.S. will be represented at the New York City Ballet Co., of which George Balanchine is artistic director. In six performances, one program of ballets with music by Igor Stravinsky to be conducted by the composer. Plans are afoot for an all-Negro company to perform Virgil Thomson's opera, "Four Saints in Three Acts," which has a text by Gertrude Stein.

* * *

SC is organizing an 80-piece concert orchestra next month with membership open free to qualified instrumentalists in this community.

Stephen Deak head of the string instruments department in the SC School of Music, will be the orchestra's conductor, assisted by Edwin F. Jones, staff assistant.

The Vine St. Chamber Group is the name of a new instrumental foursome which will perform classical and contemporary works. Personnel includes Adrian Holland violin, Morris Brenner, viola, Joseph DiTullio, cello and Carmen Coppolo, flute, and will be enlarged as the organization grows.

* * *

Julius Klatchen, pianist, will be soloist tomorrow night on the third concert of the Beverly Hills Philharmonic Artists Assn.'s current season.

David Frisina, concertmaster of the Los Angeles Philharmonic Orchestra, will share the solo spotlight, performing two movements from Respighi's "Gregoriano" Concerto. Young Klatchen will play the Beethoven "Emperor" Concerto with Alfred Wallenstein and the Los Angeles Orchestra.

Other listings include Berlioz' Roman Carnival Overture, the first movement from Schubert's Seventh Symphony in C Major and the "Rosenkavalier" Waltzes by Richard Strauss.

* * *

Edward Rebner's Sextet for Woodwinds and piano (1951) will have its first performance anywhere Monday night under auspices of Evenings on the Roof in West Hollywood Auditorium.

Performing artists will be Bert Gassman, William Kosinski, Fred Fox, Jack Marsh, Lloyd Hildebrand and Charlotte Zelka.

Rebner will also play Schubert's Sonata in D Major, Op. 53 for piano and accompany Soprano Alice Mock in Schumann's song cycle, "Dichterliebe."

MUSIC AND DANCE THIS WEEK

Tonight

Sujata and Asoka, Hindu dancers; Las Palmas Theater; 8:30 p.m.

Music Faculty series, second concert; Royce Hall, UCLA; 8:30 p.m.

Puccini's "La Boheme"; San Gabriel Mission Playhouse; 8:30 p.m.

Romberg's "The Student Prince" conducted by Jaye Rubinoff with Paul Keast, Donna Phillips and others; Barnum Hall, Santa Monica High School; 8:15 p.m.

Tomorrow

Chamber music of Beethoven, Mozart and Reger played by George Drexler, flute, John Coppin, violin and Albert Falkove, viola; Los Angeles County Museum, Exposition Park; 3 p.m.

Hollywood String Quartet plays chamber music of Beethoven, Schubert, Hindemith and Schoenberg; Pasadena Playhouse, 3.30 p.m.

Baroque Festival, directed by Alice Ehlers with the University Symphony Orchestra, conducted by Ingolf Dahl, Irene Robertson, organist and Charles C. Hirt conducting the A Cappella Choir and soloists; Bovard Auditorium, SC; 4 p.m.

Music by Buxtehude and J. S. Bach with Richard Elsasser, organ, Dorothy Coulter and Ann Shaw Price, soprano, June Stevens, contralto, Scotte Sloan, baritone and the Cathedral Choir; Wilshire Methodist Church; 7:30 p.m.

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor, David Frisina, violin, and Julius Klatchen, piano, soloists; Beverly Hills High School Auditorium; 8:30 p.m.

Sujata and Asoka, Hindu dancers; Las Palmas Theater; 8:30 p.m.

Byrns Chamber Orchestra, conducted by Harold Byrns with June Kovich, piano, and Gordon Pope, oboe, soloists; Wilshire Ebell Theater; 8:30 p.m.

Monday

Julian Olevsky, violinist, in recital; Wilshire Ebell Theater; 8:30 p.m.

"Evenings on the Roof presents Alice Mock, soprano with Edward Rebner at the piano in Schumann's song cycle, "Dichterliebe" and other works; West Hollywood Auditorium; 8:30 p.m.

Sujata and Asoka, Hindu dancers; nightly through Saturday; Las Palmas Theater; 8:30 p.m.

Tuesday

Solomon, pianist, in recital; Philharmonic Auditorium; 8:30 p.m.

Thursday

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor, with soloists, Nan Merriman, mezzo soprano, David Lloyd, tenor, and Desire Ligeti, bass, performing Berlioz' dramatic symphony "Romeo and Juliet"; Philharmonic Auditorium; 8:30 p.m.

Friday

Repeat of Los Angeles Philharmonic Orchestra program; Philharmonic Auditorium; 2:15 p.m.

Saturday

Richard Dyer-Bennet, balladeer, in a program of folk music; Philharmonic Auditorium; 8:30 p.m.

...position

...is announced that the Mark M. Horblit award for 1951 has been given to Lukas Foss for his Second Piano concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony orchestra last November.

The Mark M. Horblit award, known as "the Boston Symphony Orchestra Merit award," was established in 1946 as an annual award for a symphonic composition by a composer resident in the United States.

NEW YORK, N. Y.
TIMES
FEB 1 - 1952

BOSTON'S SYMPHONY GOES ABROAD IN APRIL

The Boston Symphony Orchestra will sail from New York on April 28 on the Ile de France for its three-week tour of Europe. George E. Judd, the manager, who has returned from a trip abroad to arrange itinerary and programming, announced the plans, which are now in their semi-final stages.

The orchestra will play approximately two concerts every three days; concerts are planned for thirteen cities in six countries, including Paris, the Hague, Strasbourg and London. Charles Munch, who has been suffering from illness, is expected to share the conducting assignments with Pierre Monteux.

Funds to finance the trip are provided from private philanthropy by the Exposition Committee of the American Committee for Cultural Freedom. The orchestra's European debut will be made at the Paris Opera House on May 6. The concert is part of the Exposition of the Arts, which also will see performances by the New York City Ballet Company.

BOSTON HERALD, SATURDAY, FEBRUARY 2,

MUSIC

By RUDOLPH ELIE

All the elements combined yesterday afternoon to give us the best all-around concert we've had all season long.

There was, in the first place, a program crammed with musical interest from beginning to end and one, moreover, that had cumulative impact providing a pleasant sense of fulfillment. There was, in the second place, a remarkable new violinist in Arthur Grumiaux, a 30-year-old Belgian who plays with impeccable taste to convey a degree of musical refinement not often encountered in these days of virtuosity for its own sake. Finally, there was Mr. Ansermet presiding over the orchestra (itself in top form) with infinite clarity o' style.

Incredible though it may seem, Mozart's G major Violin Concerto was given its first performance at these concerts yesterday. It is true, of course, that both the piano and violin concertos of Mozart are regrettably neglected. There is a practical reason for this in the fact that instrumental soloists have learned that they can not bring down the house with them. Inasmuch as a soloist's reclame derives solely from his capacity to bring down a house, even the greatest of them can not afford to risk Mozart, unless he can follow up later with a more spectacular demonstration of his abilities.

* * *

THIS WAS THE situation yesterday, and worked out, to the greatest advantage of Mr. Grumiaux, who established himself beyond question in the Mozart as a mature and finished musical artist, a man of immense technique, to be sure, but more particularly a communicating musician. He did not strive for big sounds or grandiose effects; his playing was simple, straightforward, refined but not over-elegant, warm but not over-rhapsodic. And, using a mute for the cadenza of the slow movement, he produced one of those magical moments that soared into the blue.

Later, with Ravel's Tzigane, Mr. Grumiaux had the opportunity to display his technical attainments complete with gypsy bravura, the hot-house tones of the G string in the highest register, harmonics, quadruple stops and various other brilliant effects. The piece itself, begining with a long solo cadenza of a dark-hued nature, is generally lesser Ravel, but it is certainly effective and has lain to long neglected hereabouts. The violinist, incidentally, won a very gratifying response from the audience on both occasions.

* * *

A NEW WORK by Honegger is always an interesting event, and if the Monopartita, the unusual title evidently signifying a set of pieces held together by a common theme, is not a work of large proportion, it is nonetheless a moving work. Its character is serious, its thematic substance strong and virile, its textures contemporary but not aggressively so. It holds the attention and it makes its point; I would say it is one of the better new works we have had in some time, and all the more so for its lack of pretentiousness.

Pacific 231, a work not heard here since the composer himself conducted it in 1929, remains one of the more striking orchestral scherzos of recent times. This musical portrait of a locomotive starting, gathering speed, thundering along and finally grinding to a stop, is wonderfully effective. Though there are none of the obvious sounds effects of the whistle, etc., the pictorial illusion is complete; even without the title it would, I am sure, convey its mechanistic inspiration. But whether it would or not, it would certainly stun the listener with its ingenuity, its orchestral virtuosity, its overall sound and fury.

* * *

Mr. Ansermet brought the concert to a close with an extremely clear-cut performance of Ravel's "La Valse." In place of the frantic emotion this work is sometimes subjected to, all ending in the catastrophic disintegration of the romantic waltz, there was a certain reserve, a certain feeling of restraint and delicacy. The difficult closing moments were flawed by minor technical accidents, but nothing of consequence, and it all brought the end to a perfect afternoon of music and music making. Next week Mr. Ansermet will conduct Beethoven's Second, a suite by Debussy, and Bartok's masterpiece, the Concerto for Orchestra.

Symphony Concert

The Boston Symphony orchestra, Ernest Ansermet conducting, gave the 14th program of the 71st season in Symphony Hall yesterday afternoon. Arthur Grumiaux, violinist, was the soloist. The program:

Overture No. 3 in D	Bach
Concerto in G major, K. 216	Mozart
Monopartita; "Pacific 231"	Honegger
Tzigane; "La Valse"	Ravel

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Christian Science Monitor
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Unfortunately, no funds are available for living expenses. But, with the burden of present tuition fees removed and the basis of admission entirely that of aptitude and talent, the center expects to have an even more brilliant group of students than in the past.

One point I should like to emphasize most strongly. Tanglewood has become so identified in the public mind with advanced work on a pre-professional level that we have not succeeded in making clear to the public at large that a quite different kind of music lover is equally welcome. This year a significant development is planned in this direction. For the first time a section of the school will be called the Tanglewood Study Group, and will work under its own supervisor.

We have secured the services of a remarkable musician from California, Ingolf Dahl — composer, conductor, pianist and musical historian—who will head this division. It will be his job to see to it that the intelligent amateur and music enthusiast, also the general music student and music educator, will combine forces for the exploration, discovery and performance - for - the - joy-of-performing such music as seems appropriate for their needs.

Innovation

Another innovation for this group: Tanglewood has never before accepted students for less than the full six-week summer session. This year, however, in order to make the study group available to those who cannot attend the full school term, students in that division will be accepted for shorter enrollments of two and four weeks as well as six. It goes without saying that members of the study group are encouraged to take part in the varied activities of the school.

A final new development is the opening of the chamber music and song repertoire divisions to students who wish to concentrate in these alone, without the requirement to take part in the orchestra or opera department as has formerly been the case. There has been an increasing demand for just such training from students who wish to concentrate in these special fields. These students, however, are not to be included in the all-scholarship policy mentioned above.

COLUMBUS, GA.
ENQUIRER
FEB 5 - 1952

Editorial Comment

MUSICAL PEARLS

The young ladies who regularly bring their knitting to the public rehearsals of the Boston Symphony Orchestra probably have rare abilities for keeping their hands from knowing what the musicians are doing. Otherwise we would rather not wear what the girls are making.

Can you imagine a pair of socks in the manner of Wagner? Or a muffler under the influence of Stravinsky? Something surely would become frayed if a discordant note should slip into, say a set of twin sweaters. Have an ear to the music if you will, ladies, but keep a firm hand on the needle.—Christian Science Monitor.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 3 - 1952

Music: Roundu

By ARTHUR F

Tanglewood: The Berkshire Music Center is revising what has been known as its Department V, and Ingolf Dahl will come here next summer from the University of Southern California to head it. It will take the form of a study group for amateurs who play or sing a bit. Also, in order to open it to a still broader public, the school will accept enrollments for two-week periods. This will enable people with vacations of this duration to enjoy the benefits of planned group musical activity. For the first time, too, during the coming summer, the school orchestra will be made up entirely of scholarship students, who will be selected on the basis of their qualification to become part of this group and how much they are needed to fill it out.

Has Serious Music Fizzled Out? Statistics Indicate as Much!

By RUDOLPH ELIE

"Music," said Sir Thomas Beecham during the course of an hilarious press conference last week, "has fizzled out." Pressed for further thoughts on the matter, Sir Thomas, easily one of the ranking raconteurs of the day, with that marvelous memory for details and dates necessary to the art, replied as follows: "The last symphonic premiere of consequence took place in 1924 when I gave the first performance of Sibelius' Seventh Symphony in England. The last operatic premiere of consequence took place in Milan in 1926 when Puccini's 'Turandot' was first given."

"Music," said Sir Thomas Beecham during the course of an hilarious press conference last week, "has fizzled out." Pressed for further thoughts on the matter, Sir Thomas, easily one of the ranking racconteurs of the day, with that marvelous memory for details and dates necessary to the art, replied as follows: "The last symphonic premiere of consequence took place in 1924 when I gave the first performance of Sibelius' Seventh symphony in England. The last operatic premiere of consequence took place in Milan in 1926 when Puccini's "Turandot' was first given."

Continuing in this vein, Sir Thomas went on to say that early in his career, which is to say during the years between 1890 and 1920, hardly a week passed but there was a premiere of a masterwork. To him for study and performance came the latest works of everyone from Sibelius to Ravel, from Elgar to Puccini. There was, he said, an avalanche of exciting new music. But it all fizzled out in the mid-'20's, and nothing of consequence has happened in music since. We are, he said, at the bottom of the creative cycle in music and can only await a happier day in the future.

ALL BEFORE 1925

At the time I felt Sir Thomas was being a little too pessimistic; older men customarily look back upon their earlier days as being the only great epoch in a nostalgic view of "the good old days." But much the same thought was recently expressed by Ernest Ansermet, who also lived through the "good old days" and knew all the excitement of the great premieres, many of which he gave himself. And, to check their views against the record, I have been glancing back to learn the dates of some of these first performances.

Consider the premiere dates of the following pieces now in the standard repertoire: Rachmaninoff's Concerto No. 2 was first given in 1902, his Third Concerto in 1909 and his E minor Symphony in 1901; Prokofieff's Scythian Sute, 1914, and the Classical Symphony 1916, while the piano concertos mostly date from the 'teens.

Ravel's "Daphnis and Chloe," 1909; "La Valse," 1920; Respighi's "Fountains of Rome," 1917; "Pines of Rome," 1924; Falla's "El Amor Brujo," 1915; "Nights in the Gardens of Spain," 1919; Gershwin's Rhapsody in Blue and the Concerto in F, 1924 and '25 respectively; Honegger's "King David," 1921; D'Indy's "Istar" 1896; the B flat Symphony, 1902; Elgar's "Enigma Variations, 1899. ("Pomp and Circumstance," 1901).

Holst's "Planets," 1915; Enesco's Roumanian Rhapsodies, 1910; Griffes' "Pleasure Dome of Kubla Khan," 1919; Arthur Foote's E major Suite, 1910; MacDowell's D minor Concerto, 1890; Mahler's "Das Lied Von Der Erde," 1908, his Ninth Symphony 1909.

Schoenberg's "Verklaerte Nacht" 1899; Sibelius' First 1899, his Fifth 1914 ("Finlandia" 1908); Strauss' "Don Juan" 1888, "Till," 1895, the Alpine Symphony 1915; Vaughan Williams' Fantasia on a Theme of Thomas Tallis, 1910, London Symphony, 1914; Walton's "Facade" 1922; Shostakovitch's First Symphony, 1926; Stravinsky's "Firebird," 1910; "Petrouchka," 1911, "Sacre du Printemps," 1913; Debussy's Nocturnes, 1899, "La Mer," 1905, Images, 1912; Delius' "A Walk to Paradise Garden," 1912; Bloch's "Schelomo," 1915; Berg's "Wozzeck," 1924; Dukas' "Sorcerer's Apprentice," 1897, and Chausson's "Poeme," 1896.

It may be pointed out that some of the composers above did continue working after the mid-'20's. Stravinsky, of course, is still active and his new "Rake's Progress" may well prove to be one of his masterpieces. Shostakovitch's Fifth dates from 1937, and is established as one of the great repertoire pieces. Strauss' last opera was given only a few years ago, but it is generally felt that he never again touched the heights of "Der Rosenkavalier" of 1911. Prokofieff's second Violin Concerto and also "Peter and the Wolf" were first given in the mid-30's while his Sixth Symphony is of recent composition.. Rachmaninoff's "Paganini" Variations date from 1934.

INTERESTING TO KNOW

So what have been other notable premieres since Sir Thomas' arbitrary date of 1926? Well, I would say that Bartok's Concerto for Orchestra, dating from 1945, is clearly a masterpiece. Honegger's "Joan of Arc at the Stake" of the mid-'40's is, too, as are Hindemith's "Marthis der Maler" and "Nobilissima Visione," one dating from 1934, the other from 1938. Harris' Third Symphony, 1939, appears to be a classic, as perhaps does Randall Thompson's Second Symphony of 1931. Copland's "Appalachian Spring" of 1945 will long remain in the repertoire, as will Messaien's "L'Ascension" of about 1930.

But these works about exhaust the notable premieres of the last 25 years in the matter of established repertoire pieces. It may be argued that operas of Monotti and Britten are safely in the repertoire, and perhaps they are. But such post - "Turnadot" operas as "Peter Ibetson," "Schwanda," and "Emperor Jones" do not exactly glitter with immortality.

Thus there seems to be no doubt that Sir Thomas was right. Music does seem to have fizzled out. It may be some consolation to reflect on the fact that writers on music in all ages have made more or less the same melancholy statement, but something tells me they didn't keep statistics, and didn't have access to the world-wide information we have today. It will, at any rate, be interesting to know, 25 years from today, what has been overlooked.

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 3 - 1952

THE WORLD

BY ROSS PARMENTER

THE podium of the Boston Symphony is a powerful lure. When Charles Munch became ill Ernest Ansermet was willing to drop the book he was writing in Switzerland, while on sabbatical leave from his own orchestra, in order to come to Boston to conduct. Now Leonard Bernstein, after first refusing, has decided to leave his composing in Mexico in order to conduct the Boston Symphony for three weeks. Mr. Bernstein will take over after Richard Burgin fills in the week following the end of Mr. Ansermet's engagement.

Tanglewood: The Berkshire Music Center is revising what has been known as its Department V, and Ingolf Dahl will come here next summer from the University of Southern California to head it. It will take the form of a study group for amateurs who play or sing a bit. Also, in order to open it to a still broader public, the school will accept enrollments for two-week periods. This will enable people with vacations of this duration to enjoy the benefits of planned group musical activity. For the first time, too, during the coming summer, the school orchestra will be made up entirely of scholarship students, who will be selected on the basis of their qualification to become part of this group and how much they are needed to fill it out.

This Clipping From
SCRANTON, PA.
SCRANTONIAN
FEB 3 - 1952

Ernest Ansermet, the eminent Swiss conductor, has taken over the concerts of the Boston Symphony Orchestra, succeeding Pierre Monteux as guest conductor.

Ansermet is filling in for Charles Munch, musical director of the orchestra, who has been forced to take an extended rest. Munch is under medical advice to curtail his activities because of complications which developed after a recent virus infection.

CINCINNATI, OHIO
POST
FEB 5 - 1951

Americans To Appear In Paris

BOSTON: The Boston Symphony Orchestra will make its European debut May 6 at the Paris Opera House where it will play for the month-long Exposition of the Arts. The Exposition is sponsored by the Congress for Cultural Freedom. Julius Fleischmann, Cincinnati financier, is chairman of the Exposition committee. The theme of the Congress is the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other arts.

Charles Munch, musical director of the Boston orchestra, will share the conducting assignments with Pierre Monteux, formerly conductor of the San Francisco Symphony Orchestra. Mr. Monteux will conduct Stravinsky's "Sacre du Printemps," almost 39 years after he introduced the work in the same theater.

The orchestra's tour in Europe will include The Hague, Amsterdam, Strasbourg, Brussels, Turin, Milan and London. Other American participants in the Exposition will be the New York City Center Ballet and conductors Igor Stravinsky and Bruno Walter. The Hall Johnson Choir, distinguished U. S. Negro ensemble, will sing.

Among the operas to be given are "Billy Budd" by Benjamin Britten, as presented by the Royal Opera House, Covent Garden; "Wozzeck" by Alban Berg, as given at Salzburg by the Vienna State Opera; "Oedipus Rex," new opera-oratorio by Stravinsky with libretto by Jean Cocteau. The Paris Opera will sing performances of "Pelleas and Melisande," "Ariadne auf Naxos," "Bluebeard" and "The Medium."

* * *

Two big league conductors received permanent posts recently. Paul Paray, eminent French conductor who was enthusiastically received in Cincinnati several seasons ago, has signed a three-year contract to lead the re-activated Detroit Symphony Orchestra. William Steinberg, director of the Buffalo Philharmonic Orchestra, has been appointed permanent conductor of the Pittsburgh Symphony.

This Clipping From
Saturday Review of Literature
NEW YORK, N. Y.
FEB - 1952

Music to

NEW WORKS OF MARTIN AND BARTO

Bartók's Concerto for Viola—a work which he left uncompleted at his death—was heard publicly for the first time in New York from the Boston Symphony and William Primrose, after previous experience via radio and records. In addition to some feeling of dissatisfaction with the first movement—which, it seems likely, Bartók would have revised in more than details—the concert performance left the impression that the work has more of a future in the electronic mediums than "live." Surely such beautiful music as the slow movement and so lively an experience as the finale are better fare than nine-tenths of the violist's repertory.

However, the limitations of the instrument for a large hall—even when so powerful a player as Primrose pulls the uttermost in tone from it—put everyone concerned at a disadvantage. What registers as delicate nuance on the microphone's all-hearing ear seemed merely uninflected in the hall, and the lightness of Tibor Serly's scoring verged on lack of detail. In both respects, the recording makes more of an aural impression than was heard in the concert hall.

Ernest Ansermet's conducting was all one could ask in this work, and Primrose, of course, is its predestined interpreter. Ansermet was also fantastically adroit and all-knowing in Ravel's "Ma Mère L'Oye" and Stravinsky's "Petrouchka" earlier in the week, but his G minor symphony of Mozart revived a style one had thought by now outmoded. Full of graces and attitudes, it moved along on the lightest of feet, in the old canc-

TANGLEWOOD'S FUTURE

Measures to Insure Continuity Include Extensive New Scholarship Program

By AARON COPLAND,

Composer and Assistant Director of the Berkshire Music Center.

THE summer of 1952 will mark the tenth anniversary session of the Berkshire Music Center. No one will find it strange, I suppose, if those of us who have been with the school from the start feel that this is a moment for rejoicing! This by now well-known school of music was established in 1940 because Serge Koussevitzky persuaded the trustees of the Boston Symphony Orchestra to undertake an unprecedented step: the formation of a summer school under the aegis of a symphony orchestra.

Before long the plan was enlarged to include the departments of opera production, composition and the study of the art of conducting. Beyond this—and here was a special love of Dr. Koussevitzky—a division of the school was to be set up for the musical enthusiast who wanted to spend a summer of "living and working in music."

Dr. Koussevitzky had the profound satisfaction of seeing his dream brought to reality. Everyone knows what Tanglewood came to mean in the mind of this great leader. Upon his death last spring there arose considerable speculation as to the course the school would take. It is indeed a pleasure to be able to announce in no uncertain terms that Tanglewood will go on! The trustees of the Boston Symphony Orchestra, who have maintained the school at considerable sacrifice, have shown a sympathetic understanding of what is being accomplished in the Berkshire hills.

Last summer, to fill the gap caused by the death of Dr. Koussevitzky, the group of musicians who head the school's departments formed an administrative committee to carry out the projects he had planned. This board consisted of Richard Burgin, the concertmaster of the Boston Symphony, Leonard Bernstein, Hugh Ross, Gregor Piatigorsky, William Kroll, Boris Goldovsky and myself.

Scholarships

It has always been the hope of the sponsors of the school that no talented student would be prevented from attending the center for lack of money to pay tuition fees. This year for the first time certain sections of the school are being placed frankly on an all-scholarship basis. This means that any student accepted for active work in the advanced departments will receive tuition grants from the Tanglewood Revolving Fund.

Clipping From
Review of Literature
YORK, N. Y.
FEB 2 - 1952

Music to

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Continued on Column 1

This Clipping From
BOSTON, MASS.
POST
FEB 3 - 1952

MUSIC

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st Ansermet Concerts;

BY EN STORY SMITH

[illegible] will be [illegible] Boston [illegible] who saved [illegible] 21st season, [illegible] his seventh and last [illegible] for this week. [illegible] week he takes it to [illegible] Washington [illegible] New York, after which [illegible] to Switzerland and [illegible] in Geneva [illegible] Paris [illegible] Six Epi[illegible] Second [illegible] Beethoven and Bar[illegible] for Orchestra.

When M. Ansermet takes his [illegible] it will be pertinent to [illegible] expected but also [illegible] contribution to our [illegible] last year this des[illegible] more on its mind, the [illegible] Thomas Beecham, [illegible] with the Or[illegible] of Jan. 21-27, his [illegible] Incidentally, [illegible] Mr. Munch back [illegible] Ansermet leaves but [illegible] two other con[illegible] have not [illegible] public.

[illegible] interlude was in many respects a pleasant and profitable one. There was a stimulating interview with the press, of which more presently. There was the satisfaction of his easy and assured conducting, intriguing the eye as well as the ear, and of his revealing interpretations, the clarity and balance of the orchestra and tone beauty of the performances under his direction. Sir Thomas manages to convince you that conducting is fun, neither the occasion for absorbed attention to the task or for the indulgence in temperamental tantrums. Philip Hale once wrote that Eugen Ysaye, the Hungarian composer and pianist, played "like a gentleman." The same thing might be said of the conducting of Sir Thomas. And since he was heir to a title and a title, what could be more appropriate?

[illegible] of Sir Thomas' [illegible] position in the [illegible] made it unnecessary [illegible] to conduct music that is not his. That is only [illegible] In the aforesaid interview, [illegible] not I brought up the case of England's present attitude towards Bruckner and Mahler. Leslie Heathcote, the former Boston pianist of some renown, [illegible] at that point that [illegible] Bruckner in the [illegible] Sir Thomas went on to recount the extensive propaganda for Mahler, to which he can hardly be said to have contributed, but pointed out that he was nevertheless responsible for introducing to Boston Mahler's Fourth Symphony and "The Song of the Earth."

The [illegible] of the forthcoming Pops in Boston in Queen's Hall [illegible] for combining in the last [illegible] and the seating capacity of which was just under 2500 [illegible] "the symphony." [illegible] the hall was full, [illegible] at the end and [illegible] contained about 350 people.

[illegible] Sir Thomas does have his [illegible] his very decided preferences and prejudices. His [illegible] which he [illegible] was adjusted to [illegible] rather than those of what I suspect to have been the [illegible] The unappreciated offering was [illegible] arranged by himself, of [illegible] and other things from Han[illegible] "The [illegible] Sibelius [illegible] Bos[illegible] agreeable [illegible] Delius, [illegible] and [illegible] And the whole [illegible] the fading bri[illegible] Rusk[illegible] Golden Cockerel."

When I arrived at the interview of the other afternoon, Sir Thomas was dilating on the grandeur of Handel, whose music, in his opinion, surpasses in that respect that of any other composer, though Bach has equalled it in a few passages. He managed to dispose of opera in English, except when that is the language of the original book, on the grounds that many operas, such as "Manon," "sound silly" in English translation and that the language itself, so effective when spoken, is ineffective when sung, by reason of the number of monosyllables ending in consonants. (Not all of his arguments on this point would bear scrutiny.)

Along the way he managed to dispose of the French as "essentially unmusical"; to claim for the Londoners an interest in orchestral music exceeding that of the inhabitants of any other city, and to forecast the discontent they were bound to exhibit at being vouchsafed only one concert by the Boston Symphony next spring. In the minds of most English people, he said, the Boston Symphony is firmly established as the premier orchestra of America.

I see that I have very little space left for the most challenging observation of all: that the art of music is "petering out." Sir Thomas noted the fact that the last orchestral piece to become fixed in the repertory, the Seventh Symphony of Sibelius, was written 25 years ago and that the last opera to become so established, Puccini's "Turandot," is six years older than that. "When I was a boy," said Sir Thomas (he was born in 1879), "it was a predictable certainty that a new piece of importance would appear every month." There really is a difference there that will bear investigating, whatever may be the cause of it.

This Clipping From
BOSTON, MASS.
HERALD
FEB 6 - 1952

Bernstein, Munch to Lead Symphony in Final Weeks

Charles Munch, music director of the Boston Symphony Orchestra, is now in Havana, Cuba., in greatly improved health after his recent illness. He will shortly return to Boston and expects then to lead the concerts for the remainder of the season.

After a week's tour ending in New York Feb. 16, Ernest Ansermet, who has been conducting the concerts of this orchestra since mid-December, will return to his own orchestra in Geneva, [illegible] Burgin, the [illegible] will be the guest conductor for two weeks in Boston and the last tour of the season.

G. Wallace Woodworth will present Stravinsky's "Oedipus Rex" on March 21 and 22 with the Harvard and Radcliffe choruses, of which he is the conductor, and Mr. Munch will conduct Bach's St. John Passion in Holy Week, according to plan.

Mr. Munch will bring the Boston season to a close on April 26 and on April 28 he will accompany the orchestra as it sails on its first trip to Europe for a tour under the auspices of the Congress For Cultural Freedom, arranged by Nicholas Nabokov, its secretary-general. The Berkshire Festival will be given at Tanglewood, Lenox, Mass., for six weeks, Beginning July 5.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 6 - 1952

Judd Meeting With Tanglewood Advisory Group

George E. Judd, manager of the Boston Symphony Orchestra, arrived from Boston today for a meeting with the Tanglewood Advisory Committee this noon at the Pittsfield Country Club. The purpose of the meeting was to discuss plans for the coming Tanglewood season and hear details of the European trip that the orchestra is planning for May.

NEW YORK, N. Y.
TELEGRAPH
FEB 6 - 1952

WNYC Gets Music Award

The Koussevitzky Music Foundation, in commemoration of its 10th anniversary, will present its first award for "public service in music" to WNYC, on the opening day of the city station's 13th annual American Music Festival which runs from February 12 to 22, inclusive.

Mrs. Serge Koussevitzky, wife of the late renowned conductor of the Boston Symphony Orchestra, will present a scroll to Mayor Vincent R. Impellitteri at the opening festival concert in Town Hall to be broadcast by WNYC on Tuesday, from 3 to 5 p. m. The scroll will recognize WNYC's "distinguished service to American composers and its outstanding contribution to the cause of contemporary music."

The award was authorized in a resolution passed by the board of directors of the Koussevitzky Music Foundation at its January 19 meeting and forwarded to Seymour N. Siegel, director of radio communications for the City of New York.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 6 - 1952

Music

Boston Symphony Plays Fourth in Series of Providence Concerts

By RUTH TRIPP

The Boston Symphony Orchestra, with Ernest Ansermet conducting, played the fourth concert of its series here last evening at Veterans' Memorial Auditorium. This marked Mr. Ansermet's second consecutive appearance here with the orchestra during Dr. Munch's absence. He was greeted warmly and conducted a program which was notable for perfection of detail and beauty of tone.

The program:

Variations on a Theme by Haydn, Op. 56a ..... Brahms
Symphony in A major, No. 4, "Italian," Op. 90 ..... Mendelssohn
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto
"Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80 ..... Faure
I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Adagio
"La Mer," Three Orchestra Sketches ... Debussy
I. De l'aube a midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

It was good to hear the Brahms "Variations on a Theme by Haydn." The theme was announced with great dignity and as the variations were played, one after the other, the outstanding quality seemed to be the graceful flow of the rhythm. In the variation in a minor key, the dark colors of the low-toned instruments were most expressive. The section in the inimitable waltz rhythm was delightful.

Mendelssohn's Italian Symphony was meticulously phrased. The freshness and life of the Allegro suggested a pleasant canter over the moors. The Andante was wistful and plaintive. The third movement displayed the perfection of the horn section. It was in the final movement, the Saltarello, that the full brilliance of the orchestra was realized. The pace was extremely rapid and the delicacy and precision of the strings and reeds would be hard to match.

A change in the program gave us "Pelleas et Melisande," by Faure in place of the two Debussy Nocturnes which had been announced. It was an acceptable substitute, since we also had Debussy's "La Mer." The Faure Prelude was ethereal in its orchestration and extremely delicate tonal effects were made here. The little spinning song was graceful and gay and it afforded the English horn a nice solo bit. The Adagio, perhaps the most beautiful of the three sections, was sad and the intensity of its mood was typical of Faure's tragic style.

The orchestra gave a superb interpretation of Debussy's La Mer. Here again, the effects were finely delineated and the tone colors were extreme in either direction. The brilliance of the third section was perhaps the most effective. Mr. Ansermet conducted in such a manner that, in addition to the enjoyment of hearing the Debussy score, we were deeply impressed by the composer's imagination.

[80]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 6 - 1952

Munch's Health Improves, Return Expected in March

The health of Charles Munch, conductor of the Boston Symphony who was taken ill last Fall, is much improved. He is now in Havana, will return to Boston shortly, and is expected to be able to lead the concerts for the remainder of the season, possibly beginning with the Symphony Hall program of March 28-29.

After a week's tour ending in New York on Feb. 16, Ernest Ansermet, who has been conducting the concerts of this orchestra since mid-December, will return to his own orchestra in Geneva. Richard Burgin, the associate conductor, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

G. Wallace Woodworth will present Stravinsky's "Oedipus Rex" on March 21 and 22 with the Harvard and Radcliffe Choruses of which he is the conductor, and Munch will conduct Bach's St. John Passion in Holy Week, according to plan.

Munch will bring the Boston season to a close on April 26 and on April 28, he will accompany the orchestra as it sails on its first trip to Europe for a tour under the auspices of the Congress for Cultural Freedom. The Berkshire Festival will be given at Tanglewood for six weeks beginning July 5.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 6 - 1952

Charles Munch Recuperating In Havana

Bernstein To Conduct BSO At Boston Concerts

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, is now in Havana, Cuba, in greatly improved health after his recent illness, orchestra officials reported today. He will shortly return to Boston and expects then to lead the concerts for the remainder of the season.

After a week's tour ending in New York Feb. 16, Ernest Ansermet, who has been conducting the concerts of the orchestra since mid-December, will return to his own orchestra in Geneva, Switzerland. Richard Burgin, the associate director, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 6 - 1952

Lukas Foss Wins BSO 'Merit Award'

The Mark M. Horblit Award for 1951 has been given to Lukas Foss for his Second Piano Concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony Orchestra last November.

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM
FEB 6 - 1952

The Berkshire Music Festival in 1950 drew 170 thousand music lovers to Tanglewood

This Clipping From
BEAUMONT, TEXAS
JOURNAL

Intellectual Battle

TIME WAS when the way to get ahead in the arts was garble good English names.

The prime example is Alicia Markova. She was born Alice Marks and British, but ballerinas simply did not have such names and make the Ballet Russe.

Today Mary Ann Vickers of Beaumont is proudly dancing in the Ballet Russe under the respectable name she has always worn.

The Slavic adoptions have in fact worked against the free world. Musicians, painters, dramatists, dancers succeeded beyond their wildest expectations in convincing much of the world that Russia is the intellectual capital of the world.

There will be a Congress for Cultural Freedom from April 29 to June 1 in Paris to undo this view or broaden it.

The Boston symphony orchestra will make its first European appearance in three concerts at the festival. The New York City ballet company will pr[illegible] six programs —Igor Stravinsky to conduct two of them which are set to his music. This quite civilized gesture might be misinterpreted as a compromise with the Russians.

Actually culture knows no bounds or boundaries, and though Russian artists such as Stravinsky might be accused by their state of violating the party lines on occasions, it is difficult even fo[illegible] to [illegible] the [illegible]era-[illegible] to, [illegible] or [illegible]

BOSTON, MASS.
EVENING GLOBE
FEB 7 - 1952

Arthur Fiedler Announces 2 Pops Series for Spring

By CYRUS DURGIN

There will be two series of Pops concerts at Symphony Hall this Spring, the "May series" and the "June series."

The May series will be played by an orch[illegible]stra of 80 leading musicians from symphonic organizations through the country, since the Boston Symphony Orchestra will be away in Europe. The June series will be performed by the usual Pops Orchestra of Boston Symphony men, who, by that time, will have returned to this city.

This news came yesterday from Arthur Fiedler, the famed Pops conductor, as he spoke at the luncheon of the Publicity Club at the Hotel Vendome.

"We have chosen for the May Pops," said Mr. Fiedler, "an orchestra of 80 composed mainly of Boston musicians who play in symphony orchestras over the country. In those cities they have shorter seasons than we have and consequently those men will be back in Boston and free to play with us at that time. There will be a very few others who are not Bostonians. We are going to have several women players, too.

The Mark M. Horblit Award, known as "the Boston Symphony Orchestra Merit Aw[illegible] was established in 1946 as an annual award for a symphonic composition by a composer resident in the United States.

ing the month of May, and we shall play it at Symphony Hall Thursday, Friday and Saturday evenings. The opening night likely will be May 1.

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POPS
Europe
Europe

INFORMATION OBSCURED

This Clipping From
Review of Literature
NEW YORK, N. Y.
FEB 2 - 1952

Music to

...KS OF MARTIN AND BARTO

...ncerto for Viola—a work ...ft uncompleted at his ...eard publicly for the first ... York from the Boston ...nd William Primrose, ...s experience via radio ... In addition to some ...atisfaction with the first ...hich, it seems likely, ... have revised in more ...the concert performance ...ession that the work has ...uture in the electronic ...n "live." Surely such ...ic as the slow movement ... an experience as the ...er fare than nine-tenths ... repertory.

...he limitations of the in... a large hall—even when ...so powerful a player as Primrose pulls the utter...most in tone from it—...out everyone concerned ...t a disadvantage. What ...registers as delicate nu...ance on the micro...phone's all-hearing ear ...eemed merely uninflec...ed in the hall, and the ...ightness of Tibor Serly's ...coring verged on lack ...f detail. In both re...pects, the recording ...makes more of an aural ...mpression than was ...eard in the concert hall.

Ernest Ansermet's con...ucting was all one ... this work, and Prim...se, is its predestined ...nsermet was also fan...it and all-knowing in ...ère L'Oye" and Stra...ouchka" earlier in the ...G minor symphony of ...d a style one had ...w outmoded. Full of ...itudes, it moved along ...of feet, in the old canc-

...TURE

...y Include
Program

...Music Center.
...that Tanglewood ... trustees of the ... Orchestra, who ...he school at con..., have shown a ...rstanding of what ...shed in the Berk-

... to fill the gap ...ath of Dr. Kous...up of musicians ...ol's departments ...istrative commit... the projects he ... board consisted ...in, the concert...ston Symphony, ...in, Hugh Ross, ...y, William Kroll, ...and myself.

...been the hope of ...e school that no ... would be pre...nding the center ...y to pay tuition ...or the first time ...f the school are ...nkly on an all... This means that ...epted for active ...ced departments ... grants from the ...ing Fund.

...d on Column I

This Clipping From
BOSTON, MASS.
POST
FEB 3 - 1952

MUSIC

...ast Auserment Concerts;
...ast Ansermet Concerts;

BY ...EN STORY SMITH

...

This Clipping From
BOSTON, MASS.
HERALD
FEB 6 - 1952

Bernstein, Munch to Lead Symphony in Final Weeks

Charles Munch, music director of the Boston Symphony Orchestra, is now in Havana, Cuba., in greatly improved health after his recent illness. He will shortly return to Boston and expects then to lead the concerts for the remainder of the season.

After a week's tour ending in New York Feb. 16, Ernest Ansermet, who has been conducting the concerts of this orchestra since mid-December, will return to his own orchestra in Geneva, Switzerland. Richard Burgin, the associate conductor, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

G. Wallace Woodworth will present Stravinsky's "Oedipus Rex" on March 21 and 22 with the Harvard and Radcliffe choruses, of which he is the conductor, and Mr. Munch will conduct Bach's St. John Passion in Holy Week, according to plan.

Mr. Munch will bring the Boston season to a close on April 26 and on April 28 he will accompany the orchestra as it sails on its first trip to Europe for a tour under the auspices of the Congress For Cultural Freedom, arranged by Nicholas Nabokov, its secretary-general. The Berkshire Festival will be given at Tanglewood, Lenox, Mass., for six weeks, Beginning July 5.

George E. Judd, manager of the Boston Symphony Orchestra, arrived from Boston today for a meeting with the Tanglewood Advisory Committee this noon at the Pittsfield Country Club. The purpose of the meeting was to discuss plans for the coming Tanglewood season and hear details of the European trip that the orchestra is planning for May.

This Clipping From
NEW YORK, N. Y.
TELEGRAPH
FEB 6 - 1952

WNYC Gets Music Award

The Koussevitzky Music Foundation, in commemoration of its 10th anniversary, will present its first award for "public service in music" to WNYC, on the opening day of the city station's 13th annual American Music Festival which runs from February 12 to 22, inclusive.

Mrs. Serge Koussevitzky, wife of the late renowned conductor of the Boston Symphony Orchestra, will present a scroll to Mayor Vincent R. Impellitteri at the opening festival concert in Town Hall to be broadcast by WNYC on Tuesday, from 3 to 5 p. m. The scroll will recognize WNYC's "distinguished service to American composers and its outstanding contribution to the cause of contemporary music."

The award was authorized in a resolution passed by the board of directors of the Koussevitzky Music Foundation at its January 19 meeting and forwarded to Seymour N. Siegel, director of radio communications for the City of New York.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 6 - 1952

Music

Boston Symphony Plays Fourth in Series of Providence Concerts

By RUTH TRIPP

The Boston Symphony Orchestra, with Ernest Ansermet conducting, played the fourth concert of its series here last evening at Veterans' Memorial Auditorium. This marked Mr. Ansermet's second consecutive appearance here with the orchestra during Dr. Munch's absence. He was greeted warmly and conducted a program which was notable for perfection of detail and beauty of tone.

The program:

Variations on a Theme by Haydn, Op. 56a ..... Brahms
Symphony in A major, No. 4, "Italian," Op. 90 ..... Mendelssohn
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto
"Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80 ..... Faure
I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Adagio
"La Mer," Three Orchestra Sketches . . . Debussy
I. De l'aube a midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

It was good to hear the Brahms "Variations on a Theme by Haydn." The theme was announced with great dignity and as the variations were played, one after the other, the outstanding quality seemed to be the graceful flow of the rhythm. In the variation in a minor key, the dark colors of the low-toned instruments were most expressive. The section in the inimitable waltz rhythm was delightful.

Mendelssohn's Italian Symphony was meticulously phrased. The freshness and life of the Allegro suggested a pleasant canter over the moors. The Andante was wistful and plaintive. The third movement displayed the perfection of the horn section. It was in the final movement, the Saltarello, that the full brilliance of the orchestra was realized. The pace was extremely rapid and the delicacy and precision of the strings and reeds would be hard to match.

A change in the program gave us "Pelleas et Melisande," by Faure in place of the two Debussy Nocturnes which had been announced. It was an acceptable substitute, since we also had Debussy's "La Mer." The Faure Prelude was ethereal in its orchestration and extremely delicate tonal effects were made here. The little spinning song was graceful and gay and it afforded the English horn a nice solo bit. The Adagio, perhaps the most beautiful of the three sections, was sad and the intensity of its mood was typical of Faure's tragic style.

The orchestra gave a superb interpretation of Debussy's La Mer. Here again, the effects were finely delineated and the tone colors were extreme in either direction. The brilliance of the third section was perhaps the most effective. Mr. Ansermet conducted in such a manner that, in addition to the enjoyment of hearing the Debussy score, we were deeply impressed by the composer's imagination.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 6 - 1952

Munch's Health Improves, Return Expected in March

The health of Charles Munch, conductor of the Boston Symphony who was taken ill last Fall, is much improved. He is now in Havana, will return to Boston shortly, and is expected to be able to lead the concerts for the remainder of the season, possibly beginning with the Symphony Hall program of March 28-29.

After a week's tour ending in New York on Feb. 16, Ernest Ansermet, who has been conducting the concerts of this orchestra since mid-December, will return to his own orchestra in Geneva. Richard Burgin, the associate conductor, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

G. Wallace Woodworth will present Stravinsky's "Oedipus Rex" on March 21 and 22 with the Harvard and Radcliffe Choruses of which he is the conductor, and Munch will conduct Bach's St. John Passion in Holy Week, according to plan.

Munch will bring the Boston season to a close on April 26 and on April 28, he will accompany the orchestra as it sails on its first trip to Europe for a tour under the auspices of the Congress for Cultural Freedom. The Berkshire Festival will be given at Tanglewood for six weeks beginning July 5.

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM
FEB 6 - 1952

The Berkshire Music Festival in 1950 drew 17[illegible] thousand music lovers to Tanglewood

This Clipping From
BEAUMONT, TEXAS
JOURNAL

Intellectual Battle

TIME WAS when the way to get ahead in the arts was garble good English names.

The prime example is Alicia Markova. She was born Alice Marks and British, but ballerinas simply did not have such names and make the Ballet Russe.

Today Mary Ann Vickers of Beaumont is proudly dancing in the Ballet Russe under the respectable name she has always worn.

The Slavic adoptions have in fact worked against the free world. Musicians, painters, dramatists, dancers succeeded beyond their wildest expectations in convincing much of the world that Russia is the intellectual capital of the world.

There will be a Congress for Cultural Freedom from April 29 to June 1 in Paris to undo this view or broaden it.

The Boston symphony orchestra will make its first European appearance in three concerts at the festival. The New York City ballet company will pr[illegible] six programs —Igor Stravinsky to conduct two of them which are set to his music. This quite civilized gesture might be misinterpreted as a compromise with the Russians.

Actually culture knows no bounds or boundaries, and though Russian artists such as Stravinsky might be accused by their state of violating the party lines on occasions, it is difficult even for a police state to police the fine arts, except in the field of the theater and in literature. It is next to impossi[illegible] to identify music as c[illegible] or communistic.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 6 - 1952

Charles Munch Recuperating In Havana

Bernstein To Conduct BSO At Boston Concerts

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, is now in Havana, Cuba, in greatly improved health after his recent illness, orchestra officials reported today. He will shortly return to Boston and expects then to lead the concerts for the remainder of the season.

After a week's tour ending in New York Feb. 16, Ernest Ansermet, who has been conducting the concerts of the orchestra since mid-December, will return to his own orchestra in Geneva, Switzerland. Richard Burgin, the associate director, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

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Mr. Munch will bring the Boston season to a close on April 26 and on April 28, he will accompany the orchestra on its first trip to Europe for a tour under the auspices of the Congress for Cultural Freedom, arranged by Nicolas Nabokov, its secretary general. The Berkshire Festival will be given at Tanglewood, Lenox, Mass., for six weeks beginning July 5, when the Berkshire Music Center opens.

When I arrived at the interview of the other afternoon, Sir Thomas was dilating on the grandeur of Handel, whose music, in his opinion, surpasses in that respect that of any other composer, though Bach has equalled it in a few passages. He managed to dispose of opera in English, except when that is the language of the original book, on the grounds that many operas, such as "Manon," "sound silly" in English translation and that the language itself, so effective when spoken, is ineffective when sung, by reason of the number of monosyllables ending in consonants. (Not all of his arguments on this point would bear scrutiny.)

Along the way he managed to dispose of the French as "essentially unmusical"; to claim for the Londoners an interest in orchestral music exceeding that of the inhabitants of any other city, and to forecast the discontent they were bound to exhibit at being vouchsafed only one concert by the Boston Symphony next spring. In the minds of most English people, he said, the Boston Symphony is firmly established as the premier orchestra of America.

I see that I have very little space left for the most challenging observation of all: that the art of music is "petering out." Sir Thomas noted the fact that the last orchestral piece to become fixed in the repertory, the Seventh Symphony of Sibelius, was written 25 years ago and that the last opera to become so established, Puccini's "Turandot," is six years older than that. "When I was a boy," said Sir Thomas (he was born in 1879), "it was a predictable certainty that a new piece of importance would appear every month." There really is a difference there that will bear investigating, whatever may be the cause of it.

[illegible] Second Piano Concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony Orchestra last November.

[illegible] Announces [illegible] for Spring

By CYRUS DURGIN

Th[illegible]e will be two series of Pops concerts at Symphony Hall this Spring, the "May series" and the "June series".

The May series will be played by an orch[illegible]stra of 80 leading musicians from symphonic organizations through the country, since the Boston Symphony Orchestra will be away in Europe. The June series will be performed by the usual Pops Orchestra of Boston Symphony men, who, by that time, will have returned to this city.

This news came yesterday from Arthur Fiedler, the famed Pops conductor, as he spoke at the luncheon of the Publicity Club at the Hotel Vendome.

"We have chosen for the May Pops," said Mr. Fiedler, "an orchestra of 80 composed mainly of Boston musicians who play in symphony orchestras over the country. In those cities they have shorter seasons than we have and consequently those men will be back in Boston and free to play with us at that time. There will be a very few others who are not Bostonians. We are going to have several women players, too.

The Mark M. Horblit Award, known as "the Boston Symphony Orchestra Merit Aw[illegible] was established in 1946 as an annual award for a symphonic composition by a composer resident in the United States.

ing the month of May, and we shall play it at Symphony Hall Thursday, Friday and Saturday evenings. The opening night likely will be May 1.

"Early in June we shall return to our usual basis, when the Boston Symphony is back from Europe, and then we shall play each weekday night, and a different program each night."

"Since it is not feasible for an orchestra which has not played together for some time to give a different program every night, we shall have one program a week dur[illegible]

[80]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 7 - 1952

Arthur Fiedler Announces 2 Pops Series for Spring

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"Since it is not feasible for an orchestra which has not played together for some time to give a different program every night, we shall have one program a week during the month of May, and we shall play it at Symphony Hall Thursday, Friday and Saturday evenings. The opening night likely will be May 1.

"Early in June we shall return to our usual basis, when the Boston Symphony is back from Europe, and then we shall play each weekday night, and a different program each night."

This Clipping From
BOSTON, MASS.
HERALD
FEB 7 - 1952

Pops Start in May As in Past Years

Arthur Fiedler announced yesterday that the Pops season will begin in May under his direction although the Boston Symphony Orchestra departs for Europe on April 28. The orchestra of 80 will be drawn from Symphony players, many of whom spend their winters playing in the orchestras of other cities.

The May Pops wil be given on Thursday, Friday and Saturday nights of each week, starting May 1, with additional nights to be scheduled. The Pops during the month of June will continue under the regular schedule with concerts every night except Sunday and the usual personnel back at their desks.

This Clipping From
BOSTON, MASS.
POST
FEB 7 - 1952

Outside Musicians to Play in Hub's Pops

The absence of the Boston Symphony Orchestra during the month of May will not deprive Boston its traditional Pop Concerts at Symphony Hall. They will be given under the direction of Arthur Fiedler on Thursday, Friday and Saturday nights of each week, beginning May 1, and there will be some additional nights. The orchestra of 80 will be recruited from local musicians, most of whom are members of orchestras in other cities, whose seasons will have ended by the time the Pops begin.

In making this announcement yesterday at a luncheon of the Publicity Club of Boston at the Hotel Vendome, Mr. Fielder stated that there would be a few women musicians, perhaps a half a dozen. He remarked that in selecting his material he found "an embarrassment of riches," having to pick three flute players out of a dozen, and five horn players out of 17. The regular Pops Orchestra will take over in June, with concerts every night, including Sunday.

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 7 - 1952

Munch to Resume Conducting

Charles Munch, now resting in Havana, has recovered sufficiently from his recent illness to be able to conduct some of the final concerts of the Boston Symphony season. Mr. Munch also will accompany the orchestra to Europe on April 28, for the projected tour under the auspices of the Congress for Cultural Freedom. Guest conductors for the remainder of the season include Ernest Ansermet, Richard Burgin, Leonard Bernstein and G. Wallace Woodworth.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 7 - 1952

Lukas Foss Wins Mark Horblit Award

The Mark M. Horblit Award for 1951 has been given to Lukas Foss for his Second Piano Concerto. The young composer came on from Rome, where he has been living under a Prix de Rome scholarship, to introduce his Concerto with the Boston Symphony Orchestra last November.

The Horblit Award, known as "the Boston Symphony Orchestra Merit Award," was established in 1946 and is given annually for a symphonic composition by a composer resident in the United States.

This Clipping From
BOSTON, MASS.
TRAVELER
FEB 7 - 1952

Charles Munch Returns Holy Week

Charles Munch, Music Director of the Boston Symphony Orchestra, is now in Havana, Cuba, in his recent illness. He will shortly return to Boston and expects then to lead the concerts for the remainder of the season.

After a week's tour ending in New York February 16, Ernest Ansermet, who has been conducting the concerts of this Orchestra since mid-December, will return to his own orchestra in Geneva, Switzerland. Richard Burgin, the Associate Conductor, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

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This Clipping From
BOSTON, MASS.
TRAVELER
FEB 7 - 1952

Award to Lukas Foss

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Boston Symphony's Trip to Europe is Described

This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
FEB 6 - 1952

The Boston Symphony Orchestra, Charles Munch, musical director, will make its European debut at the Paris Opera House on May 6, according to an announcement issued by The American Committee for Cultural Freedom.

The celebrated orchestra will play for the month-long exposition of the Arts sponsored by The Congress for Cultural Freedom, whose theme is the vitality of intellectual and artistic achievements by free men in the past fifty years in the field of music, ballet, painting and other art forms. The Congress' affiliate in this country is The American Committee for Cultural Freedom, of which Sidney Hook is chairman. The Exposition Committee of this group, headed by Julius Fleischmann of Cincinnati, is providing funds for private philanthropy to send the 104- member musical aggregation abroad. Other American participants in the Paris Exposition will be the New York City Ballet Company and conductors Igor Stravinsky and Bruno Walter.

While final details of the Boston Symphony Orchestra's tour await clarification from abroad, visits are planned to thirteen cities in six countries, under the aegis of the Congress for Cultural Freedom between the conclusion of the seventy-first Symphony season in Boston, and the opening of the annual "Pops" Concerts there on June 1. Musical Director Charles Munch, now recovering from a lengthy illness and expected back on the podium in March, will share the conducting assignments with his long-time friend and colleague, Pierre Monteux.

The orchestra will entrain for New York, upon conclusion of its final Boston concert on Saturday evening, April 26, to board the "Ile de France" which, through the courtesy of the French Line, is mvoing up its sailing date to facilitate matters, and will sail Monday, April 28 for Le Havre.

Mr. Munch, Alsatian-born conductor who became director of the Boston Symphony Orchestra in 1949, will lead the symphony in its initial concert abroad on May 6 at the Paris Opera House. This event will be honored by the presence of President Vincent Auriol, state, diplomatic, civic and social leaders, with the National Guard of Honor of the Republic of France in attendance. This and a second Exposition concert which Mr. Monteux will conduct at Paris Theatre des Champs-Elysees on May 8 will be devoted to Ewentieth Century European and American music.

Mr. Monteaux's program will witness an historical re-creation: a performance of Igor Stravinsky's "Sacre du Printemps" (Rite of Spring) almost 39 years after he introduced this pivotal work in the same theatre.

The next day the orchestra entrains for The Hague, Holland, where Mr. Munch will conduct on May 10. On May 11, under Mr. Monteux, who often has led the celebrated Amsterdam Concertgebouw, it will perform in Amsterdam.

On May 17, the Boston Symphony will visit Strasbourg, Mr. Munch's birthplace. There the conductor erved as violinist in the Strasbourg Orchestra and taught at the Strasbourg Conservatory. The concert in that city will be at the Free Europe University In Exile, and will be broadcast by arrangement with Radio Free Europe and through Voice of American facilities to Russia and its satellite countries.

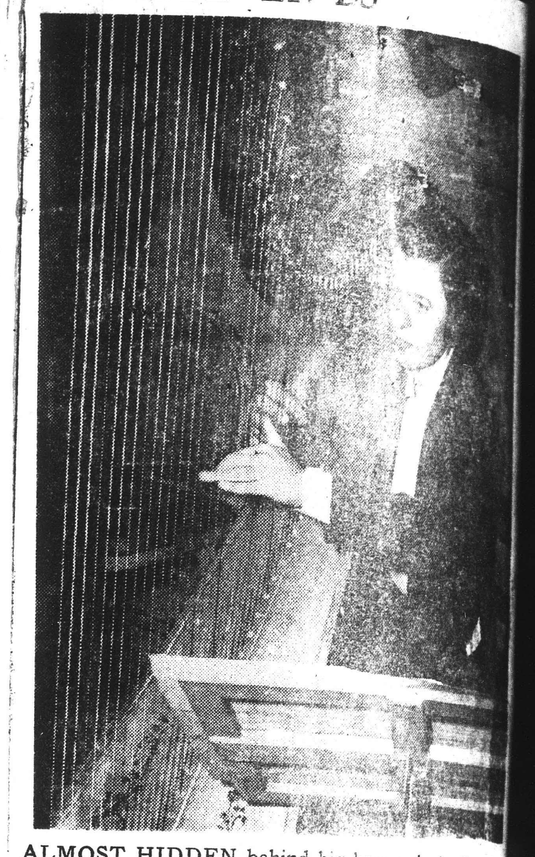
Several performances are planned in Western Germany, for German civilians and U. S. troops stationed abroad. Brussels, Belgium; Turin and Milan, Italy; and Lilla, France are also included.

The tour will conclude with the orchestra's first appearance in London, at the new and acoustically-perfect Festival Hall, on May 26, following which the orchestra will sail for New York from Southampton aboard the "Ile de France" on May 27.

The Boston Symphony, which from its broadcasts and recording holds a European reputation second to none, will join in Paris such other of the free world's celebrated musical organizations as the Halle Orchestra from England, Sir John Barbirolli, conductor; the Orchestra and Chorus dell'Accademia della Santa Cecilia, Rome! the R. I. A. S. (Radio) Orchestra, Berlin, Ferenc Fricsay conductor; l'Orchestra de la Suisse Romande, Geneva, Ernest Ansermet conducthing; the Paris Conservatory and the French National Radio Orchestra.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 8 - 1952

PRIVATE LIVES



ALMOST HIDDEN behind big harp and other Symphony instruments is Mrs. Olivia Luetcke.

Symphony Harpist Lone Woman With 109 Men

By JOAN McPARTLIN

Mrs. Olivia Luetcke is the only woman in the Boston Symphony Orchestra.

She has another distinction in the B. S. O. She is one of the shortest—if not the shortest—players—five and one-quarter inches tall.

"When Mrs. Luetcke stands behind that big harp, surrounded by players and instruments, you can hardly see her," says one symphony-goer.

Mrs. Luetcke claims Boston as her home town, though she was born in New York. She lived here as a child and graduated from Scituate Grammar School; her parents, Mr. and Mrs. Irving K. Hall, lived there and still own a house at Scituate.

She studied for four years with the National Orchestral Association, a training orchestra, and worked privately with harpist Bernard Zighera. By the time she started private study of the harp, she was familiar with the big instrument, for she began playing it when she was six.

"Everyone in my family played an instrument," she says. "I have three brothers and a sister, and we played the piano, violin, cello, and viola. So I took up studying the harp."

It's a difficult instrument to learn, she admits.

"Very complicated, playing the harp," she explains, "because it calls for finger work and foot work, too. I started with finger exercises and studies, and worked up to longer parts. I've soloed with the San Antonio Symphony and at a Pops concert.

"Even when you're a symphony harpist, however, there isn't much music for a harp. But I never thought of doing anything else but playing."

★ ★ ★

Mrs. Luetcke was for seven years harpist with the San Antonio Symphony and while in Texas she met her husband, former German consul there and now a lawyer.

Last April, after she had returned to Boston, she tried out for a B. S. O. spot at April auditions. A few weeks later, she received a note telling her she had competed successfully. "I felt pretty good," she says now. "I didn't expect I'd be accepted."

Her favorite conductors are Charles Munch and Jonel Perlea, formerly of the Metropolitan Opera and now guest conductor with the Detroit Symphony.

Rehearsals with the B. S. O., where her formal title is second harpist, keep Mrs. Luetcke busy from Monday morning until Saturday night.

In her spare time, she breeds German shepherds and dog-lovers know her as the owner of champion Ophelia Greenfair.

Being one woman, among [illegible] men doesn't disturb Mrs. Luetcke. She has solved the major problem—that of what to wear while playing among formally-dressed men.

"I have a black [illegible] with a short jacket, and a white [illegible] for [illegible]. That way, we all look like penguins together."

[illegible]N, SATURDAY
[illegible]ermet's
[illegible]is Clipping From
[illegible]OSTON, MASS.
[illegible]ORNING GLOBE
FEB 9 - 1952
[illegible]SIC
[illegible]rmet Makes Last
[illegible]hony Appearances
[illegible] CYRUS DURGIN
[illegible]erts by the Boston Symphony [illegible]estra this week [illegible] the [illegible]est Ansermet's appearances [illegible] Symphony Hall as interim [illegible] For his farewell Boston [illegible]e will take the orchestra [illegible]xt week) he has chosen [illegible]eresting list: Beethoven's [illegible]mphony, not often played [illegible]own orchestration of Debussy's Epigraphes Antiques, [illegible]oston in this guise, and [illegible]k's true masterpiece, the [illegible]or Orchestra.
[illegible] by some—only some—of [illegible]nt I heard in the lobby [illegible] concert, I can imagine a [illegible] of bristling at the use of [illegible] masterpiece in connection [illegible]k's large, five-movement [illegible] dissonance is still a [illegible] conservative listeners, [illegible]iom in general is not one [illegible] the general public quick[illegible]peal at present is mostly [illegible]ns and to those with a [illegible] contemporary music.
[illegible]less, the Concerto for Or[illegible] a major work of our time, [illegible]vention and ideas, a large [illegible]onception full of interest[illegible] of melody, harmony and [illegible]especially rhythm, and [illegible]ith a technical facility that [illegible]ding. It is not all astrin[illegible] intellectual, however, for [illegible] page communicates feel[illegible]h range from sadness to [illegible]nd tenderness, and more [illegible]w of those pages are lush [illegible] Mr. Ansermet's reading, [illegible] orchestra's performance [illegible]y superlative.
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[illegible]ildren's Concert
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[illegible] concerts are open to the [illegible]nd are sponsored by 41 pub[illegible] private schools of Greater [illegible] Tickets will be available at [illegible]or at Sanders Theatre, [illegible]niversity, Cambrid[illegible]
This Clipping From
BOSTON, MASS.
AMERICAN
FEB 9 - 1952
[illegible] Horblit Award
[illegible]iano Concerto
[illegible]Mark M. Horblit award for [illegible]as been given to Lukas [illegible]r his Second Piano Con[illegible] The young composer jour[illegible]from Rome, where he has [illegible]ing under a Prix de Rome [illegible]ship, to introduce his con[illegible]o with the Boston Sym[illegible] Orchestra last [illegible]

[81]

TIGHT BINDING

Christian Science Monitor

Ansermet's Final Concerts in Boston

Works by Beethoven, Debussy, Bartók Heard at Symphony

By Harold Rogers

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Mr. Ansermet accepted this extended engagement as guest conductor at some personal sacrifice. He had set aside time to complete a book, "The Meaning of Music," which is close to his heart. His Boston programs have been largely of interest, entertaining, and played with devotion and musicianly understanding. He is to be commended for enriching this season by his contribution.

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POST
FEB 9 - 1952

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BOSTON, MASS.
MORNING GLOBE
FEB - 1952

USIC

Ansermet Makes Last Symphony Appearances

By CYRUS DURGIN

e concerts by the Boston Symphony Orchestra this week bring the of Ernest Ansermet's appearances at Symphony Hall as interim ductor. For his farewell Boston ram the will take the orchestra our next week he has chosen y interesting list: Beethoven's d Symphony, not often played his own orchestration of Debussy's Six Epigraphes Antiques, to Boston in this guise, and Bartok's true masterpiece, the erto for Orchestra.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 9 - 1952

BSO Plans For Festival Announced

Munch, Monteux And Bernstein To Conduct

Charles Munch, music director of the Boston Symphony Orchestra, today announced his plans for the Berkshire Festival at Tanglewood, Lenox. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the theatre-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Charles Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Saturday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3; Series C on August 7, 9, 10).

Mr. Munch will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B. Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Mr. Munch will include Honegger's "Dance of Death," and Berlioz' Requiem, for chorus and orchestra with four supplementary brass choirs.

Mr. Munch will serve as director of the Berkshire Music Center.

This Clipping From
BOSTON, MASS.
AMERICAN
FEB 9

...s Horblit Award Piano Concerto

...Mark M. Horblit award for ... has ... to Lukas ... for ... Piano Concerto. The ... composer ... from Rome where he has been living under a fellowship to introduce his concerto with the Boston Symphony Orchestra last November.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Ernest Ansermet, who has been acting-conductor of the Boston Symphony Orchestra since mid-December, takes his leave of us after tonight's concert. Yesterday afternoon's audience, which might well have stood in greeting when he came on the stage, at least rose to the occasion at the end of the concert, applauding and cheering for several minutes. That a conductor of Mr. Ansermet's stature should have been free to come to us at a moment's notice was our great good fortune, and since he had to upset his own plans in order to do so, our gratitude should be doubled.

This, the Swiss conductor's seventh and final list, embraces Beethoven's Second Symphony, his own orchestration of Debussy's "Six Epigraphes Antiques" and Bartok's Concerta for Orchestra. Least played of Beethoven's nine symphonies, the Second, in such a performance as it received yesterday, is by no means the least enjoyable. Debussy's Epigraphs were composed in 1914 for piano duet. The composer once entertained the idea of orchestrating them, and Mr. Ansermet has done the job so sympathetically that it might just as well have been the handiwork of Debussy himself. The pieces are slight, but they are pleasingly exotic and in their orchestral dress quite ravishing to the ear.

Mr. Ansermet has expressed in conversation his admiration for Bartok and twice he has shown his rare understanding of that composer's music: in the local premiere of the Viola Concerto, when William Primrose was the soloist, and yesterday in the Concerto for Orchestra. Koussevitzky's service to music was boundless, but his commissioning of this Concerto was one of the happiest of his many enterprises in this direction. The tale of how the commission temporarily restored the ailing composer to health has been told many times. In its five movements the piece offers a variety of experiences. The last section is downright exciting, and never more so than yesterday. This was one of the memorable performances of Mr. Ansermet's extended visit. Others were those of Debussy's "La Mer," Faure's "Pelleas and Melisande," Mozart's G minor Symphony, Stravinsky's "Petrouchka" and "Baiser de la Fee," Mendellohn's "Fingal's Cave," Honegger's "Pacific 231" and Ravel's "La Valse." Someone else might put together a different list. The fact is that Mr. Ansermet seemed to hit it right, no matter what he conducted, while certain performances were truly outstanding, long to be remembered. The individuality of the several composers was preserved. Everything was clear and controlled, the orchestral sound a continual delight to the ear. On the platform Mr. Ansermet is dignified. He is neither actor, dancer, nor acrobat. His years have given him wisdom but they have not dulled his fires. An exemplary leader.

This Clipping From
BOSTON, MASS.
ADVERTISER
FEB 10 1952

TURDAY, FEBRUARY 9, 1952 Herald

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the 15th program of the 71st season in Symphony Hall yesterday afternoon. The program:

Symphony No. 2 in D, Op. 36 ..... Beethoven
Six epigraphes antiques ..... Debussy-Ansermet
Concerto for Orchestra ..... Bartok

By RUDOLPH ELIE

IT IS NOW established beyond a question of doubt that Bartok's Concerto for Orchestra is not only a contemporary classic of the very highest order, but that it is steadily gaining a firm hold on the hearts and minds of today's audiences. Its success yesterday, in contrast to its failure on the occasion of its first performance in 1944, was absolutely brilliant.

I hope I shall not be found immodest in pointing out that in reviewing the first performance of this great work most enthusiastically eight years ago, I said that while it was not readily accepted by the audience, it would some day "speak powerfully to the musical audience." Yesterday, having been heard once again only two seasons ago, it did speak; few contemporary works of such advanced a character as this have ever spoken so powerfully or been received so clamorously. To be sure, it is not possible to determine how much of the applause was for the music and how much for the occasion of Mr. Ansermet's farewell, but everything indicated that the music went straight to the mark.

* * *

In any case, though much of the work still retains its own secrets (the first movement remains the most difficult of assimilation), it is now possible to discern the extraordinary beauty of the detail, to make contact with the eloquence of its thematic substance, to feel the overwhelmingly personal character of the emotional utterance. For this is, indisputably, one of the most autobiographical compositions in the literature.

It is as if the then ill composer, like Beethoven in the Canzona of Op. 132, who inscribed it the "Sacred Song of Thanksgiving of a convalescent to the Divinity," reviewed his entire life in the Concerto. There are suggestions of his search for a musical style, of his emotional conflicts, of his deepening distress in a foreign land, even of his tragic circumstances—for surely there are few more pathetic pages in all music than the slow movement. And always there is nostalgia: there are the sounds of the birds and fields and streams, of the tzigane and of the Hungarian folk rhythms and melodies. It is, in short, as remarkable for its narrative content as it is for its demonstration of consummate mastery of a special musical language, as remarkable for its emotional significance as for its technical attainment.

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It must be said that Mr. Ansermet's role in projecting all this was superb. He conducted this monstrously complicated score with the clarity of style that has illuminated all his work here, bringing out the details of texture, of rhythm and of architecture in a masterly fashion. Needless to say, it requires the utmost of technical virtuosity on the part of every man in the orchestra, for nearly every instrument is a soloist, and they performed wonderfully.

ANOTHER OUTSTANDING work on an altogether admirable program was Mr. Ansermet's own orchestration of a set of piano duets by Debussy. The pieces themselves are of a most refined and poetic character, but Mr. Ansermet's scoring of them was perfectly exquisite. Had he submitted them as a discovery of a lost manuscript in Debussy's own hand, it is to be doubted if the world's most eminent musicologists could determine that Debussy himself had not set the pieces for orchestra. It seemed to me the most remarkable capture of a composer's orchestral style I ever heard, and I hope the suite remains in our repertoire. The Beethoven, taken a bit more slowly and with a bit more repose than we have lately heard it, was notably done, too, to make Mr. Ansermet's closing program memorable.

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I meant to mention above that the program was in error saying that Bartok wasn't present at the premiere of his Concerto: he was, but neither he nor his work, I am sad to say, got a "tumultuous" reception. What a pity he could not have been there yesterday! I meant also to devote much more to Mr. Ansermet on the occasion of his last concert here, but I have put that off until Sunday. In the meantime I can only say it has been a pleasure and an honor to have had him with us these few months. The orchestra is out of town next week, returning on Feb. 22 to do a suite from Beethoven's "Prometheus" and Mahler's Ninth Symphony, Richard Burgin conducting.

'Pops' Concerts to Go On Despite European Trip

At a luncheon given by the Publicity Club last week, Arthur Fiedler answered a question which has been disturbing Boston music lovers ever since it was announced that the Boston Symphony Orchestra will go to Europe to play in the International Arts Festival this summer . . . that is, what will happen to the Pops Concerts?

The Pops will go on, with conductors appointed and with Fiedler again wielding the baton. Musicians who are members of the Boston local but who play in other Symphony orchestras were permitted to take over for the first month of Pops.

Concerts will not be played nightly, however, he said, nor will there be a different program each night. Plans now are to open Pops on the Thursday after the last Symphony concert, and to play Thursday, Friday and Saturday nights.

Boston Symphony Plans Debut In Paris

BOSTON, Feb. 9—The Boston Symphony Orchestra, directed by Charles Munch, will make its European debut at the Paris Opera House May 6, according to an announcement by the American Committee For Cultural Freedom.

The celebrated orchestra will play for the month-long Exposition of the Arts sponsored by The Congress For Cultural Freedom. Theme is vitality of intellectual and artistic achievements by free men in the past 50 years in music, ballet, painting, and other art forms. The congress's affiliate in this country is the American Committee For Cultural Freedom, with Sidney Hook as chairman. The exposition committee of this group, headed by Julius Fleischmann of Cincinnati, is providing private funds to send the 104-member musical aggregation abroad. Other American participants in the Paris Exposition will be the New York City Ballet Company and conductors Igor Stravinsky and Bruno Walter.

While final details of the Boston Symphony Orchestra's tour await clarification from abroad, visits are planned to 13 cities in six countries, under the aegis of the Congress For Cultural Freedom. The tour will occur between the conclusion of the 71st symphony season in Boston, and the opening of the annual Pops Concerts June 1. Munch, now recovering from a lengthy illness, is expected back on the podium in March.

THE ORCHESTRA will leave for New York after its final Boston concert April 26, to board the Ile de France, which is moving up its sailing date to facilitate matters. The ship will sail April 28 for Le Havre.

Munch, Alsatian-born conductor who became director of the Boston Symphony Orchestra in 1949, will lead the symphony in its initial concert abroad on May 6 at the Paris Opera House. This event will be honored by the presence of President Vincent Auriol, state, diplomatic, civic, and social leaders, with the National Guard of Honor of the Republic of France in attendance. This and a second Exposition concert which Monteux will conduct at Paris's Theater des Champs-Elysees on May 8 will be devoted to 20th century European and American music.

Monteux's program will witness an historical re-creation, a performance of Stravinsky's "Sacre du Printemps" almost 39 years after he introduced this pivotal work in the same theater.

The next day the orchestra entrains for The Hague, where Munch will conduct on May 10. On May 11, under Monteux, who often has led the celebrated Amsterdam Concertgebouw, the group will perform in Amsterdam.

ON MAY 17, the Boston Symphony will visit Strasbourg, Munch's birthplace. There the conductor was violinist in the Strasbourg Orchestra and taught at the Strasbourg Conservatory.

The tour will end with the orchestra's first appearance in London, at the new and acoustically perfect Festival Hall, on May 26. Then the orchestra will sail May 27 for New York from Southampton aboard the Ile de France.

This Clipping From
TOLEDO, OHIO
BLADE
FEB 10 1952

Boston Award Goes To Lukas Foss

Special to The Blade

BOSTON, Feb. 9 — The Mark Horblit Award has been given to Lukas Foss, pianist, for his second piano concerto. Mr. Foss introduced his concerto with the Boston Symphony Orchestra last November, and is now in Rome on a Pix de Rome scholarship. The Horblit award, known as the Boston Symphony Orchestra merit award" was established in 1946 for a symphonic composition by a composer resident in the United States.

[80]

TIGHT BINDING

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MASS.
G GLOBE
1952

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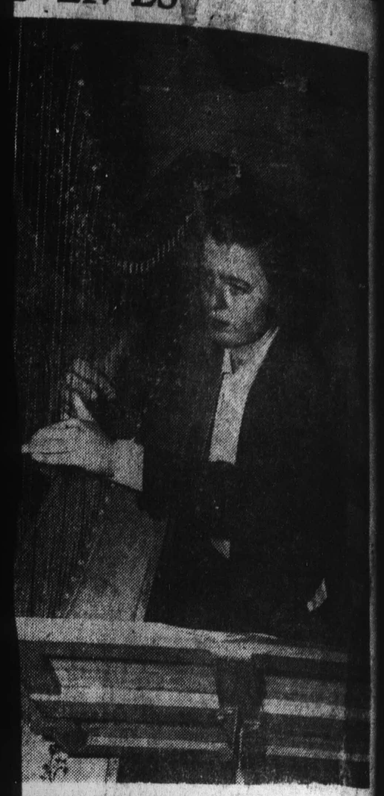

EN behind big harp and other Symphony
rs. Olivia Luetcke.

hony Harpist Lone
n With 109 Men

By JOAN McPARTLIN

Luetcke is the only woman in the Bost
estra.

her distinction in the B. S. O. She is
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Luetcke stands behind that big harp, sur
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claims Boston as her home town, though
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pion Ophelia Greenfair.

Being one woman among
men doesn't disturb Mrs. Luetck
She has solved the major proble
—what to wear while playing wi
formally-dressed men.

"I have a black broadcloth su
with a short skirt and a whi
blouse, she says. "That way,
all look like penguins together."

STON, SATURDAY, FEBRUARY 9, 1952 Art—Music—Theater 13
Christian Science Monitor

sermet's Final Concerts in Boston

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BSO Plans For Festival Announced

Munch, Monteux And Bernstein To Conduct

Charles Munch, music director of the Boston Symphony Orchestra, today announced his plans for the Berkshire Festival at Tanglewood, Lenox. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the theatre-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Charles Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Saturday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3; Series C on August 7, 9, 10).

Mr. Munch will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B. Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Mr. Munch will include Honegger's "Dance of Death," and Berlioz' Requiem, for chorus and orchestra with four supplementary brass choirs.

Mr. Munch will serve as director of the Berkshire Music Center.

This Clipping From
BOSTON, MASS.
AMERICAN
FEB 9 - 1952

s Horblit Award Piano Concerto

e Mark M. Horblit award for has been given to Lukas for his Second Piano Con-

The young composer jour- d from Rome, where he has iving under a Prix de Rome arship, to introduce his con- rto with the Boston Sym- y Orchestra last November.

Children's Concert Saunders Today

is afternoon at 3, Malcolm nes, dean of the New England servatory of Music, will conduct bers of the Boston Symphony estra in the second of the series Children's Concerts in Sanders atre, Cambridge. As part of the ram 65 members of the Winsor ol Glee Club will sing three s by Weelkes and Dvorak and ch chorale. The orchestra will music by Mozart, Paginini, ieli, Vivaldi and a new concerto trumpet by the modern Danish poser, Riisagen.

ese concerts are open to the ic and are sponsored by 41 pub- and private schools of Greater on. Tickets will be available at door at Sanders Theatre, Har- University, Cambridge.

FEB 9 - 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Ernest Ansermet, who has bee acting-conductor of the Boston Sym phony Orchestra since mid-Decem ber, takes his leave of us afte tonight's concert. Yesterday after noon's audience, which might wel have stood in greeting when h came on the stage, at least ros to the occasion at the end of th concert, applauding and cheerin for several minutes. That a con ductor of Mr. Ansermet's statur should have been free to come t us at a moment's notice was ou great good fortune, and since h had to upset his own plans i order to do so, our gratitude should be doubled.

This, the Swiss conductor's seventh and final list, embraces Beethoven's Second Symphony, his own orchestration of Debussy's "Six Epigraphes Antiques" and Bartok's Concerta for Orchestra. Least played of Beethoven's nine symphonies, the Second, in such a performance as it received yesterday, is by no means the least enjoyable. Debussy's Epigraphs were composed in 1914 for piano duet. The composer once entertained the idea of orchestrating them, and Mr. Ansermet has done the job so sympathetically that it might just as well have been the handiwork of Debussy himself. The pieces are slight, but they are pleasingly exotic and in their orchestral dress quite ravishing to the ear.

Mr. Ansermet has expressed in conversation his admiration for Bartok and twice he has shown his rare understanding of that composer's music: in the local premiere of the Viola Concerto, when William Primrose was the soloist, and yesterday in the Concerto for Orchestra. Koussevitzky's service to music was boundless, but his commissioning of this Concerto was one of the happiest of his many enterprises in this direction. The tale of how the commission temporarily restored the ailing composer to health has been told many times. In its five movements the piece offers a variety of experiences. The last section is downright exciting, and never more so than yesterday. This was one of the memorable performances of Mr. Ansermet's extended visit. Others were those of Debussy's "La Mer," Faure's "Pelleas and Melisande," Mozart's G minor Symphony, Stravinsky's "Petrouchka" and "Baiser de la Fee," Mendellohn's "Fingal's Cave," Honegger's "Pacific 231" and Ravel's "La Valse." Someone else might put together a different list. The fact is that Mr. Ansermet seemed to hit it right, no matter what he conducted, while certain performances were truly outstanding, long to be remembered. The individuality of the several composers was preserved. Everything was clear and controlled, the orchestral sound a continual delight to the ear. On the platform Mr. Ansermet is dignified. He is neither actor, dancer, nor acrobat. His years have given him wisdom but they have not dulled his fires. An exemplary leader.

'Pops' Concerts to Go On Despite European Trip

At a luncheon given by the Publicity Club last week, Arthur Fiedler answered a question which has been disturbing Boston music lovers ever since it was announced that the Boston Symphony Orchestra will go to Europe to play in the International Arts Festival this summer . . . that is, what will happen to the Pops Concerts?

The Pops will go on, their conductor announced, and with Fiedler again wielding the baton. Musicians who are members of the Boston local but who play in other Symphony orchestras were recruited to take over for the first month of Pops.

Concerts will not be played nightly, however, he said, nor will there be a different program each night. Plans now are to open Pops on the Thursday after the last Symphony concert, and to play Thursday, Friday and Saturday nights.

FEB 10 1952

Boston Symphony Plans Debut In Paris

BOSTON, Feb. 9—The Boston Symphony Orchestra, directed by Charles Munch, will make its European debut at the Paris Opera House May 6, according to an announcement by the American Committee For Cultural Freedom.

The celebrated orchestra will play for the month-long Exposition of the Arts sponsored by The Congress For Cultural Freedom. Theme is vitality of intellectual and artistic achievements by free men in the past 50 years in music, ballet, painting, and other art forms. The congress's affiliate in this country is the American Committee For Cultural Freedom, with Sidney Hook as chairman. The exposition committee of this group, headed by Julius Fleischmann of Cincinnati, is providing private funds to send the 104-member musical aggregation abroad. Other American participants in the Paris Exposition will be the New York City Ballet Company and conductors Igor Stravinsky and Bruno Walter.

While final details of the Boston Symphony Orchestra's tour await clarification from abroad, visits are planned to 13 cities in six countries, under the aegis of the Congress For Cultural Freedom. The tour will occur between the conclusion of the 71st symphony season in Boston, and the opening of the annual Pops Concerts June 1. Munch, now recovering from a lengthy illness, is expected back on the podium in March.

THE ORCHESTRA will leave for New York after its final Boston concert April 26, to board the Ile de France, which is moving up its sailing date to facilitate matters. The ship will sail April 28 for Le Havre.

Munch, Alsatian-born conductor who became director of the Boston Symphony Orchestra in 1949, will lead the symphony in its initial concert abroad on May 6 at the Paris Opera House. This event will be honored by the presence of President Vincent Auriol, state, diplomatic, civic, and social leaders, with the National Guard of Honor of the Republic of France in attendance. This and a second Exposition concert which Monteux will conduct at Paris's Theater des Champs-Elysees on May 8 will be devoted to 20th century European and American music.

Monteux's program will witness an historical re-creation, a performance of Stravinsky's "Sacre du Printemps" almost 39 years after he introduced this pivotal work in the same theater.

The next day the orchestra entrains for The Hague, where Munch will conduct on May 10. On May 11, under Monteux, who often has led the celebrated Amsterdam Concertgebouw, the group will perform in Amsterdam.

ON MAY 17, the Boston Symphony will visit Strasbourg, Munch's birthplace. There the conductor was violinist in the Strasbourg Orchestra and taught at the Strasbourg Conservatory.

The tour will end with the orchestra's first appearance in London, at the new and acoustically perfect Festival Hall, on May 26. Then the orchestra will sail May 27 for New York from Southampton aboard the Ile de France.

This Clipping From
TOLEDO, OHIO
BLADE
FEB 10 1952

Boston Award Goes To Lukas Foss

Special to The Blade

BOSTON, Feb. 9—The Mark Horblit Award has been given to Lukas Foss, pianist, for his second piano concerto. Mr. Foss introduced his concerto with the Boston Symphony Orchestra last November, and is now in Rome on a Pix de Rome scholarship. The Horblit award, known as "the Boston Symphony Orchestra merit award" was established in 1946 for a symphonic composition by a composer resident in the United States.

[82]

This Clipping From
BOSTON, MASS.
HERALD
FEB 10 1952

The Man Who Saved the Day--- An au Revoir to Ernest Ansermet

By RUDOLPH ELIE

The time has come to say good-bye to Ernest Ansermet following his magnificent gesture in sacrificing his own personal commitments in Switzerland to hasten to the aid of the Boston Symphony Orchestra, hard hit in November by the illness of Charles Munch. It is a good-bye said in reluctance and in gratitude: Mr. Ansermet revealed himself in his weeks here with us a man of infinite musical wisdom, of taste, refinement, elegance, sincerity and devotion, and a man of infinite charm and dignity as well. Who could have carried off the difficult task of substituting so graciously and so unobtrusively as Mr. Ansermet is hard to imagine.

The word "unobtrusively" is here used in a special sense to mean that this Swiss conductor did not take the opportunity thrust upon him to be forward, to dominate, to take over. He never at any time displayed anything but the most delicate sensitivity as to his position; he never sought sensation, never sought to impress upon anyone the attitudes of the temperamental virtuoso, never attempted to make the most of the situation. He was utterly correct in every way, both as to his approach to the audience and to the orchestra entrusted to him.

Indeed, he might have been a little more aggressive than he was in this regard, for such is the singular working of the crowd psychology that this reserve, this modesty, was construed by some to be pedantry. Yet nothing is further from the truth; Mr. Ansermet is indisputably one of the leading thinkers in the world of conductors, a philosopher, mathematician and scholar, but there are few conductors today who remain so faithful to the express wishes of the composers whose music he plays. He is incapable of the distortion of those intentions for the purposes of public display and he is unswayed by the desire to end a given piece with a whoop merely to achieve the tumultuous acclaim such whoops invariably produce.

The resulting readings were notable for purity of esthetic purpose, clarity of orchestral texture, accuracy of balance and cleanness of technical execution, for his intentions and his signals are unmistakably clear to the performers. This, after all, is the only truly correct approach, but it is an approach that is unfortunately a little out of fashion. Times have changed; today an audience demands the orchestral virtuoso, the Svengali-like conductor whose passionate attitudes seem somehow to choreograph the music and deliver it personally to the ear of the listener. Mr. Ansermet can do this, too (as witness his electrifying performance of Ravel's "La Valse"), but in general he is content to see to it that the composer, not he, gets top billing.

It may be said, in general, that Mr. Ansermet's programs have not quite had the bite they might have had. He has, of course, had a soloist on nearly every program, and most of them achieved notable personal successes; Monique de la Bruchollerie, for instance (whose triumph was the biggest of the season), Anshel Brusilow, Arthur Grumiaux and others. And he has done some of the standard repertoire things, Beethoven's Fifth, to name but one, and with them demonstrated his superb regard for tempo, for nuance, and for clarity.

Yet, for some reason, several of his programs did not quite come to the proper climax; on one occasion he concluded with a pretty trivial march by Chabrier, on another with Debussy's "La Mer" which, fine although it is, is a little too familiar to this audience; on still another with dances from "The Three-Cornered Hat," which are entertaining but not quite substantial enough.

But this is of small concern, actually, and after all the guest conductor, as in the case of Monteux, who filled up an afternoon with a pot-pourri of pieces by Wagner and Debussy, has no particular responsibility to create programs that have cumulative impact. And, indeed, it may well be that Mr. Munch himself originally planned these programs, though a number of things he announced have been omitted so far.

In any case, whether or not the programs during Mr. Munch's absence have had that particular ingredient that contributes to a sense of complete fulfillment, Mr. Ansermet himself has fulfilled his own mission to the full. He has demonstrated beyond a question that he is one of our most advanced conductors; a man whose intellectual standing and artistic integrity are unchallenged among conductors today. He has been, as an artist and as a man, a godsend to Boston's symphony season. He assumed, at great personal sacrifice, a trying and a difficult but not, I trust, a thankless task. For I am sure that all of us join, as he returns to Switzerland following the current tour of the orchestra, in expressing our sincere thanks to him for coming to our rescue at a crucial moment in the history of the orchestra. We shall certainly long remember him in affection and in gratitude.

SAN DIEGO, CALIF.
UNION

DEBUT SLATED IN PARIS

The Boston Symphony will make its European debut May 6 in the Paris Open House, with Charles Munch directing.

ARTUR RUBINSTEIN, world pianist, who gives his only Boston recital of the season at Symphony Hall on Sunday afternoon, Feb.17.

Munch Announces 1952 Plans for Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood in Lenox. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller Theatre-Concert Hall Saturday evenings and Sunday afternoons July 5-6, 12-13, 19-20. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival Chorus.

The concerts in the Music Shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, Aug. 2, 3; Series C on Aug. 7, 9, 10).

LUKAS FOSS

It is announced that the Mark M. Horblit Award for 1951 has been given to Lukas Foss for his Second Piano Concerto.

Munch Resumes Work in March

By FRANCIS D. PERKINS

Ernest Ansermet completes his engagement with the Boston Symphony Orchestra with this week's New York concerts, and will then return to Switzerland. Both of the soloists, Monique de la Bruchollerie, French pianist, who plays Wednesday night in Carnegie Hall, and Arthur Grumiaux, Belgian violinist, playing Friday night in Brooklyn and Saturday afternoon in Carnegie Hall, are making their New York debuts. On Wednesday, Mr. Ansermet will conduct the first New York performance of Arthur Honegger's "Monopartita," which had its American premiere in Boston Feb. 1. This was first played in Zurich last June. According to the orchestra's program annotator, John Burk, it can be called a succession of short movements presented in a continuous musical narrative, and drawn together by the return of the opening theme at the end.

Leonard Bernstein will conduct the Bostonians' last New York concerts of the season (March 12, 14 and 15). Charles Munch, now recuperating in Havana, is expected to be back on the Boston podium for the last five weeks of the home season, which closes April 26. Richard Burgin, the orchestra's associate conductor, will direct the concerts of the week ending Feb. 23; Mr. Bernstein then begins a three weeks' engagement. G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Chorus, will direct these choruses with the orchestra in Stravinsky's "Oedipus Rex" on Friday and Saturday, March 21-22. Mr. Munch will conduct the performances of Bach's St. John Passion in Holy Week (which closes April 12) as originally scheduled, and will sail with the orchestra for its European tour April 28.

Dimitri Mitropoulos has included two novelties in this week's Philharmonic-Symphony programs. Both are by composers in their seventies. Ernst von Dohnanyi's second violin concerto will be introduced to New York by Frances Magnes, to whom it is dedicated, on Thursday night. She was the soloist in its first performance, by the San Antonio Symphony under Victor Alessandro on Jan. 26. Mr. Dohnanyi composed the first two movements in April, 1949, in Argentina, and completed it that December, after he had moved to Tallahassee to join Florida State University's faculty. Arthur Whittemore and Jack Lowe will give the first local performances of Ralph Vaughan Williams' two-piano concerto next Saturday night and Sunday afternoon.

This Clipping From
NEWARK, N. J.
NEWS
FEB 10 1951

Munch Will Direct Tanglewood Center

BOSTON (AP)—Charles Munch, music director of the Boston Symphony Orchestra, has agreed to serve as director of the Berkshire music center at Tanglewood next Summer and will conduct 12 concerts, it was announced yesterday.

Munch is recuperating in Cuba from an illness. He will resume his leadership of the orchestra next month.

At Tanglewood Munch will conduct all six concerts in the theater-concert hall, the smaller auditorium, on July 5, 6, 12, 13, 19 and 20.

He also will conduct six of the nine concerts in the Music Shed—on July 24, 26, 27 and 31 and August 2, 3, 7, 9 and 10.

Pierre Monteux, making his first appearance at Tanglewood, will conduct one of the Music Shed concerts in each of the first two weeks. Leonard Bernstein will conduct one of the final week's three concerts.

ERIE PA.
DISPATCH
FEB 10 1952

Boston Symphony To Make Debut In Paris, May 6

The Boston Symphony Orchestra, Charles Munch, musical director, will make its European debut at the Paris Opera House on May 6, according to an announcement issued today by the American Committee for Cultural Freedom.

* * * *

The celebrated orchestra will play for the month-long exposition of the Arts sponsored by the Congress for Cultural Freedom, whose theme is the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other art forms.

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

This column aims at accuracy, but errors will occur and a couple of them slipped in last week. It is no excuse that they were put, indirectly, in the mouth of Sir Thomas Beecham, who may possibly have been misquoted. If he was, this department owes him its apologies. But in any event, dates are dates and should be checked before they are printed.

* * *

What I quoted Sir Thomas as saying was that Sibelius' Seventh Symphony, "the last orchestral piece to be securely fixed in the repertory," was 25 years old, and the last opera to become so established, Puccini's "Turandot," 31. As I recall the conversation, one member of the group of interviewers asked at this juncture if Sir Thomas was referring to "Rosenkavalier," and the conductor replied, "No, that was 41," with the accent on the 40.

* * *

In discussing the age of a work, there are two dates to be considered: that of its completion and that of its first public performance. There can sometimes be a considerable spread here, an extreme case being that of Schubert's Unfinished Symphony, written in 1822 but not brought out until 1865! However, having suddenly realized, when it was too late to do anything about it, that the dates in question might not be correct, I proceeded to consult my books of reference.

* * *

Philip Hale, who prided himself on his exactness in such matters, once told me that he checked every reference three times. You can read that the Sibelius Seventh was finished in 1925 but the straight of it would seem to be that the last note was set down on March 2, 1924, and that the world premiere occurred at Stockholm on the 24th of that month, with the composer conducting. Perhaps unintentionally, Sir Thomas gave the impression that the first British performance, under his direction was the actual premiere.

* * *

And now for "Turandot." It too was completed in 1924, to the extent that it was completed, since the composer was still working on it when he died, at Brussels, following an unsuccessful operation for throat cancer, on Nov. 29. The rest of the work, or the last part of Act III, was composed by Puccini's friend and colleague Franco Alfano, and the opera was brought out at Milan's La Scala with Toscanni conducting, on April 25, 1926. "Turandot" still holds its place in the repertory, but its fate seems to be considerably less secure than that of the prime Puccini favorites, "Boheme," "Tosca" and "Butterfly," which date from 1896, 1901 and 1904, respectively.

* * *

Whether music may be "petering out," as Sir Thomas suggested, is still highly conjectural, very much a matter of opinion, though works of apparent greatness do not seem to be coming forth as rapidly as they did, as Sir Thomas remarked, in the days of his own youth. Opera, in particular, seems to be having a bad time of it. Nevertheless, there are two that have made considerable stir which arrived on the scene later than "Turandot." Berg's "Wozzeck," which seems [illegible] more modern, was actually [illegible] in '21, and first produced in [illegible] these two operas are Britten's "Peter Grimes," 1945 and Stravinsky's "The Rake's Progress," introduced to the world no later than last September. "Grimes" has gone the rounds, but will it stick? As for Stravinsky's Hogarthian opera it is now being played through Europe and the Metropolitan has it under serious consideration for next season. Menotti's "The Consul" has also made a considerable stir and not only in this country, while some in England hailed Britten's recent "Billy Budd" as his greatest work to date.

* * *

And how about the symphony situation? When you come right down to it, the Seventh Symphony of Sibelius may be a repertory piece in England, America and Scandinavia, but hardly in the Latin countries, or even Central Europe. Right here in Boston it would seem that Hindemith's "Mathis der Maler" (1934) is displaying more vitality than the Sibelius Seventh. Sir Thomas said nothing about Bartok, whom Ernest Ansermet recently referred to as the greatest composer of our day. His Koussevitzky commissioned Concerto for Orchestra, a work of undoubted stature, dates from 1944. With it last evening Mr. Ansermet brought to a close his present visit to Boston.

* * *

And what of the rest of the symphony season? As matters now stand, Richard Burgin will conduct the concerts of next week, including the Ninth Symphony of Mahler. After that, we get Leonard Bernstein for two weeks and then Mr. Munch, who at last reports was completing his period of convalescence in Havana. On March 22, G. Wallace Woodworth will conduct a performance of Stravinsky's "Oedipus Rex," at which the choruses of Harvard and Radcliffe will assist, and Mr. Munch will do the St. John Passion of Bach in Holy Week, as previously arranged.

NEW YORK, N. Y.
TIMES
FEB 11 1952

FALL PLANS LISTED FOR PHILHARMONIC

Beethoven's 'Missa Solemnis' and 'Godunoff' Excerpts on Schedule for 1952-53

Beethoven's "Missa Solemnis," excerpts from Mussorgsky's "Boris Godunoff" and the appearance of several instrumentalists for the first time with the orchestra will be among the features of the 1952-1953 subscription season of the New York Philharmonic-Symphony. The twenty-eight-week season will open on Oct. 16, 1952, and close on April 26, 1953.

Three pianists will make their New York debuts with the orchestra—Lelia Gousseau, Marcelle Meyer and Paul Badura-Skoda. Mlles. Gousseau and Meyer are French, while Mr. Badura-Skoda is a Viennese.

In addition, several artists will be heard for the first time with the Philharmonic. They are the Belgian violinist, Arthur Grumiaux, who is scheduled to make his first New York appearance on Friday with the Boston Symphony at the Brooklyn Academy; the Austrian pianist, Friedrich Gulda; the Greek pianist, Anna Xydis, and Louis Krasner, the American violinist.

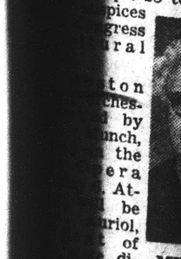
Two young Americans who have appeared with the orchestra at summer concerts in Lewisohn Stadium—Vera Franceschi, pianist, and Jeanne Mitchell, violinist—also will be heard during the season.

Dmitri Mitropoulos, musical director of the orchestra, will conduct for eighteen weeks. He will be relieved by Bruno Walter, George Szell, Guido Cantelli and Franco Autori. Mr. Autori will continue as associate conductor. The opening concert, directed by Mr. Mitropoulos, will present excerpts from "Boris Godunoff," with George London, the American bass-baritone of the Metropolitan Opera, in the title role.

Fourteen pianists, ten violinists and three 'cellists have been engaged as soloists for the 1952-53 season.

The pianists are Claudio Arrau, Paul Badura-Skoda, Clifford Curzon, Rudolf Firkusny, Vera Franceschi, Lelia Gousseau, Friedrich Gulda, Myra Hess, William Kapell, Marcelle Meyer, Guiomar Novaes, Artur Rubinstein, Rudolf Serkin and Anna Xydis.

The violinists are John Corigliano, Mischa Elman, Arthur Grumiaux, Zino Francescatti, Louis Krasner, Yehudi Menuhin, Nathan Milstein, Jeanne Mitchell, Erica Morini and Joseph Szigeti. The 'cellists are Pierre Fournier, Edmund Kurtz and Laszlo Varga.



MRS. SMIT

[83]

TIGHT BINDING

This Clipping From
NEW YORK, N. Y.
POST
FEB 7 1952

WORDS and MUSIC

By John Briggs

New Work, New Pianist

With Ernest Ansermet substituting for the still-ailing Charles Munch, the Boston Symphony Orchestra played at Carnegie Hall last evening, introducing a new work by Arthur Honegger and a new pianist, the young French artist, Monique de la Bruchollerie.

Miss De La Bruchollerie played the D-flat, deftly and gracefully in Rachmaninoff's D-Minor Concerto. It did not result in a startlingly impressive performance of the Concerto, the fault is more Rachmaninoff's than hers.

The Concerto demands a more epic treatment than Miss De La Bruchollerie was able or willing to supply last evening. It is a rhapsodic piece, written by a virtuoso, for a virtuoso. It is also diffuse and very long. Only pianism of the most brilliant sort can make the overlong discursiveness.

Miss De La Bruchollerie is not a brilliant pianist, as pianists go nowadays. But she is a very competent one. Her playing is charming, rather than overpowering, and tonight's performance suggested that her recital later in the season will be an event to look for.

The new Honegger work is called "Monopartita." As its title suggests, it is intended to be a suite, or suite, compressed into a single unit. It is quite unlike the classic partitas of Bach, with their succession of clearly-defined movements each set off by a full cadence. The new Honegger piece is highly integrated. Its different sections flow smoothly one into the next. The joints do not show. Altogether it is a craftsmanly piece of work.

In honor of the composer's approaching 60th birthday, Mr. Ansermet and the orchestra played an unscheduled number, Honegger's "Pacific 231." Concertgoers whose memories go back a few years will recall what an uproarious piece created at its first performances. Today it seems mild enough. We have heard more outrageous things since.

Music and Dance Tonight

"La Boheme," Metropolitan Opera, 8:30.

Philharmonic - Symphony, Dimitri Mitropoulos conducting. Frances Magnes soloist, Carnegie Hall, 8:45.

NYC Ballet, City Center, 8:30.

It is also a little dated. It reminds you of the days when all composers were trying very hard to be modern, and cocksurely certain that that was the coming thing. That was their story and today they are stuck with it, but it does seem that nobody is consciously endeavoring to be modern any more. It is years since anyone played "Pacific 231," and I expect it will be years before it is heard again.

The evening's music began with a charming, light-fingered reading of Mendelssohn's "Italian Symphony."

This Clipping From
PEORIA, ILL.
JOURNAL
FEB 11 1952

Munch Announces 1952 Plans for Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood in Lenox. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller Theatre-Concert Hall Saturday evenings and Sunday afternoons July 5-6, 12-13, 19-20. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival Chorus.

The concerts in the Music Shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, Aug. 2, 3; Series C on Aug. 7, 9, 10).

for the first time in Paris. The world premier of "Plein Feu," a new ballet by Georges Aurios will be seen, as well as the world premiere of a new ballet by Henry Sauguet.

Besides the long and elaborate program will be an exhibition of 200 Twentieth Century paintings by European and American artists from museums and private collections here and abroad. These will be assembled by James Johnson Sweeney, art critic and author, former director of the Museum of Modern Art in New York City.

MRS. SMITH

PROVIDENCE, R. I.
BULLETIN
FEB 11 1952

From Chew to Chore

It was good to read the In Perspective on old Infantry Hall Feb. 2, for I too have suffered there during Boston Symphony concerts, and have fond recollections of the roller polo games. Jigger Higgins was on the Pawtucket team, while my loyalty always was with Providence.

I too met Senator Harding on the night you speak of. He was the principal speaker at a dinner at which the service clubs in Providence were all represented. I was there as Chief Crier that year, of the Town Criers. For some reason I was early and I wandered around the stage and then went down on the floor. The door to the space under the stage was standing open, and just inside was a magnificent looking man in evening dress, leaning against one of the stage supports and chewing tobacco as though he enjoyed it.

He saw me looking in and called out, "Come in. I'm Senator Harding, killing time and chewing tobacco. It's a bad habit I got into while I was a newspaper man, but I enjoy it."

So I went in and we stood there, talking together as one newspaper man to another, until it came time for him to go. Then he reluctantly threw away his chew and went out to perform his chore. I had already regarded him as presidential timber and left him with a higher regard than ever. Like Grant, he was killed by his friends.

HORACE G. BELCHER.

Providence.

HARTFORD, CONN.
TIMES
FEB 12 1952

1st U.S. Performance Of Honegger's 'Monopartita'

Special to The Hartford Times

Boston—Last week in Boston there were many notable and interesting items in the concert field.

Friday and Saturday's Boston Symphony concerts saw the first American performance of Arthur Honegger's latest work "Monapartita." Arthur Grumiaux, Belgian violinist, played a concerto by Mozart and Ravel's "Tzigane," and the orchestra and Mr. Ansermet played Honegger's "Pacific 231."

The "Monopartita" by Honegger is a dark, foreboding piece which carries with it the same loneliness and emptiness of spirit common in this age. Not that Honegger's music is devoid of spirit, but the music itself seems, I think, to be self-centered in theme — a brooding piece which depicts the author's own probable discernment with life's everyday struggle. If this is what Honegger intends, then it is indeed a tragic summation of the past and a rather moody auger for the future.

* * *

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Well, it is a terribly good imitation of the sounds of a locomotive, the intentions of the composer to the contrary, and the impressions are the same ones which I, for one, have always received as the express lurches ahead at full throttle.

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This ...
HUDSON, N. Y.
DAILY STAR
FEB 12 1952

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BOSTON SYMPHONY, Carnegie Hall, 8:45 P. M. Conductor, Ernest Ansermet; Monique de la Bruchollerie, pianist.

Symphony No. 4 ..... Mendelssohn
Monopartit (first New York performance) ..... Honegger
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Young Miss Monique de la Bruchollerie, a pupil of Isidore Philipp, now of this city, and a graduate with highest honors of the Paris Conservatoire, made a first appearance as pianist with the Boston Symphony Orchestra in the performance of Rachmaninoff's Third Concerto last night in Carnegie Hall, and reaped an immense triumph.

When Miss de la Bruchollerie finished the concert she was applauded and cheered, and repeatedly called back to the stage. The audience could not have enough of her. The orchestra rose when Mr. Ansermet brought her on his arm, to acknowledge her welcome, and all rejoiced in her success.

The youth, gallantry and temperament with which she met the enormous physical and technical demands of the concerto, and the modesty and sincerity of her bearing, would have brought her acclaim with a less exciting performance, a less intrepid conclusion than her peroration of the final movement, which was the high point of the entire interpretation.

But excitement and virtuoso spirit were not the pianist's only claim to attention. She played in the lyrical passages, such as the opening folk-like theme of the first movement, with fine nuance, and also, evidently, with a knowledge of the orchestral score, for her solo passages dove-tailed beautifully with those of the orchestra, in tone quality as well as articulation.

Saying all of which, it is still the fact that Miss de la Bruchollerie is not as yet fully the equal of this concerto, with its immense line and its demands, on occasion, for epical breadth and a giant's paw in execution. All honor to her for accomplishing what she did, and congratulations upon her reception by a wildly enthusiastic audience. But treatment of the earlier movement, spirited, sensitive as it was, was episodic, cut up in pieces.

She sometimes hurried to a climax, in places where she should have done the opposite—broadened. Hence the prevailing absence, until the very last, of the truly grand sweep. Also it was often necessary, to meet the great waves of Rachmaninoff's orchestration, for her to employ the limit of her strength. She would achieve the necessary sonority in such places, but with a degree of hardness. And unless this concerto lies within the pianist's powers, instead of taxing them to the very utmost, it cannot have its full effect. One hopes to hear Miss de la Bruchollerie in other concertos and also in recital. It is clear that she is an exceptional artist.

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The learned counterpoint is companioned by the energy and multiplicity of the rhythms, as the locomotive begins to move, the big wheels to grind, the smaller wheels and the pistons coming into play. It is turned into music, not imitative, but imaginative, and absolutely Gallic in its deftness and point. A splendid piece, too long away from the repertory, by the man who wrote that he loved locomotives "as other men love horses and women!" Superb Honegger! We can see and hear him laughing as he roared one night on a street corner in Paris, in a day when he was young and the world was gayer.

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The first New York performance for his latest work, "Monopartita," and a revival of "Pacific 231," which placed Honegger in the limelight over a quarter century ago, provided an interesting contrast.

The new work disclosed how musical Honegger has become, how well he can evoke a mood, and perhaps how pessimistic he may have become. "Pacific 231" was and still is a tour de force.

The "locomotive style" set by "Pacific 231" could be detected in "Monopartita." So could a wonderful skill in orchestration. "Monopartita" however is probably less significant even though "Pacific 231" is an outmoded locomotive in an age of streamliners.

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An atmosphere of respectability characterized this concert. For all the technical prodigality of Monique de la Bruchollerie, the piano soloist, she softened the virility of Rachmaninoff's Third Piano Concerto too much. Her fastidious attention to detail watered down the music until the very end.

Even then she did not attain the truly brilliant quality of tone needed throughout the work. Hers was an extraordinarily facile account of the piano part. It did not sound much like Rachmaninoff, nor did Ansermet's conducting of the orchestra reveal comprehension of the composer's style.

Mendelsohn's "Italian" Symphony opened the program. After a bright opening, the radiance of the score faded into the light of common day. Ravel's "La Valse" at the close was beautifully played but without all the bite—or the lilt—it can have.

BUFFALO, N. Y.
COURIER-EXPRESS
FEB 13 1951

THE MUSIC BOX—

NEW BRUENNHILDE TRIUMPHS AT MET; NEWCOMER PRAISED

By IRVING KOLODIN
Music Editor, The Saturday Review

NEW YORK, Feb. 13.—Opposites

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THE BOSTON SYMPHONY'S winter of discontent — caused in large part by the illness, with virulent infection, of Charles Munch — is edging along. Leonard Bernstein has agreed to interrupt his year of rest and composition in Mexico to conduct two weeks during March in Boston and one week on tour, following which G. Wallace Woodworth, director of the Harvard Glee Club, will do Stravinsky's "Oedipus Rex" for a week's audience in Boston.

After that it is hoped that Munch will be well enough to do the "St. John Passion" of Bach during Holy Week and lead the orchestra for its overseas visit in late April. This year's six-week season at Tanglewood, in the Berkshires, will begin on July 5.

* * *

WANT A PREVIEW of next season's opening concert by the New York Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos? George London will be the vocal soloist in a lengthy series of excerpts from "Boris Godounov," with chorus, in Russian. The whole parcel will be wrapped up for a recording by Columbia shortly thereafter.

TIGHT BINDING

This Clipping From
NEW YORK, N. Y.
POST
FEB 1 1952

WORDS and MUSIC

By John Briggs

New Work, New Pianist

With Ernest Ansermet substituting for the still-ailing Charles Munch, the Boston Symphony Orchestra played in Carnegie Hall last evening, introducing a new work by Arthur Honegger and a new pianist, the young French lady, Monique de la Bruchollerie.

Miss De La Bruchollerie played the delicately and gracefully in Ravel's Concerto in D-Minor. Concerto. It did not result in a particularly impressive performance of the Concerto, the fault is more Rachmaninoff's than hers.

The Concerto demands a more virile treatment than Miss De La Bruchollerie was able or willing to supply last evening. It is a romantic piece, written by a virtuoso pianist, for virtuosos. It is also diffuse and very long. Only pianism of the most brilliant sort can make one overlook its discursiveness.

Miss De La Bruchollerie is a brilliant pianist, as pianists go nowadays. But she is a very quiet person. Her playing is charming, rather than overpowering. Last night's performance suggested that her recital later in the season will be an event to watch for.

The new Honegger work is called "Monopartita." As its title suggests, it is intended to be a suite, or suite, compressed into a single unit. It is quite unlike the classic partitas of Bach, with their succession of clearly-defined movements each set off by a full cadence. The new Honegger piece is highly integrated. Its different sections flow smoothly one into the next. The joints do not show. Together it is a craftsmanly piece of work.

In honor of the composer's approaching 60th birthday, Mr. Ansermet and the orchestra played an unscheduled number, Honegger's "Pacific 231." Concertgoers whose memories go back a few years will recall what an uproar this piece created at its first performances. Today it seems mild enough. We have heard more outrageous things since.

Music and Dance Tonight

"La Boheme," Metropolitan Opera, 8:30.

Philharmonic - Symphony, Dimitri Mitropoulos conducting. Frances Magnes soloist, Carnegie Hall, 8:45.

NYC Ballet, City Center, 8:30.

It is also a little dated. It reminds you of the days when all composers were trying very hard to be modern, and cocksurely certain that that was the coming thing. That was their story and today they are stuck with it, but it does seem that nobody is consciously endeavoring to be modern any more. It is years since anyone played "Pacific 231," and I expect it will be years before it is heard again.

The evening's music began with a charming, light-fingered reading of Mendelssohn's "Italian Symphony."

This Clipping From
PEORIA, ILL.
JOURNAL
FEB 11 1952

Music

's Paris In the Spring'

THEO POWELL SMITH
Musical Music And Drama Editor

Persons planning a trip abroad this spring should take in the opening exposition of arts in Paris from Apr. 28 to June 1, under the auspices of the Congress for Cultural Freedom.

Boston Symphony Orchestra, directed by Charles Munch, will play on the Paris Opera House May 6. Attendance will be by invitation only.

President of the state, diplomatic, civic and social leaders, the National Guard of Honor will be represented.

The second concert of the symphony is set for May 8 at the Theater des Champs-Elysees, with Pierre Monteux, associate conductor in charge. The symphony during its stay abroad will visit Holland, Italy, Belgium and West Germany.

TO BE PROGRAMMED for the festival will be other famous orchestras from Italy, France, Finland, Switzerland, Igor Stravinsky, famous composer, conducting some of his own recent compositions, four operas given by Britten, by Benjamin Britten, E. M. Forster and Eric Crozier played by the Royal Opera House Cast from London.

HALL-JOHNSON choir, 60 voices, American Negro ensemble, will sing as will Chorale St. Guillaume of Strausbourg, with Fritz Munch, directing, and Chorus Dell'Accademia Della Santa Cecilia of Rome. The New York City ballet under the direction of George Balanchine will present 20 ballets

MRS. SMITH

HARTFORD, CONN.
TIMES
FEB 12 1952

1st U.S. Performance Of Honegger's 'Monopartita'

Special to The Hartford Times

Boston—Last week in Boston there were many notable and interesting items in the concert field.

Friday and Saturday's Boston Symphony concerts saw the first American performance of Arthur Honegger's latest work "Monapartita." Arthur Grumiaux, Belgian violinist, played a concerto by Mozart and Ravel's "Tzigane," and the orchestra and Mr. Ansermet played Honegger's "Pacific 231."

The "Monopartita" by Honegger is a dark, foreboding piece which carries with it the same loneliness and emptiness of spirit common in this age. Not that Honegger's music is devoid of spirit, but the music itself seems, I think, to be self-centered in theme — a brooding piece which depicts the author's own probable discernment with life's everyday struggle. If this is what Honegger intends, then it is indeed a tragic summation of the past and a rather moody auger for the future.

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PROVIDENCE, R. I.
BULLETIN
FEB 11 1952

From Chew to Chore

It was good to read the In Perspective on old Infantry Hall Feb. 2, for I too have suffered there during Boston Symphony concerts, and have fond recollections of the roller polo games. Jigger Higgins was on the Pawtucket team, while my loyalty always was with Providence.

I too met Senator Harding on the night you speak of. He was the principal speaker at a dinner at which the service clubs in Providence were all represented. I was there as Chief Crier that year, of the Town Criers. For some reason I was early and I wandered around the stage and then went down on the floor. The door to the space under the stage was standing open, and just inside was a magnificent looking man in evening dress, leaning against one of the stage supports and chewing tobacco as though he enjoyed it.

He saw me looking in and called out, "Come in. I'm Senator Harding, killing time and chewing tobacco. It's a bad habit I got into while I was a newspaper man, but I enjoy it."

So I went in and we stood there, talking together as one newspaper man to another, until it came time for him to go. Then he reluctantly threw away his chew and went out to perform his chore. I had already regarded him as presidential timber and left him with a higher regard than ever. Like Grant, he was killed by his friends.

HORACE G. BELCHER.

Providence.

, 1952. Times Feb. 14 AMUSEMENTS

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* * *

An atmosphere of respectability characterized this concert. For all the technical prodigality of Monique de la Bruchollerie, the piano soloist, she softened the virility of Rachmaninoff's Third Piano Concerto too much. Her fastidious attention to detail watered down the music until the very end.

Even then she did not attain the truly brilliant quality of tone needed throughout the work. Hers was an extraordinarily facile account of the piano part. It did not sound much like Rachmaninoff, nor did Ansermet's conducting of the orchestra reveal comprehension of the composer's style.

Mendelsohn's "Italian" Symphony opened the program. After a bright opening, the radiance of the score faded into the light of common day. Ravel's "La Valse" at the close was beautifully played but without all the bite—or the lilt—it can have.

NEW BRUENNHILDE TRIUMPHS AT MET; NEWCOMER PRAISED

By IRVING KOLODIN
Music Editor, The Saturday Review

NEW YORK, Feb. 13.—Opposites

* * *

THE BOSTON SYMPHONY'S winter of discontent—caused in large part by the illness, with virus infection, of Charles Munch—is edging along. Leonard Bernstein has agreed to interrupt his year of rest and composition in Mexico to conduct two weeks during March in Boston and one week on tour, following which G. Wallace Woodworth, director of the Harvard Glee Club, will do Stravinsky's "Oedipus Rex" for a week's audience in Boston.

After that it is hoped that Munch will be well enough to do the "St. John Passion" of Bach during Holy Week and lead the orchestra for its overseas visit in late April. This year's six-week season at Tanglewood, in the Berkshires, will begin on July 5.

* * *

WANT A PREVIEW of next season's opening concert by the New York Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos? George London will be the vocal soloist in a lengthy series of excerpts from "Boris Godounov," with chorus, in Russian. The whole parcel will be wrapped up for a recording by Columbia shortly thereafter.

Sun-Herald Feb 15

Wash Times Herald

AUS DER M

Von FRED LOW

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Ernest Ansermet dirigierte das Mittwoch-Konzert des Boston Symphonie Orchesters in der Carnegie Hall; Monique de la Bruchollerie wirkte im Rachmaninoff Klavierkonzert Nr. 3 als Solistin mit.

Die junge Künstlerin ist geborene Pariserin; sie kommt aus einer Musikerfamilie, ihre Mutter ist eine Großnichte des Komponisten Boieldieu und selbst eine ausgezeichnete Pianistin, ihr Vater war mit Andre Messager verwandt. Sie studierte mit Isador Philipp und gewann den ersten Preis des "Conservatoire", Paris, sowie bedeutende Wettbewerbe in Brüssel und Wien. Charles Munch dirigierte das "Orchester du Conservatoire" in einem Konzert, in dem Monique de la Bruchollerie debütierte; ihr amerikanisches Erstauftreten war mit der Boston Symphonie 1951 im gleichen Werk. Wie Mittwoch abend in der Carnegie Hall.

Die Pianistin spielt mit hervorragender Technik und tiefem Empfinden; ihr Vortrag erweist sowohl ihre musikalischen als auch ihre pianistischen Qualitäten, die es ihr gestatten ein so schwieriges Werk brillant und gesangvoll wiederzugeben. Monique de la Bruchollerie ist in ihrem Wesen sehr einfach, im wohltuenden Gegensatz zu mancher ihrer Berufskollegen; ihr Spiel ist temperamentvoll, der Anschlag immer wohlklingend und die Phrasierung läßt das Eindringen in die Gefühlswelt des Komponisten erkennen.

Die junge Pianistin erhielt nach dem Konzert begeisterte Beifallsbezeigungen; wir werden Gelegenheit haben sie in ihrem eigenen Klavierabend Samstag, 23. Februar, nachmittags in der Carnegie Hall wieder zu hören und ihr Können in verschiedenen Werken noch genauer zu beurteilen. — Ernest Asermet eröffnete das Konzert des Boston Symphonie Orchesters mit einer beschwingten Aufführung der "Italienischen" Symphonie von Mendelssohn. Die Geigenpassagen der Fuge im ersten Satz, die staccato Figuren und die Läufe im "Con Moto moderato" waren in der Einheitlichkeit und Transparenz bemerkenswert.

Den Beschluß der ersten Abteilung bildete die amerikanische Erstaufführung der "Monopartita" von Honegger; Ernest Ansermet kündigte ferner in ein paar Worten die Wiedergabe von "Pacific 231" des gleichen Komponisten zur Ehrung seines bevorstehenden 60. Geburtstages (10. März) an. — Feierliche, rhythmisch strenge Bläserakkorde leiten den ersten Satz der Monopartita ein; getragene Streicherpassagen begleiten und führen zu der Durchführung der Themen. Originelle Rhythmen treten im weiteren Verlauf des ersten Satzes hervor und einige melodiöse Themen lassen aufhorchen. Das Werk hat vier kurze Sätze, die den Zusammenhang erkennen lassen; sehnsüchtig klagende Themen wechseln mit den straffen Akkorden der Streicher, später von Bläsern übernommen ab. — Dirigent und Orchester gaben ihr Bestes in der Wiedergabe der interessanten Komposition.

Das anschließend vorgetragene "Pacific 231" ist eines der einfallsreichsten symphonischen Werke Honeggers; es ist eine Komposition, die vom Rhythmus, von der Bewegung lebt und in der Symphonie der Geräusche der Lokomotive realistisch wirkt. Pulsierendes Leben und Straffheit, die aber auch den Humor nicht vergißt geben dem Werk den brillanten Effekt. — Mit einer Aufführung von Ravels "La Valse" wurde das Konzert zum Abschluß gebracht.

Boston Group Gives Season's Best Concert

BY GLENN DILLARD GUNN

A virtuoso orchestra under a virtuoso conductor gave the season's finest symphonic performance last night in Constitution Hall.

The orchestra was the Boston Symphony. The conductor was that group's current guest, Ernest Ansermet of Geneva. The qualities which contributed to the superlative excellence of the event all were typically French. The taste that wrought the manifold refinements of tone was entirely Gallic. It was marked by restraint, by freedom from extravagence, by an unfailing sense of beauty, by absolute artistic sincerity.

Not until the end of the concert did the conductor permit himself dramatic breadth and weight of expression; and, to be exact, it was not until the final movement of Debussy's tone-poem, "La Mer," that occasion developed which demanded such a climax.

This Debussy tone-poem, or as he preferred to call the work, "Three Sketches," is an expression such as only could have given voice by the genius that created the impressionistic school These scenes of sunlight on a calm sea, of playful waves, finally, of the dialogue between the wind and the mounting seas, are marvelous in sound, feeling and movement. They have, too, the quality of suggestion that paints the scene.

"La Mer" is now recognized as a masterpiece of the French repertoire. Fifty years ago, when impressionism was new in the art, it earned the composer much abuse and little praise. The world now accepts Debussy as a classicist, meaning an artist of proved excellence; but that does not mean that the general public has developed complete understanding or appreciation. To many this music is still a mystery that attracts because of its illusions and, to coin a word, its elusions.

Most conductors hesitate to program it. They doubt their own powers, or the responsiveness of their players, or the interest of the public. After Ansermet's success last night, perhaps others will be moved to follow his example.

"La Mer" was prefaced by too many long works. It could have been given a more artfully contrived setting. There should have been only the Mendelssohn A major Symphony, in which Ansermet also wrought marvels of lightness, suavity, and grace. The Brahms Academic Festival Overture and the Suite from Stravinsky's Ballet, "The Fairy's Kiss," tho a novelty, would not have been missed. Not even Ansermet's skill could make the Brahms score luminous. As for Stravinsky, in this ballet music he borrows so lavishly from Tschaikowsky that not even his wizardy with orchestral color could justify the open plagiarism.

LOUISVILLE, KY.
TIMES

FEB 13 1952

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The young composer journeyed from Rome where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony Orchestra last November.

Postlude

Washington Post Feb 15 1952

Ansermet Conducts Last of Boston Concerts

By Paul Hume

The Boston Symphony and Ernest Ansermet came to Washington last night for the final Constitution Hall concert in the Boston series.

Ansermet, who has been heard here in the last two years as guest conductor of the National Symphony, is serving in that capacity in Boston while Charles Munch recovers from a lingering affliction.

The program was skillfully balanced between familiar Nineteenth Century fare and great pages, by Stravinsky and Debussy, of the present century. It was in the latter half of the program, devoted to these more recent masters, that orchestra and conductor achieved their greatest degree of sympathy and power.

Stravinsky wrote his ballet, The Fairy's Kiss, with a dedication to "The music of Tschaikowsky." The allegiance to his predecessor is clear throughout the music. Among its greatest charms are the constant references to the moods and sounds of Swan Lake, Sleeping Beauty, and the other attractive moments of Tschaikowsky's theater writing.

Along with these comes the gentle bite of Stravinsky's more mellow style, with alluring pieces that cry out for a stage, an adagio, and a pas de deux. It is a tantalizing score, with moments of beauty, such as the string quartet, solo clarinet and harp, and many more. The playing was of unusual delicacy and flavor.

Debussy's La Mer is music that recalls the Boston orchestra's great days under Koussevitsky. But it also is music for which Ansermet has both the affinity and the genius to bring about a powerful reading of his own design. There was a strong sense of motion in much of the music that is sometimes more relaxed. It was a sea in clouded phases, as well as that clear, sunlit expanse Debussy drew so well. The sound and playing of the orchestra was a tribute to the guest leader for whom the audience had a great welcome.

To Brahms' finest variations, those on a theme by Haydn, Ansermet gave space and beauty. Unrushed, they changed in mood from variation to variation always faithful to the spirit of the music.

The same was true of Mendelssohn's affectionate remembrance of his Italian visit, his fourth symphony. The outer movements had the quick pulse they need, while the inner portions went untroubled on their serene way. The horn passages in the slow movement had a particularly fine effect. We are glad of the chance to hear and observe Ansermet again. He is one of the great orchestral leaders.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

FEB 14 1952

Music

Ansermet's Baton Is No Indian Club

By ROBERT BAGAR.

The podium deportment of Ernest Ansermet is all grace and gentility. It is never anything else, and the absence of the muscular, the acrobatic, in his stickwork causes one to wonder at the writhings and leapings of other conductors which, to tell the truth, gain them far less than he achieves in musical results.

Last night Mr. Ansermet conducted the Boston Symphony in Carnegie Hall, and a special pleasure of the event was to observe his perfectly unruffled demeanor all through the program, while listening to his astute, wholly urbane and communicative renderings.

Honors Honegger.

The musical material for the occasion consisted of Mendelssohn's "Italian" Symphony; the "Monopartita" of Arthur Honegger, a first performance here; the D minor Concerto of Rachmaninoff with the young French pianist, Monique de la Bruchollerie, making her local debut in the solo part, and Ravel's "La Valse." Quite unexpectedly, there was an encore—Honegger's "Pacific 231," played in honor of the composer's approaching 60th birthday, as Mr. Ansermet said.

Mme. De la Bruchollerie, garbed in a sort of "Maedchen in Uniform" dress of celestial blue, is a pianist of quality. In the performance of the Rachmaninoff she did not, nor did the conductor, give vent to any but the most cultivated feelings. And for once that score was accorded treatment mannerly, yet everywhere expressive and without a hint of the cloying sentimentality to which it so often falls victim.

One of the rendering's particular merits was the total rapport between the interested parties, and it is not extravagant to say that for ensemble work this may yet turn out to be the shining example of the season. The pianist, who is self-assurance in person, put on display a fleet and accurate technique, as well as a whole rainbow of pianistic colors. She was poetic and thunderously dramatic, by turns, though not quite in the fashion of the keyboard's fabulous giants. Anyway, she got a gigantic ovation for her splendid feat.

Palatable Melody.

Thanks to Mr. Ansermet's surprise encore, we were favored with a pair of Honegger's works born 23 years apart—the "Pacific 231" in 1928, "Monopartita" in 1951. Their styles, needless to say, are also separated by at least that many years. However, their common bonds are palatable melody provocative rhythm and, from beginning to end, versatile invention.

The "Monopartita" drawing from the classic partita of Bach, is compressed into a continuous line of brief sections. The orchestra performed it beautifully. "Pacific 231" seems tame in these days of jet-powered flight or, perhaps, Mr. Ansermet, in a stringent mood of economy, shoveled into the boiler barely enough coal to make the run.

Conductor and orchestra collaborated on a highly polished, elegant account of the "Italian" Symphony, which had opened proceedings, then turning in a vivid, justly paced and attractively phrased version of "La Valse" to close them.

This Clipping From
HELENA, MONT.
INDEPENDENT-RECORD

FEB 11 1952

NEW BRUNSWICK, N. J.
HOME NEWS

FEB 13 1952

Pianist Augments Usual Good Program by Boston Orchestra

By JOAN BROOKWELL

French pianist Monique de la Bruchollerie received a tremendous and well deserved ovation last night at her first appearance here with the Boston Symphony Orchestra.

Playing the Rachmaninoff Third Piano Concerto in D minor, Mme. Bruchollerie exhibited a flawless technique and an astonishingly powerful, yet deft and crisp, touch. She is obviously equipped with plenty of stamina, for the concerto is an exhausting one to play, and the soloist's performance was anything but half-hearted. Despite the vigor of her playing, she is capable of great delicacy of touch and feeling, as expressed particularly in the second movement of the Rachmaninoff work.

The orchestra itself gave the sort of concert one has grown to expect of the Boston Symphony, one of the performances which have made it such a drawing card in the Rutgers concert series.

Conducted by Ernest Ansermet, Swiss conductor who is appearing during the illness of Charles Munch, the regular director, the group gave a magnificent performance of the gay and melodic Symphony No. 4 in A major by Mendelssohn. The lively first movement, the strongly melodic second movement, where the theme is carried by the various strings, the purely classical third section, and the almost frenzied dance movement of the fourth—make this a favorite choice for any concert, and we've heard no better interpretation of it than that of the Boston Symphony. It is scarcely possible to improve on the perfection which the group has seemingly attained in previous concerts, and yet each year there seems to be something more to applaud.

Play Ravel Work

For its other two works, the orchestra played Ravel's choreographic poem "La Valse," and a new composition, "Monopartita" by Arthur Honegger, which is described in the program as "a succession of short movements presented in a continuous musical narrative."

The latter piece, first performed last June, added variety to the program, although it was not too well received by the audience. It is, however, an interesting work, atonal and sometimes syncopated, rather an unusual choice for the generally conservative orchestra. Forceful and dramatic, it has a feeling of apprehension, a mood of general unhappiness.

The performance of the Ravel work, which closed the program, was a typical one, though almost overpoweringly dramatic.

The concert, presented in the university gymnasium, was the third in this season's series.

With Other Editors . .

Cultural War

A great task force is moving out from the United States in May. It is bound for Paris—Paris-in-the-spring. The Boston Symphony orchestra will lay a barrage of 20th-century European and American music. The New York City ballet, having established a toe hold on the alien shores, will let loose a fantastic array of flying misses. Men of letters like William Faulkner and John Dos Passos will infiltrate the surrounding terrain to lecture and preside over forms of discussion.

All this is by way of meeting the great cultural offensive which the Soviet Union has been conducting in Europe in recent years. It will be part of an unusual exposition of the arts to be held under the international Congress for Cultural Freedom, with comparable artistic enterprises and personalities from England, France, Italy, Switzerland and Austria.

The free world is at last on its toes, blowing its own horn, acting its part, painting itself in its true colors, speaking out in the multiple accents of creative independence. The galaxy of plays, operas, concerts, art shows, and forums which will go to make up the exposition should do something to show the resources of "bourgeois cosmopolitanism" in a divided world. Since the American contribution will depend on private philanthropy rather than government subsidy, we trust that alert citizens will be prompt to recognize the potentialities in this constructive sort of war.—Christian Science Monitor.

[85]

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ORK, N. Y.
D TRIBUNE

3 14 1952

MUSIC

The Boston

By VIRGIL THOM

Monic

...r, Ernest Ansermet: soloist, ...rucholleric, pianist. The pro-

... major No. 4, "Italian,"
.....Mendelssohn
...t New York performance).
.....Honegger
.....Honegger
... D minor No. 3.....Rachmaninoff
...reographic Poem.....Ravel

...ment

...ight's concert of the ... Symphony Orchestra ...e Hall, with Ernest ...onducting and Monique ...ollerie as piano soloist, ... agreeable affair, even ...one. For the orchestra ...h an ever so fine pre-... Ansermet conducted ...tenment and grace, and ... French pianist not only ...h great style but re-...return a real ovation.

* * *

...gram was a tasty one, ... with Mendelssohn's de-...alian" Symphony deli-...yed and ending with ...pely sumptuous "La ...r novelty there was a ...rthur Honegger called ...a, new to this city. For ...he same composer's ap-... sixtieth birthday there ... twenty-eight-year-old ...231." For Miss de la ...e there was Rachmani-...rd Piano Concerto, in ... is accustomed to shine.

* * *

...ne she did. Not with a ...lance, but a crystalline ...d with the soft light of ...ry. She has what is ... a "big technique" but ...he usual sense, a "big ...ough in the concerto's ... she dominated the full ... without forcing. Perhaps ... been holding back her ...r that moment. Perhaps ...ainly even, she is no ... She is clearly a sophis-...echnician and a musical ...no ordinary kind. To have ... so great a variety of ...rs, all of them beautiful, ...vily scored a composition ... of musicianship and ...ion all too unusual in ...ys of bang-bang concerto ... And to have given this ...ce at no loss to its quality ... brooding or to its final ... of will was to clean away ...red patina of commercial ...t and reveal the music ...th. No barnstormer is ...de la Bruchollerie, though ...es prodigious effects, but ... technician of the piano ...musician of class.

* * *

...gger's Monopartita is a ...ork in five contiguous sec-... Darkly scored and thickly ... it is not unlike, as to color, ...er piece about a Pacific-...motive. But it is the music ...ture master deeply flowing ...fect. It sums up Honegger; ...else could have written it. ...charming, but it has gran-

This Clipping From
WASHINGTON, D. C.
NEWS

FEB 15 1952

Memorable Conce

The Boston Symphony Orchest... program at Constitution Hall la... night was pretty much standard ... pertoire. But the guest conducti... of Ernest Ansermet turned wh... might have been a routine affa... into an inspiring concert.

There's nothing much to say abo... Brahms variations on a Theme ... Haydn, Mendlessohn's "Italia... Symphony, Debussy's "La Mer," ... even the Tschaikowsky-flavored ... vertimento of Stravinsky. But ... these works, the great Swiss co... director brought understanding a... feeling.

Mr. Ansermet goes in for no sho... manship. His attention is entire... absorbed by the music he is condu... ing. With such a fine orchestra ... respond to his demands, the famili... program took on new freshness a... life. The Debussy alone would ha... made it a memorable evening.

MILTON BERLINER.

Sun-Herald Feb 15

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Von FRED LOW

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Wash. Times-Herald

.D. C.— FRIDAY, FEBRUARY 15, 195

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Honors Honegger.

The musical material for the occasion consisted of Mendelssohn's "Italian" Symphony; the "Monopartita" of Arthur Honegger, a first performance here; the D minor Concerto of Rachmaninoff with the young French pianist, Monique de la Brucholleric, making her local debut in the solo part, and Ravel's "La Valse." Quite unexpectedly, there was an encore—Honegger's "Pacific 231," played in honor of the composer's approaching 60th birthday, as Mr. Ansermet said.

Mme. De la Brucholleric, garbed in a sort of "Maedchen in Uniform" dress of celestial blue, is a pianist of quality. In the performance of the Rachmaninoff she did not, nor did the conductor, give vent to any but the most cultivated feelings. And for once that score was accorded treatment mannerly, yet everywhere expressive and without a hint of the cloying sentimentality to which it so often falls victim.

One of the rendering's particular merits was the total rapport between the interested parties, and it is not extravagant to say that for ensemble work this may yet turn out to be the shining example of the season. The pianist, who is self-assurance in person, put on display a fleet and accurate technique, as well as a whole rainbow of pianistic colors. She was poetic and thunderously dramatic, by turns, though not quite in the fashion of the keyboard's fabulous giants. Anyway, she got a gigantic ovation for her splendid feat.

Palatable Melody.

Thanks to Mr. Ansermet's surprise encore, we were favored with a pair of Honegger's works born 23 years apart—the "Pacific 231" in 1928, "Monopartita" in 1951. Their styles, needless to say, are also separated by at least that many years. However, their common bonds are palatable melody provocative rhythm and, from beginning to end, versatile invention.

The "Monopartita" drawing from the classic partita of Bach, is compressed into a continuous line of brief sections. The orchestra performed it beautifully. "Pacific 231" seems tame in these days of jet-powered flight or, perhaps, Mr. Ansermet, in a stringent mood of economy, shoveled into the boiler barely enough coal to make the run.

Conductor and orchestra collaborated on a highly polished, elegant account of the "Italian" Symphony, which had opened proceedings, then turning in a vivid, justly paced and attractively phrased version of "La Valse" to close them.

NEW BRUNSWICK, N. J.
HOME NEWS

FEB 13 1951

Pianist Augments Usual Good Program by Boston Orchestra

By JOAN BROOKWELL

French pianist Monique de la Brucholleric received a tremendous and well deserved ovation last night at her first appearance here with the Boston Symphony Orchestra.

Playing the Rachmaninoff Third Piano Concerto in D minor, Mme. Brucholleric exhibited a flawless technique and an astonishingly powerful, yet deft and crisp, touch. She is obviously equipped with plenty of stamina, for the concerto is an exhausting one to play, and the soloist's performance was anything but half-hearted. Despite the vigor of her playing, she is capable of great delicacy of touch and feeling, as expressed particularly in the second movement of the Rachmaninoff work.

The orchestra itself gave the sort of concert one has grown to expect of the Boston Symphony, one of the performances which have made it such a drawing card in the Rutgers concert series.

Conducted by Ernest Ansermet, Swiss conductor who is appearing during the illness of Charles Munch, the regular director, the group gave a magnificent performance of the gay and melodic Symphony No. 4 in A major by Mendelssohn. The lively first movement, the strongly melodic second movement, where the theme is carried by the various strings, the purely classical third section, and the almost frenzied dance movement of the fourth—make this a favorite choice for any concert, and we've heard no better interpretation of it than that of the Boston Symphony. It is scarcely possible to improve on the perfection which the group has seemingly attained in previous concerts, and yet each year there seems to be something more to applaud.

Play Ravel Work

For its other two works, the orchestra played Ravel's choreographic poem "La Valse," and a new composition, "Monapartita" by Arthur Honegger, which is described in the program as "a succession of short movements presented in a continuous musical narrative."

The latter piece, first performed last June, added variety to the program, although it was not too well received by the audience. It is, however, an interesting work, atonal and sometimes syncopated, rather an unusual choice for the generally conservative orchestra. Forceful and dramatic, it has a feeling of apprehension, a mood of general unhappiness.

The performance of the Ravel work, which closed the program, was a typical one, though almost overpoweringly dramatic.

The concert, presented in the university gymnasium, was the third in this season's series.

This Clipping From
HELENA, MONT.
INDEPENDENT-RECORD

FEB 11 1952

With Other Editors . . .

Cultural War

A great task force is moving out from the United States in May. It is bound for Paris—Paris-in-the-spring. The Boston Symphony orchestra will lay a barrage of 20th-century European and American music. The New York City ballet, having established a toe hold on the alien shores, will let loose a fantastic array of flying misses. Men of letters like William Faulkner and John Dos Passos will infiltrate the surrounding terrain to lecture and preside over forms of discussion.

All this is by way of meeting the great cultural offensive which the Soviet Union has been conducting in Europe in recent years. It will be part of an unusual exposition of the arts to be held under the international Congress for Cultural Freedom, with comparable artistic enterprises and personalities from England, France, Italy, Switzerland and Austria.

The free world is at last on its toes, blowing its own horn, acting its part, painting itself in its true colors, speaking out in the multiple accents of creative independence. The galaxy of plays, operas, concerts, art shows, and forums which will go to make up the exposition should do something to show the resources of "bourgeois cosmopolitanism" in a divided world. Since the American contribution will depend on private philanthropy rather than government subsidy, we trust that alert citizens will be prompt to recognize the potentialities in this constructive sort of war.—Christian Science Monitor.

[85]

...ping From
...ORK, N. Y.
...TRIBUNE
...14 1952

MUSIC

The Boston

By VIRGIL THOM

...Ernest Ansermet; soloist, ...rucholleric, pianist. The pro...
...major No. 4, "Italian," ...Mendelssohn
...New York performance).
...Honegger
...D minor No. 3 ...Rachmaninoff
...oreographic Poem.....Ravel

...ment

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This Clipping From
WASHINGTON, D. C.
NEWS

FEB 15 1952

Memorable Conce...

The Boston Symphony Orchest... ...ram at Constitution Hall la... ...night was pretty much standard ...ire. But the guest conducti... ...Ernest Ansermet turned wh... ...might have been a routine aff... ...an inspiring concert.

...ere's nothing much to say abo... ...ms variations on a Theme ...d n, Mendlessohn's "Italia... ...hony, Debussy's "La Mer"... ...the Tschaikowsky-flavored ...nento of Stravinsky. But ...works, the great Swiss co... ...brought understanding a...

Ansermet goes in for no sho... ...nip. His attention is entire... ...ed by the music he is condu... With such a fine orchestra ...d to his demands, the famili... ...am took on new freshness a... The Debussy alone would ha... ...it a memorable evening.

MILTON BERLINER.

Feb 15 1952

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB

MUSIC

The Bostonians

By VIRGIL THOMSON

...Monument

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Monique de la Bruchollerie

Teddy Piaz, Paris

Piano soloist with the Boston Symphony last night

deur, a wonderful integrity, and strength.

* * *

The locomotive piece "Pacific 231," which followed it, is also characteristic of its author and still, after twenty-eight years, powerful evocative, even entertain-ing. It is the work of a young master, however, not a mature one; and its internal structure, its harmony and scoring reflect more strength of will than seasoned ad-dress. It is a pleasing piece, never-theless and full of bright, pic-turesque ideas. It would possibly seem less dated than it does now-adays if the steam locomotive it-self, the "high iron," were not so nearly a thing of the past, had a more present place in our living. Perhaps Honegger's piece is on its way back to favor; railroading has never really lost its glamour. Twice lately I've heard it (last week also in Louisville, Ky.), and both times it has worked its evocation on this listener.

* * *

Mr. Ansermet's reading of every-thing was clear and wondrously right. His Mendelssohn sounded like Mendelssohn, his Honegger like Honegger and his Rachman-inoff like something one has always dreamed maybe Rachmaninoff would sound like if you treated it as music. I suspect that this con-ductor's most distinguished qual-ity (aside from his great skill as a leader) and the one which is most disconcerting to many is his gift for making different composers sound like different composers. Musicianship, even culture, many have; but that kind of enlighten-ment is rare.

This Clipping From
WASHINGTON, D. C.
NEWS
FEB

Memorable Concert

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD
FEB 16 1952

Boston's Muddling Through

The Boston Symphony's winter of discontent—caused in large part by the illness (virus infection) of Charles Munch—is edging along.

Leonard Bernstein has agreed to shelve his year of rest and com-position in Mexico to conduct 2 weeks during March in Boston and a week on tour, following which G. Wallace Woodworth, director of the Harvard Glee Club, will do Stra-vinsky's "Oedipus Rex" for a week in Boston. After that it is hoped that Munch will be well enough to do the St. John Passion of Bach during Holy Week and lead the or-chestra for its overseas visit in late April. This year's 6-week season at Tanglewood in the Berkshires will begin July 5.

This Clipping From
WASHINGTON, D. C.
STAR
FEB 15 1952

News of Music

Ansermet Stresses Musicianship In Boston Symphony Concert

By Alice Eversman

The Boston Symphony Orches-tra and its guest conductor, Ernest Ansermet, bid farewell to Washington for the season last night with the concert given in Constitution Hall. A capacity audience welcomed the Swiss con-ductor, who goes next week to take charge of his own orchestra in Geneva, and who leaves many warm admirers gained through his several appearances here in the past. His is a special con-ducting art presenting last night another of its facets.

There has not been such natural orchestral music making in the local hall for some time. Mr. An-sermet directs quietly, with few gestures, and with the idea of musicianship uppermost. No large-scaled excitement entered into the performance, although from some points of view it would have been desirable. The entire breadth of the orchestral sound operated pri-marily with the sheen of the different instrumental voices pene-trating as called for, without stepping too prominently into the limelight.

Yet the program Mr. Ansermet selected called for more imagina-tive treatment in several instances than he exercised. A challenge was offered in the first number, Brahms' "Variations on a Theme by Haydn," with its sharp con-trasts, and more definitely still in Debussy's "La Mer," with which the program closed.

If the Brahms required greater vigor and spaciousness than was given it, more capriciousness and swiftness at times, "La Mer" needed not only a painter's vision but the particular sympathy with its moods that springs from a love of the sea. Mr. Ansermet directed it straightforwardly without tak-ing advantage of the orchestral palette to conjure forth the lights and shadows of the fantasy of its changing aspects.

Mendelssohn's "Symphony No. 4," so filled with the composer's impressions of Italy, was the more rewarding. Mr. Ansermet suc-ceeded in blending charm and en-ergy in the first movement, infus-ing the second with appropriate tenderness, the third with light-ness and delicacy, with only the final movement, or "Saltarello," lacking somewhat exciting pace and buoyancy. Stravinsky's or-chestral suite made from his bal-let, "Le Baiser de la Fee," was given a monotone reading.

The orchestra, playing with fine tone and musical regard for shad-ings, nevertheless did not display much personal enthusiasm. Mr. Ansermet's effects would have come through more pronouncedly had the musicians been more alert and ready to put into their play-ing spirit and elasticity. As it was, a certain apathy prevailed and while high caliber of musician-ship was always in evidence, the program moved slowly and unex-citingly.

ZANESVILLE, OHIO
NEWS
FEB 17 1952

Charles Munch, music director of the Boston Symphony Orches-tra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Satur-day evenings and Sunday after-noons, July 5-6, 12-13, 19-20. Munch will conduct, and will draw his programs from early French mu-sic and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger con-certs will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Sat-urday evenings and Sunday after-noons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3, Series C on August 7, 9, 10).

Munch will conduct two concerts in each week. Pierre Monteux will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week.

NEW YORK, N. Y.
TIMES
FEB 17 1952

GRUMIAUX SOLOIST FOR MOZART WORK

Belgian Violinist Makes Local Bow With Boston Symphony in Carnegie Hall Program

BOSTON SYMPHONY ORCHESTRA. Ernest Ansermet, conductor. Arthur Grumiaux, vio-linist. Carnegie Hall.
Symphony No. 2 in D major.....Beethoven
Violin Concerto in G major.....Mozart
Concerto for Orchestra.....Bartok

By NOEL STRAUS

The concert given by the Bos-ton Symphony Orchestra under Ernest Ansermet yesterday after-noon at Carnegie Hall was the occasion of the New York debut of Arthur Grumiaux. The Belgian violonist had chosen the Mozart Concerto in G major as his vehi-cle, a comparatively simple work of its kind, but nevertheless well calculated to make known many facets of an artist's musical equip-ment.

Listening to this concerto can be a moving experience. But Mr. Grumiaux' performance of it only scratched the surface of its ex-pressive possibilities. The tempi he favored were on the fast side, and this in itself made sufficient plasticity of line difficult of achievement. One felt a want of subtlety of color and also a lack of meaningful dynamic contrasts in this playing, which also could not be said to have arrived at distinc-tion in matters of tone.

The sounds Mr. Grumiaux pro-duced from the strings varied in quality. Too much of the time they took on a reedy, strident character, but there were passages where they became more pleasing, if never exceptional in texture. The violinist adhered well to pitch and his bowing had lightness and elasticity. The fact that he did some of his best playing in the cadenzas might indicate that he could make a better impression in a work of a different stripe.

One of the cadenzas, that of the slow movement, was played with a mute, and at this point Mr. Gru-miaux accomplished his most tell-ing work in an otherwise none too ingratiating performance, in which no attention whatever was paid to proper interpretation of the orna-ments.

The rapid tempi employed in the Mozart were again in evidence in the Second symphony of Beetho-ven. It is true that in his own arrangement of the symphony for piano trio the composer added the words "quasi andante" to the "larghetto" time indication of the second movement. But even though Mr. Ansermet's tempo was practically an allegretto, he lent charm to his reading through his treatment of prismatic tints.

And, although the entire sym-phony was somewhat dry in effect, it had verve and transparency and a sort of classic purity of approach that made it very likable, espe-cially in the extremely virtuosic finale.

Climax in Bartok Concerto

The afternoon, however, reached its climax in the splendid reading granted Béla Bartók's Concerto for Orchestra, which that composer wrote for the Koussevitzky Music Foundation that had commissioned it in memory of Mrs. Natalie Koussevitzky. This masterly cre-ation, stemming from the year 1943, enjoyed its New York pre-mière in 1945 and has become familiar through repeated hearings since.

The first three of the five move-ments of this singularly lovable opus seem to outlive the last two in interest, and certainly the sec-ond division, entitled "Giuoco delle coppie," is one of the most enticing of modernistic musical inventions.

The whole, however, offers end-less opportunities for the produc-tion of moods and fascinating sonorities. It would be hard to im-agine a more completely satisfying and wonderfully intergrated in-terpretation than that it received yesterday from Mr. Ansermet and his gifted musicians, who appar-ently said the last word possible in regard to this ever welcome composition.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 17 1952

Boston Symphony

Grumiaux Is Violin Soloist, Ansermet Conducts

By Arthur Berger

BOSTON SYMPHONY
CARNEGIE HALL

Ernest Ansermet, guest conductor. Soloist, Arthur Grumiaux, violinist. Concert yes-terday afternoon with the following program:
Symphony No. 2, in D major.....Beethoven
Violin Concerto in G major, K. 216...Mozart
Concerto for Orchestra.....Bartok

Ernest Ansermet completed the last of his American assignments for the season with his Carnegie Hall appearance yesterday after-noon as guest conductor of the Boston Symphony. The Swiss con-ductor has rewarded us with un-commonly perceptive and lucid music-making during his engage-ment with the Bostonians. At his final concert it seemed that he and the orchestra were just getting around to establishing the neces-sary rapport for the ultimate finish in readings so delicately balanced and unclouded as his are apt to be. We hope he will be back on its podium before long.

While being the occasion for Mr. Ansermet to say what we trust was just "au revoir," yesterday's con-cert also gave us the opportunity to make a new acquaintenance, that of Arthur Grumiaux, Belgian violinist who comes from abroad with a substantial reputation. As the vehicle through which to intro-duce himself, Mr. Grumiaux chose a work of modest technical de-mands, Mozart's Concerto in G major. Its simple content does, however, leave a performer's musicianship, taste and articula-tion thoroughly exposed.

Mr. Grumiaux' approach was sufficiently forthright and unaf-fected, and he had musicianship enough for the work at hand, though there was nothing special in the way of subtlety to lend more than ordinary interest to his in-terpretation. It was in the handling of simple phrases that he failed to give full emphasis to the notes. The phrase, at times, seemed to slip from under him, to run away from him. The beauty and security of tone and the personal breadth to suspend them were not always present. He made a better im-pression in the cadenzas, notably that of the second movement, where he used a mute and achieved a striking effect of remoteness. Mr. Grumiaux is a well-schooled performer. We shall have further occasion to hear him, and we will then be in a better position to judge him. For yesterday's show-ing, though in many ways laud-able, left me with unresloved, mixed feelings.

Mr. Ansermet's account of Bar-tok's Concerto for Orchestra had a rare degree of perfection. In Beethoven's Second Symphony he delighted us with rapid pacing that made the music breathe and soar. His conception justly favored the eighteenth century affiliations of this relatively early Beethoven work. While there are other ways to approach it, Mr. Ansermet's was so carefully calculated that it suc-ceeded brilliantly, especially where the finale was concerned, which became the climax of the sym-phony. Earlier, there had been a few rough ends in the execution. But it is only because Mr. Anser-met's performances are so re-markably transparent, that the slightest aberration shows up much more than ordinarily when he is at the helm.

This Clipping From
EL PASO, TEX.
TIMES

Ansermet Fills In For Ailing Munch

New York. (UP)—Ernest Anser-met, the eminent Swiss conductor, has taken over the concerts of the Boston Symphony Orchestra, succeeding Pierre Monteux as guest conductor.

Ansermet is filling in for Charles Munch, musical director of the or-chestra, who has been forced to take an extended rest. Munch is under medical advice to curtail his activities because of complications which developed after a recent virus infection.

[8

Feb 15 1952

...ston Concerts

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NEW YORK, N. Y.
HERALD TRIBUNE
FEB 1 1952

MUSIC

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By VIRGIL THOMSON

...NEGIE HALL

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The program was a tasty one, ...beginning with Mendelssohn's de-...ious "Italian" Symphony dell-...ously played and ending with ...he's nicely sumptuous "La ...se." For novelty there was a ...by Arthur Honegger called ...onapartita, new to this city. For ...ance to the same composer's ap-...proaching sixtieth birthday there ...as his twenty-eight-year-old ...Pacific 231." For Miss de la ...Bruchollerie there was Rachmani-...off's Third Piano Concerto, in ...which she is accustomed to shine.

* * *

And shine she did. Not with a ...hard brilliance, but a crystalline ...clarity and with the soft light of ...life poetry. She has what is ...known as a "big technique" but ...not in the usual sense, a "big ...tone" though in the concerto's ...peroration she dominated the full ...orchestra without forcing. Perhaps ...she had been holding back her ...power for that moment. Perhaps ...so, certainly even, she is no ...wonder. She is clearly a sophis-...ticated technician and a musical ...spirit of no ordinary kind. To have ...employed so great a variety of ...tonal colors, all of them beautiful, ...in so heavily scored a composition ...is proof of musicianship and ...imagination all too unusual in ...these days of bang-bang concerto ...playing. And to have given this ...piece grace at no loss to its quality ...of dark brooding or to its final ...assertion of will was to clean away ...an acquired patina of commercial ...sentiment and reveal the music ...underneath. No barnstormer is ...Monique de la Bruchollerie, though ...she makes prodigious effects, but ...a skilled technician of the piano ...and a musician of class.

* * *

Honegger's Monopartita is a ...short work in five contiguous sec-...tions. Darkly scored and thickly ...textured, it is not unlike, as to color, ...its earlier piece about a Pacific-...type locomotive. But it is the music ...of a mature master deeply flowing ...and perfect. It sums up Honegger; ...nobody else could have written it. ...It does not charm, but it has gran-

Monique de la Bruchollerie

Teddy Piaz, Paris

Piano soloist with the Boston Symphony last night

deur, a wonderful integrity, and strength.

* * *

The locomotive piece "Pacific 231," which followed it, is also characteristic of its author and still, after twenty-eight years, powerful evocative, even entertaining. It is the work of a young master, however, not a mature one; and its internal structure, its harmony and scoring reflect more strength of will than seasoned address. It is a pleasing piece, nevertheless and full of bright, picturesque ideas. It would possibly seem less dated than it does nowadays if the steam locomotive itself, the "high iron," were not so nearly a thing of the past, had a more present place in our living. Perhaps Honegger's piece is on its way back to favor; railroading has never really lost its glamour. Twice lately I've heard it (last week also in Louisville, Ky.), and both times it has worked its evocation on this listener.

* * *

Mr. Ansermet's reading of everything was clear and wondrously right. His Mendelssohn sounded like Mendelssohn, his Honegger like Honegger and his Rachmaninoff like something one has always dreamed maybe Rachmaninoff would sound like if you treated it as music. I suspect that this conductor's most distinguished quality (aside from his great skill as a leader) and the one which is most disconcerting to many is his gift for making different composers sound like different composers. Musicianship, even culture, many have; but that kind of enlightenment is rare.

This Clipping From
WASHINGTON, D. C.
STAR
FEB 15 1952

News of Music

Ansermet Stresses Musicianship In Boston Symphony Concert

By Alice Eversman

The Boston Symphony Orchestra and its guest conductor, Ernest Ansermet, bid farewell to Washington for the season last night with the concert given in Constitution Hall. A capacity audience welcomed the Swiss conductor, who goes next week to take charge of his own orchestra in Geneva, and who leaves many warm admirers gained through his several appearances here in the past. His is a special conducting art presenting last night another of its facets.

There has not been such natural orchestral music making in the local hall for some time. Mr. Ansermet directs quietly, with few gestures, and with the idea of musicianship uppermost. No large-scaled excitement entered into the performance, although from some points of view it would have been desirable. The entire breadth of the orchestral sound operated primarily with the sheen of the different instrumental voices penetrating as called for, without stepping too prominently into the limelight.

Yet the program Mr. Ansermet selected called for more imaginative treatment in several instances than he exercised. A challenge was offered in the first number, Brahms' "Variations on a Theme by Haydn," with its sharp contrasts, and more definitely still in Debussy's "La Mer," with which the program closed.

If the Brahms required greater vigor and spaciousness than was given it, more capriciousness and swiftness at times, "La Mer" needed not only a painter's vision but the particular sympathy with its moods that springs from a love of the sea. Mr. Ansermet directed it straightforwardly without taking advantage of the orchestral palette to conjure forth the lights and shadows of the fantasy of its changing aspects.

Mendelssohn's "Symphony No. 4," so filled with the composer's impressions of Italy, was the more rewarding. Mr. Ansermet succeeded in blending charm and energy in the first movement, infusing the second with appropriate tenderness, the third with lightness and delicacy, with only the final movement, or "Saltarello," lacking somewhat exciting pace and buoyancy. Stravinsky's orchestral suite made from his ballet, "Le Baiser de la Fee," was given a monotone reading.

The orchestra, playing with fine tone and musical regard for shadings, nevertheless did not display much personal enthusiasm. Mr. Ansermet's effects would have come through more pronouncedly had the musicians been more alert and ready to put into their playing spirit and elasticity. As it was, a certain apathy prevailed and while high caliber of musicianship was always in evidence, the program moved slowly and unexcitingly.

ZANESVILLE, OHIO
NEWS
FEB 17 1952

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3, Series C on August 7, 9, 10).

Munch will conduct two concerts in each week. Pierre Monteux will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week.

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD
FEB 16 1952

Boston's Muddling Through

The Boston Symphony's winter of discontent—caused in large part by the illness (virus infection) of Charles Munch—is edging along. Leonard Bernstein has agreed to interrupt his year of rest and composition in Mexico to conduct 2 weeks during March in Boston and 1 week on tour, following which G. Wallace Woodworth, director of the Harvard Glee Club, will do Stravinsky's "Oedipus Rex" for a week in Boston. After that it is hoped that Munch will be well enough to do the St. John Passion of Bach during Holy Week and lead the orchestra for its overseas visit in late April. This year's 6-week season at Tanglewood in the Berkshires will begin July 5.

This Clipping From
WASHINGTON, D. C.
NEWS
FEB

Memorable Concert

NEW YORK, N. Y.
TIMES
FEB 17 1952

GRUMIAUX SOLOIST FOR MOZART WORK

Belgian Violinist Makes Local Bow With Boston Symphony in Carnegie Hall Program

BOSTON SYMPHONY ORCHESTRA. Ernest Ansermet, conductor. Arthur Grumiaux, violinist. Carnegie Hall.
Symphony No. 2 in D major.....Beethoven
Violin Concerto in G major.....Mozart
Concerto for Orchestra.....Bartok

By NOEL STRAUS

The concert given by the Boston Symphony Orchestra under Ernest Ansermet yesterday afternoon at Carnegie Hall was the occasion of the New York debut of Arthur Grumiaux. The Belgian violonist had chosen the Mozart Concerto in G major as his vehicle, a comparatively simple work of its kind, but nevertheless well calculated to make known many facets of an artist's musical equipment.

Listening to this concerto can be a moving experience. But Mr. Grumiaux' performance of it only scratched the surface of its expressive possibilities. The tempi he favored were on the fast side, and this in itself made sufficient plasticity of line difficult of achievement. One felt a want of subtlety of color and also a lack of meaningful dynamic contrasts in this playing, which also could not be said to have arrived at distinction in matters of tone.

The sounds Mr. Grumiaux produced from the strings varied in quality. Too much of the time they took on a reedy, strident character, but there were passages where they became more pleasing, if never exceptional in texture. The violinist adhered well to pitch and his bowing had lightness and elasticity. The fact that he did some of his best playing in the cadenzas might indicate that he could make a better impression in a work of a different stripe.

One of the cadenzas, that of the slow movement, was played with a mute, and at this point Mr. Grumiaux accomplished his most telling work in an otherwise none too ingratiating performance, in which no attention whatever was paid to proper interpretation of the ornaments.

The rapid tempi employed in the Mozart were again in evidence in the Second symphony of Beethoven. It is true that in his own arrangement of the symphony for piano trio the composer added the words "quasi andante" to the "larghetto" time indication of the second movement. But even though Mr. Ansermet's tempo was practically an allegretto, he lent charm to his reading through his treatment of prismatic tints.

And, although the entire symphony was somewhat dry in effect, it had verve and transparency and a sort of classic purity of approach that made it very likable, especially in the extremely virtuosic finale.

Climax in Bartok Concerto

The afternoon, however, reached its climax in the splendid reading granted Béla Bartók's Concerto for Orchestra, which that composer wrote for the Koussevitzky Music Foundation that had commissioned it in memory of Mrs. Natalie Koussevitzky. This masterly creation, stemming from the year 1943, enjoyed its New York première in 1945 and has become familiar through repeated hearings since.

The first three of the five movements of this singularly lovable opus seem to outlive the last two in interest, and certainly the second division, entitled "Giuoco delle coppie," is one of the most enticing of modernistic musical inventions.

The whole, however, offers endless opportunities for the production of moods and fascinating sonorities. It would be hard to imagine a more completely satisfying and wonderfully intergrated interpretation than that it received yesterday from Mr. Ansermet and his gifted musicians, who apparently said the last word possible in regard to this ever welcome composition.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 17 1952

Boston Symphony

Grumiaux Is Violin Soloist, Ansermet Conducts

By Arthur Berger

BOSTON SYMPHONY
CARNEGIE HALL

Ernest Ansermet, guest conductor. Soloist, Arthur Grumiaux, violinist. Concert yesterday afternoon with the following program:
Symphony No. 2, in D major.....Beethoven
Violin Concerto in G major, K. 216....Mozart
Concerto for Orchestra.....Bartok

Ernest Ansermet completed the last of his American assignments for the season with his Carnegie Hall appearance yesterday afternoon as guest conductor of the Boston Symphony. The Swiss conductor has rewarded us with uncommonly perceptive and lucid music-making during his engagement with the Bostonians. At his final concert it seemed that he and the orchestra were just getting around to establishing the necessary rapport for the ultimate finish in readings so delicately balanced and unclouded as his are apt to be. We hope he will be back on its podium before long.

While being the occasion for Mr. Ansermet to say what we trust was just "au revoir," yesterday's concert also gave us the opportunity to make a new acquaintenance, that of Arthur Grumiaux, Belgian violinist who comes from abroad with a substantial reputation. As the vehicle through which to introduce himself, Mr. Grumiaux chose a work of modest technical demands, Mozart's Concerto in G major. Its simple content does, however, leave a performer's musicianship, taste and articulation thoroughly exposed.

Mr. Grumiaux' approach was sufficiently forthright and unaffected, and he had musicianship enough for the work at hand, though there was nothing special in the way of subtlety to lend more than ordinary interest to his interpretation. It was in the handling of simple phrases that he failed to give full emphasis to the notes. The phrase, at times, seemed to slip from under him, to run away from him. The beauty and security of tone and the personal breadth to suspend them were not always present. He made a better impression in the cadenzas, notably that of the second movement, where he used a mute and achieved a striking effect of remoteness. Mr. Grumiaux is a well-schooled performer. We shall have further occasion to hear him, and we will then be in a better position to judge him. For yesterday's showing, though in many ways laudable, left me with unresloved, mixed feelings.

Mr. Ansermet's account of Bartok's Concerto for Orchestra had a rare degree of perfection. In Beethoven's Second Symphony he delighted us with rapid pacing that made the music breathe and soar. His conception justly favored the eighteenth century affiliations of this relatively early Beethoven work. While there are other ways to approach it, Mr. Ansermet's was so carefully calculated that it succeeded brilliantly, especially where the finale was concerned, which became the climax of the symphony. Earlier, there had been a few rough ends in the execution. But it is only because Mr. Ansermet's performances are so remarkably transparent, that the slightest aberration shows up much more than ordinarily when he is at the helm.

This Clipping From
EL PASO, TEX.
TIMES
FEB 17 1952

Ansermet Fills In For Ailing Munch

New York. (UP)—Ernest Ansermet, the eminent Swiss conductor, has taken over the concerts of the Boston Symphony Orchestra, succeeding Pierre Monteux as guest conductor.

Ansermet is filling in for Charles Munch, musical director of the orchestra, who has been forced to take an extended rest. Munch is under medical advice to curtail his activities because of complications which developed after a recent virus infection.

[86]

PROVIDENCE, R. I.
BULLETIN
FEB 2 - 1952

IN PERSPECTIVE

Infantry Hall

As an aficionado of South Main Street, I was naturally delighted over Robert Wheeler's articles, "The Story of the Towne Street," and Charlotte Estey's colorful and lively photographs in *The Rhode Islander*. As one who has spent hours sauntering along this historic and gamey street, I was happy that a record had been made before the wreckers and the builders, the twins of progress, have changed its present face.

But I queried Robert Wheeler: "Why not more attention to Infantry Hall?" and he replied that others had made the same query and that he had been offered considerable information on the one-time Forum or Madison Square Garden of Providence, the victim of fire, and that he contemplated an article devoted solely to Infantry Hall.

* * *

Many of this and the last generation think of South Main Street only in terms of the sprawling, barn-like structure that was a catch-all for large public performances, from the now almost forgotten sport of roller polo to the concerts of the Boston Symphony Orchestra. There may exist a hall less inviting, more uncomfortable, more barren in its barracks-like appearance than Infantry Hall, but these eyes have yet to see it. It was approached from the South Main Street entrance by an Everest flight of stairs or from Benefit Street with a pair of spiked shoes to keep one from headlong falls. The seats were refugees from an undertaker's parlor latched together. After a certain time, when a hard-pressed body had finally to succumb, the audience resembled a field of wheat tossed by the wind as the squirms flowed in rhythm. The lights were glaring and yellow and threw a true egalitarian tone in that, under them, everybody looked alike—that is, terrible. The draughts in cold weather would come sweeping around the ankles as though blown from the North Pole and during the torrid season the heat would store up.

Yet despite its unhappy physical accommodations, thousands, including myself, will always hold it in affection for the memories its very name invokes. It was a center of Providence communal life, appealing one night to the fans who cheered "Jigger" Higgins in his feats on roller skates and on another to the audience that faithfully appeared for Pierre Monteaux or Serge Koussevitzky. The Boston Symphony Orchestra certainly deserves all its fame, for it made Beethoven conquer over the discomforts and distractions of that barn.

One night the orchestra played Honegger's *Pacific 231*, the really first introduction of Providence (if my memory is correct) to the modernists; and the faithful, with ear attuned to the romantics, acted as though they had wandered into a weave shed. But, as always, they were polite; they applauded; and friend nodded understandingly to friend as though to say that the eccentricity of the conductor was understandable and that this would certainly not happen again.

One night, when I was covering a Chamber of Commerce banquet, I stood in the wings of the hall in the expectation of coppering some manuscripts when one of the most distinguished men I had ever seen, dressed flawlessly in evening clothes, wandered in and spoke to me: "I am Senator Harding," he said. A functionary hurried the principal speaker of the evening and the ill-starred President-to-be away before I could solicit his speech.

On exactly the same spot I stood one morning talking to Congressman Ambrose Kennedy of Woonsocket, dressed in formal day attire, his manuscript of acceptance ready and his mentor, the late Senator Henry F. Lippitt, giving final instructions. Congressman Kennedy never did get around to address that Republican convention; the insurgents overthrew the Old Guard and Harold Gross was nominated for governor. That day was historic in Rhode Island political history: it was the beginning of the end of long years of Republican rule.

One Saturday night I heard Fritz Kreisler fiddle away the ugliness of Infantry Hall, and I remember that night well. I was eating at the horseshoe bar in what is now the Biltmore's Town Room and two men sat opposite me. One rested his violin case on the seat beside him and looked at the menu. His face lighted up in a broad smile and he pointed out an item to his friend. He then pointed it out to the waitress and in a few minutes there was put before Fritz Kreisler a pot of Boston baked beans.

* * *

As great an artist in his way as Kreisler, Roland Hayes or Geraldine Farrar, who had all appeared in Infantry Hall, was Newton D. Baker, a small man with black horned-shelled glasses, who gaped at a spouting local Democratic demagogue as if he were some rare animal. Then Baker started to talk and one felt himself lifted into another world, as the magnificent language clothed by that wonderful voice fell on entranced ears.

It was a wonder that all the beauty and all the greatness that were present during its life did not give Infantry Hall a patina of distinction. The distinction lives vividly in the memory.

G. W. P.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
FEB 3 - 1952

Boston Orchestra To Visit Paris

BOSTON Symphony Orchestra has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe, with three Paris concerts in May, during the month-long exposition of the arts. Charles Munch, musical director of the orchestra, has invited Pierre Monteux to share with him in conducting the concerts.

Financed by philanthropic interests, the Paris exposition is a dramatization of efforts of the Congress to assert the existence of a vital culture in the free world. The cavalcade, bearing the title "Masterpieces of the 20th Century," will parade undisputed bests in the fields of symphony, opera, ballet, drama, art, literature and philosophy.

In other fields the United States will be represented by the New York City Ballet Company, a program of ballets by Igor Stravinsky, with plans for an all-Negro company to perform the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts."

* * *

DALLAS, TEX.
NEWS
FEB 3 1952

Orchestra for Europe

Special to The News

BOSTON, Mass., Feb. 2.—The Boston Symphony Orchestra, conducted by Charles Munch, will make its European debut at the Paris Opera House on May 6, during the month-long Exposition of the Arts sponsored by the American Committee for Cultural Freedom.

DALLAS, TEX.
TIMES HERALD
FEB 4 1952

Boston Symphony To Debut in Paris

Boston, Feb. 4.—The Boston Symphony Orchestra, Charles Munch, musical director, will make its European debut at the Paris Opera House on May 6, according to an announcement Monday by The American Committee for Cultural Freedom.

The celebrated orchestra will play for the month-long Exposition of the Arts sponsored by The Congress for Cultural Freedom, whose theme is the vitality of intellectual and artistic achievements by free men in the past fifty years in the fields of music, ballet, painting and other art forms.

The congress' affiliate in this country is The American Committee for Cultural Freedom of which Sidney Hook is chairman. The exposition committee of this group, headed by Julius Fleischmann of Cincinnati, is providing funds from private philanthropy to send the 104-member musical aggregation abroad. Other American participants in the Paris exposition will be the New York City Ballet Co. and conductors Igor Stravinsky and Bruno Walter.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH
FEB 4 - 1952

Berkshire Music Center To Enroll Amateurs

Westchester's musical amateurs will be interested to know that the Berkshire Music Center at Tanglewood will open a new department this Summer for group study for amateurs who play or sing a little. In order to enable as many people as possible to take advantage of this opportunity, the school will accept enrollments for two week periods this year, so that people with vacations of this duration, may enjoy the benefits of planned group musical activity. Ingolf Dahl, of the University of Southern California, will head the new department.

Another innovation this Summer will be that the school orchestra will be made up entirely of scholarship students, who will be selected on the basis of their qualification to become part of the group, and how much they are needed to fill it out.

LOWELL, MASS.
SUN
FEB 4 - 1952

AND HAVE YOU HEARD

By BETTY REILLY

Though we were thrilled, as usual, to spend our Friday-off attending the Boston symphony, perhaps our most interested moments came while we were reading of the Boston symphony's forthcoming tour of Europe...It is a marvelous compliment to Boston that her orchestra has been chosen by the Congress of Cultural Freedom to represent American musical accomplishment ... Such a tour has been dreamed of for 72 years, so surely 1952 will be remembered as a stellar year, both in the history of the orchestra and in the artistic annals of a re-awakening Europe...

Twenty-one days will be spent on the continent and in England during which time 14 concerts will be given... The orchestra sails on the Ile de France the morning of April 28, the vessel having kindly arranged its schedule to accommodate the tour... Happily, too, Charles Munch is expected to be fully recovered and to conduct the series...The first concert on foreign soil is planned for May 6 at the Paris Opera house...

On May 8 Pierre Monteux will conduct and will make history by presenting Stravinsky's "Rite of Spring" at the Champs Elysees theater almost 39 years after he gave the important work its first performance at that theater...On that evening a riot was caused by the new music...

On May 10 and 11 the orchestra will visit Holland and play in the Hague and in Amsterdam...Perhaps after that American soldiers in Germany will be entertained ...But definitely planned are a Belgium performance and a concert on May 17 in Strasbourg, Munch's home town ...Southern Europe and a return to Paris are in process of being arranged on the itinerary...

To conclude, the symphony will make its London debut on May 26 and will probably sail for home on May 27, arriving in time to do the final month of the Pops under the baton of Arthur Fiedler...We are confident that Boston's wonderful orchestra, second to none in Europe's mind, will do much to cement European and American unity... How very fortunate New Englanders are to have such an orchestra within an hour or so...Noted appreciating each moment the past Friday were Mrs. Fr Qua, Mrs. George Boyc S. Marden...

We were to receive for a

...Quite an honor for a freshman!

Paint and Powder members are really concentrating on having a wonderful show this year and have already started to get those gams in shape...Each Thursday evening quite a group gathers at the YWCA and under the tutelage of Betty Armington, recreational director, are taking a series of limbering-up sessions...Be sure to see how well they've learned their fancy stepping by being on hand for the gala evenings when the show is presented the last of March.

Our best wishes to charming Frances (Brunelle) Hogan, popular instructor at St. John's hospital school of nursing, on the birth of her daughter...So nice to hear from Mrs. Bevan Dunsford and the board of directors of the Lowell Girls club...Our good wishes to the new group of postulants who are beginning their religious lives at the Marist house on Chestnut street...

This Clipping From
BROOKLYN, N. Y.
EAGLE
FEB 7 1952

Boston Symphony Set for Paris Debut

The Boston Symphony Orchestra, under Charles Munch, musical director, will make its European debut at the Paris Opera House on May 6 at the month-long Exposition of the Arts sponsored by the Congress for Cultural Freedom. The exposition's theme is the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other art forms. Other American participants in the Paris event will be the New York City Ballet Company and conductors Igor Stravinsky and Bruno Walter.

In addition to its performances for the exposition, the Boston orchestra will make as comprehensive a tour of European cities as its crowded schedule will permit, between the conclusion of its 71st symphony season in Boston on April 26 and the opening of its annual "Pops" Concerts there on June 1.

GLOUCESTER, MASS.
TIMES
FEB 7 - 1952

Guest Conductors Boston Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra is now in Havana, Cuba, his health improved health after his recent illness. He will shortly return to Boston and expects then to lead the concerts for the remainder of the season.

After a week's tour ending in New York February 16, Ernest Ansermet who has been conducting the concerts of this orchestra since mid-December, will return to his own orchestra in Geneva, Switzerland. Richard Burgin, the associate conductor, will take the concerts of the week following after which Leonard Bernstein who has been wintering in Mexico will be the guest conductor for two weeks in Boston and the last four of the season.

G. Wallace Woodworth will present Stravinsky's "Oedipus Rex" on March 21 and 22 with the Harvard and Radcliffe Choruses of which he is the conductor, and Mr. Munch will conduct Bach's St. John Passion in Holy Week, according to plan.

Mr. Munch will bring the Boston season to a close on April 26 and on April 28, he will accompany the orchestra as it sails on it first trip to Europe for a tour under the auspices of the Congress For Cultural Freedom, arranged by Nicholas Nabokov, its secretary general. The Berkshire Festival will be given at Tanglewood, Lenox, Massachusetts, for six weeks beginning July 5.

Henry B. Cabot, president of the Board of Trustees of the Orchestra has sent the following letter to Mr. Ansermet:

"When this orchestra in the course of a season suddenly found itself without Mr. Munch, it was in a serious predicament. I do not know what we would have done if, hearing of our conductor's illness, you had not generously given up your winter plans and come to us in Boston. Your visit has been a personal pleasure and your series of concerts a rare experience for us all."

All of Tanglewood Faculty Will Return Next Season

Eagle 2-7-52

Charles Munch, director of the Berkshire Music Center, has invited the heads of all departments of the school during the 1951 season to return for the coming season and they have accepted, according to a report given the Tanglewood Advisory Committee yesterday noon. George E. Judd, Boston Symphony Orchestra manager, told the local committee, meeting at the Pittsfield Country Club, that details of the Tanglewood season will be announced after he has conferred with Mr. Munch and Pierre Monteux, former Boston Orchestra conductor, who will lead it in two concerts in the first and second weeks of the Berkshire Festival.

Mr. Judd will fly to Cuba Feb. 18 to discuss plans for the summer season and European tour, on which Mr. Monteux will accompany the orchestra as guest conductor. The two conductors are vacationing in Havana, where Mr. Munch is convalescing from an illness that followed a virus infection.

On the Ile de France, 110 persons and 13,270 pounds of luggage will cross the Atlantic, Mr. Judd said. The personnel will include 104 musicians (103 men and one woman harpist), the two conductors; Mr. Judd; Thomas D. Perry Jr., assistant orchestra manager; Leslie J. Rogers, librarian; and a baggage man. The orchestra will play 15 concerts in 21 days, or an average of two every three days.

Start in Paris

Starting in Paris in May, they will play in Amsterdam and The Hague, Holland; Brussels; three concerts in Germany, including one for the armed forces; Strasbourg, Turin, Lyons, Paris again, Lille and London. Sponsored by the Congress for Cultural Freedom, the Paris concerts will be an important part of the month-long exposition it will hold in that city to represent the accomplishments of the Western democracies in the arts in the past half-century. Mr. Munch will lead the orchestra May 6 in the Paris Opera House and Mr. Monteux will conduct May 8 Stravinsky's "Le Sacre du Printemps" in Le Theatre des Champs Elysees, where he led its premiere 39 years ago for an audience who hissed the strange music. It is expected that Mr. Stravinsky will be present.

In other cities, typical Boston Symphony programs of classical and modern music will be played. The return trip will be made from Southampton May 28, also on the Ile de France. Among the invitations that cannot be accepted is one from Iceland.

The Boston Pops season will be of the usual length, and not curtailed because of the European trip, as originally seemed necessary. "By taking advantage of the services of fine players living in the Boston area, whose seasons with other orchestras end in March or April," Mr. Judd said, "the Pops season will go on as usual, but with four nights a week of the same program, until June 3, when the full personnel will return to play different programs every night until the Esplanade concerts start the last Sunday in June." Formal announcement of the Pops plan was made in Boston yesterday by Arthur Fiedler, the conductor.

HACKENSACK, N. J.
BERGEN RECORD
1952

BEST IN MUSIC

New England Gets Live Performances of Symphony Orchestras

Boston (INS)—Full-fulfill live performances of one of the world's great symphony orchestras are being provided from the homes of New Englanders by a new Boston radio station.

Through the facilities of a high-power non-commercial F.M. station for educational and education programs of the Boston Symphony Orchestra are within the reaching range of an estimated 200,000 families.

The station, which has its studios in Symphony Hall, is operated with the advice and co-operation of the Lowell Institute Co-operative Broadcasting Council.

The council's members include the Lowell Institute and the 30 colleges and universities of Greater Boston — Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern and Tufts.

The station's aim is to offer programs of general education for all groups in its community.

[87]

This Clipping From
DALLAS, TEX.
TIMES HERALD

lit Award Given
oung Composer

Special to The Times Herald
on, Feb. 8.—The Mark
t Award for 1951 has been
to Lukas Foss for his Sec
iano Concerto. The young
ser journeyed from Rome,
he has been living under a
de Rome scholarship, to in
e his concerto with the Bos
ymphony Orchestra last No
r.

Mario M. Horblit Award
as "the Boston Symphony
tra Merit Award," wa
ished in 1946 as an annua
for a symphonic composi
by a composer resident i
nited States.

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 9 - 1952

NCH TO HEAD
SIC CENTER
HIS SUMMER

Conductor Recoverin
Illness; Also Will Con-
duct 12 Concerts

, Feb. 9 (UP)—Music Direct
Munch of the Boston Sy
Orchestra has agreed to
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at Tanglewood in Lenox ne
and will conduct 12 concer
announced today.

is recuperating in Cuba fro
illness. He will resume h
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nglewood, Munch will condu
oncerts in the theater-conc
smaller auditorium, on Ju
13, 19 and 20.

o will conduct six of the ni
in the Music Shed on Ju
7 and 31 and Aug. 2, 3, 7,

Monteux, making his fi
nce at Tanglewood, will co
of the Music Shed concer
of the first two weeks. Le
nstein will conduct one of t
ek's three concerts.

This Clipping From
NORTH ADAMS, MASS
TRANSCRIPT
FEB 9 - 1952

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GLOUCESTER, MASS.
TIMES
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HACKENSACK, N. J.
BERGEN RECORD
FEB 7 - 1952

BEST IN MUSIC

Englanders Get Live Perform- es Of Symphony Orchestras

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REPUBLICAN
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PORTLAND, ME.
TELEGRAM
FEB 10 1952

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PROVIDENCE, R. I.
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This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 10 1952

Metropolitan Opera, Theatre and Music, All in a Mixed Grill

By CYRUS DURGIN

The Sunday piece today is a mixed grill—Metropolitan Opera, some aspects of the theatre (or show business, if you prefer the word), and music miscellaneously considered. Let's begin with the coming Spring visit—the 18th, reckoning from 1934 when the New York organization resumed diplomatic relations with Boston after a long interim—of the Metropolitan Opera Association.

As duly published last Friday, and re-printed elsewhere in this section this morning, the Metropolitan will be with us from April 21 to 27 at the Boston Opera House, giving nine performances in seven days. The repertory is neither the richest nor the most imaginative that could be imagined, but it will do. Choosing repertory for the road tour is always a difficult selection at best, and at the present time it is complicated by the fact that certain operas are still retired, awaiting future new productions.

The singers have not yet been announced, and that aspect of the engagement must await comment when we know just which of the expensive larynxes we shall hear. Let us hope that Mr. Bing finds a way of bringing some of the recent importations.

But why, O why, are we [illegible] to have the Met's big smash hit of the season, the new production of Mozart's "Cosi fan tutte," directed by Alfred Lunt? That is one we surely ought to see and hear.

New Productions

The big news of next April's "opera week," therefore, centers about the new productions of "Aida," "Carmen," "Cavalleria Rusticana" and "Pagliacci." To go at it backwards, the "Heavenly Twins" as the short verismo operas of Mascagni and Leoncavallo are sometimes called, received their new Metropolitan settings and restaging last season but Boston did not draw them at that time.

In New York these new productions of two of the most popular among standard operas aroused sharp controversy. The settings respectively were of today, the direction [illegible] any musi- others equally against them. That surely is a sign of vitality, and we shall be able to decide for ourselves.

"Aida" has been completely done over and I gathered from the Manhattan reviews that the style is definitely contemporary. One feature that seemed to arouse feeling, as it has been related, was that the Nile scene now is represented as down by the docks. That sounds like a peculiar place for royalty and a ranking general to gather after dark, but you never can tell about those Egyptians and Ethiopians.

"Carmen" likewise has been accorded a full treatment in staging and settings, with perhaps the most noteworthy alteration the shifting of part of the third act to Escamillo's dressing room in the bull-fighting amphitheatre at Seville. Here again, we shall see what we shall see.

Please, Gentlemen

These next few paragraphs are a plea addressed to those gentlemen who control our theatrical fortunes through the power they exercise as booking agents for the attractions that come to Boston. The point is that we are either at the extremes of feast or famine.

This season has seen Monday evenings with several simultaneous openings, and some with nothing at all. For example, on Jan. 28 we had "The Autumn Garden," Emlyn Williams in his Dickens show, and "The Merry Widow" all opening the same night. The week before there had been no new attraction here.

If Boston as a road city could be booked more evenly, all concerned would benefit. Now it is no easy matter to plan what play goes to what theatre on what date, but it does seem as if improvement could be made. Simultaneous openings make it difficult for the total theatre-going public, for the reviewers who would like to cover all the new shows, and upon space for reviews.

In New York in these times there is almost never a night when more than one new attraction opens, and New York has a much bigger theatre-going public than a city like Boston. If, each week during the season, we could be sure of one opening, or if when there have to be more they could be assigned to successive evenings, the situation would be eased. There would be less of a strain upon the public's entertainment budget, and we would have steady theatre right through the season. Please, gentlemen!

Thanks to Ansermet

When it became evident last Fall that Charles Munch would be several months recovering from his illness, the management and trustees of the Boston Symphony Orchestra were faced with a serious problem. They had to find an interim conductor of suitable stature, one whose commitments would allow him to come for a more or less indefinite stay, and whose conducting style would not radically alter the course of the season.

They found an admirable musician in Ernest Ansermet, who graciously agreed to interrupt his work upon a book, leave Switzerland and come to Boston. All considered, the choice could not have been better, and the local symphony public are in Mr. Ansermet's debt.

A highly skilled conductor, of taste and a certain elegance, Mr. Ansermet has a personal approach which in its technical standards and quality of temperament is just what was sought. That he is not so exciting an interpreter as Mr. Munch is a fact of secondary importance. What counts most is that he has given us programs of the sort which are desired here, and mostly he has prepared them beautifully. The traditions and the standards of the Boston Symphony have been maintained. Now, as Mr. Ansermet takes his leave, we are bound to salute with gratitude a gentleman and a musical scholar.

The Morning Musicales

The Boston Morning Musicales, given in the Hotel Statler ballroom to benefit the Boston School of Occupational Therapy, will enter their 25th season next November. All other considerations aside, that is a long time for a continuous concert operation. But the enormous success of the Musicales makes this anniversary one of importance. The concerts always have been sold out, and a waiting list of new subscribers has existed.

Musically speaking, these concerts have for the most part represented top quality. Many of the artists are of the first rank, and those of lesser capacity have been the minority. That bespeaks good selection. The list for 1952-53 is characteristic.

But I think it is logical and not querulous to point out that the conservative policy which governs these series makes for sameness year in and out. There could be more interesting new blood, and rather more imaginative programs. Why not an ensemble, like a string quartet, occasionally? Or a joint concert, instead of the evidently inflexible rule of only one soloist at a time?

I am speaking as an outsider, however, and none of the responsibility for the success of the Morning Musicales weights my shoulders. Good fortune to them, anyway!

WASHINGTON, D. C.
STAR

ERNEST ANSERMET.
Guest conductor of the Boston Symphony program in Constitution Hall Thursday. Mr. Ansermet returns to his own orchestra in Geneva, Switzerland, the following week.

Boston Symphony With Ansermet to Appear Thursday

Ernest Ansermet, eminent Swiss conductor, who took over the music directorship of the Boston Symphony during Charles Munch's convalescence from an attack of virus pneumonia, will conduct the orchestra in its third and final concert this season. Thursday night at 8:30 in Constitution Hall.

Since Ansermet's first American appearance in 1915, when he toured the country as conductor of the Diaghileff Ballet Russe, he has made lengthy tours in South America and founded the Orchestre de la Suisse Romande in his native country. During the war, he conducted concerts over the Swiss Radio Berne.

This winter, the conductor took some time to work on a book he is writing. He says it is not memoires but a "theoretical book on music which could be called, perhaps, a philosophy of music."

NEW YORK
NEW

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MORNING GLOBE
FEB 10 1952

Metropolitan Opera, Theatre and Music, All in a Mixed Grill

By CYRUS DURGIN

The Sunday piece today is a mixed grill—Metropolitan Opera, some aspects of the theatre (or show business, if you prefer the word), and music miscellaneously considered. Let's begin with the coming Spring visit—the 18th, reckoning from 1934 when the New York organization resumed diplomatic relations with Boston after a long interim—of the Metropolitan Opera Association.

As duly published last Friday, and re-printed elsewhere in this section this morning, the Metropolitan will be with us from April 21 to 27 at the Boston Opera House, giving nine performances in seven days. The repertory is neither the richest nor the most imaginative that could be imagined, but it will do. Choosing repertory for the road tour is always a difficult selection at best, and at the present time it is complicated by the fact that certain operas are still retired, awaiting future new productions.

The singers have not yet been announced, and that aspect of the engagement must await comment when we know just which of the expensive services we shall hear. Let us hope that Mr. Bing finds a way of bringing some of the recent importations.

But why, O why, are we not going to have the Met's big smash hit of the season, the new production of Mozart's "Cosi fan tutte," directed by Alfred Lunt? That is one we surely ought to see and hear.

New Productions

The big news of next April's "opera week" therefore, centers about the new productions of "Aida," "Carmen," "Cavalleria Rusticana" and "Pagliacci." To go at it backwards, the "Heavenly Twins" as the short verismo operas of Mascagni and Leoncavallo are sometimes called, received their new Metropolitan settings and re-staging last season, but Boston did not draw them at that time.

In New York these new productions of two of the most popular among standard operas aroused sharp controversy. The settings reportedly were of today, the direction equally against them. That surely is a sign of vitality, and we shall be able to decide for ourselves.

"Aida" has been completely done over, and I gathered from the Manhattan reviews that the style is definitely contemporary. One feature that seemed to arouse feeling, as it has been related, was that the Nile scene now is represented as down by the docks. That sounds like a peculiar place for royalty and a ranking general to gather after dark, but you never can tell about those Egyptians and Ethiopians.

"Carmen" likewise has been accorded a full treatment in staging and settings, with perhaps the most noteworthy alteration the shifting of part of the third act to Escamillo's dressing room in the bull-fighting amphitheatre at Seville. Here again, we shall see what we shall see.

Please, Gentlemen

These next few paragraphs are a plea addressed to those gentlemen who control our theatrical fortunes through the power they exercise as booking agents for the attractions that come to Boston. The point is that we are either at the extremes of feast or famine.

This season has seen Monday evenings with several simultaneous openings, and some with nothing at all. For example, on Jan. 28 we had "The Autumn Garden," Emlyn Williams in his Dickens show, and "The Merry Widow" all opening the same night. The week before there had been no new attraction here.

If Boston as a road city could be booked more evenly, all concerned would benefit. Now it is no easy matter to plan what play goes to what theatre on what date, but it does seem as if improvement could be made. Simultaneous openings make it difficult for the total theatre-going public, for the reviewers who would like to cover all the new shows, and upon space for reviews.

In New York in these times there is almost never a night when more than one new attraction opens, and New York has a much bigger theatre-going public than a city like Boston. If, each week during the season we could be sure of one opening, or if, when there have to be more they could be assigned to successive evenings, the situation would be eased. There would be less of a strain upon the public's entertainment budget, and we would have steady theatre right through the season. Please, gentlemen!

Thanks to Ansermet

When it became evident last Fall that Charles Munch would be several months recovering from his illness, the management and trustees of the Boston Symphony Orchestra were [redacted] quite a problem. They had to find an interim conductor of suitable stature, one whose commitments would allow him to come for a more or less indefinite stay, and whose conducting style would not radically alter the course of the season.

They found an admirable musician in Ernest Ansermet, who graciously agreed to interrupt his work upon a book, leave Switzerland and come to Boston. All considered, the choice could not have been better, and the local symphony public are in Mr. Ansermet's debt.

A highly skilled conductor, of taste and a certain elegance, Mr. Anserm has a personal approach which in its technical standards and quality of temperament, is just what was sought. That he is not so exciting an interpreter as Mr. Munch is a fact of secondary importance. What counts most is that he has given us programs of the sort which are desired here, and mostly he has prepared them beautifully. The traditions and the standards of the Boston Symphony have been maintained. Now, as Mr. Ansermet takes his leave, we are bound to salute with gratitude a gentleman and a musical scholar.

The Morning Musicales

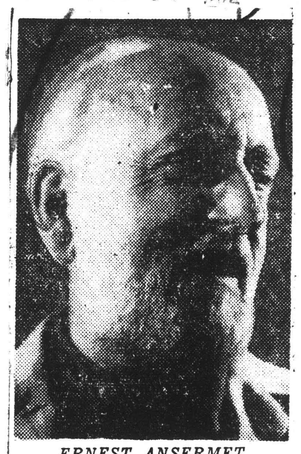
The Boston Morning Musicales, given in the Hotel Statler ballroom to benefit the Boston School of Occupational Therapy, will enter their 25th season next November. All other considerations aside, that is a long time for a continuous concert operation. But the enormous success of the Musicales makes this anniversary one of importance. The concerts always have been sold out, and a waiting list of new subscribers has existed.

Musically speaking, these concerts have for the most part represented top quality. Many of the artists are of the first rank, and those of lesser capacity have been only a minority. That bespeaks good selection. The list for 1952-53 is characteristic.

But I think it is logical and not querulous to point out that the conservative policy which governs these series makes for sameness year in and out. There could be more interesting new blood, and rather more imaginative programs. Why not an ensemble like a string quartet, occasionally? Or a joint concert, instead of the evidently inflexible rule of only one soloist at a time?

I am speaking as an outsider, however, and none of the responsibility for the success of the Morning Musicales weights my shoulders. Good fortune to them, anyway.

WASHINGTON, D. C.
STAR
FEB 10 1952



ERNEST ANSERMET, Guest conductor of the Boston Symphony program in Constitution Hall Thursday. Mr. Ansermet returns to his own orchestra in Geneva, Switzerland, the following week.

Boston Symphony With Ansermet to Appear Thursday

Ernest Ansermet, eminent Swiss conductor, who took over the music directorship of the Boston Symphony during Charles Munch's convalescence from an attack of virus pneumonia, will conduct the orchestra in its third and final concert this season, Thursday night at 8:30 in Constitution Hall.

Since Ansermet's first American appearance in 1915, when he toured the country as conductor of the Diaghileff Ballet Russe, he has made lengthy tours in South America and founded the Orchestre de la Suisse Romande in his native country. During the war, he conducted concerts over the Swiss Radio Berne.

This winter, the conductor took some time to work on a book he is writing. He says it is not memoires but a "theoretical book on music which could be called, perhaps, a philosophy of music."

NEW YORK
NEW

FEB 10 1952

Munch to Tanglewood

Boston, Feb. 9 (U.P.)—Director Charles Munch of the Boston Symphony Orchestra has agreed to serve as director of the Berkshire Music Center at Tanglewood next Summer and will conduct 12 concerts, it was announced today. Munch is recuperating in Cuba from a recent illness.

[88]

INFO[illegible] OBSCURED

GLOUCESTER, MASS.
TIMES
FEB 7 - 1952

[illegible]est Conductors [illegible]ston Symphony

[illegible]arles Munch, Music Director of [illegible] Boston Symphony Orchestra, is [illegible] in Havana, Cuba, in greatly improved health after his recent illness, [illegible]ill shortly return to Boston and [illegible]ts then to lead the concerts for [illegible]emainder of the season.

[illegible]er a week's tour ending in New [illegible] February 16, Ernest Ansermet [illegible]has been conducting the concerts [illegible]is orchestra since mid-December [illegible]will return to his own orchestra [illegible]neva, Switzerland. Richard Bur[illegible] the associate conductor, will take [illegible]oncerts of the week following, [illegible] which Leonard Bernstein, who [illegible]een wintering in Mexico, will [illegible] guest conductor for two weeks [illegible]ston and the last tour of the [illegible]n.

Wallace Woodworth will present [illegible]nsky's "Oedipus Rex" on March [illegible] 22 with the Harvard and Rad[illegible] Choruses of which he is the [illegible]ctor, and Mr. Munch will con[illegible] Bach's St. John Passion in [illegible] Week, according to plan.

Munch will bring the Boston [illegible] to a close on April 26 and on [illegible]28, he will accompany the or[illegible]a as it sails on it first trip to [illegible] for a tour under the auspices [illegible] Congress For Cultural Free[illegible]arranged by Nicholas Nabokov, [illegible]retary general. The Berkshire [illegible]l will be given at Tanglewood, [illegible] Massachusetts, for six wee[illegible]ing July 5.

[illegible]y B. Cabot, president of the [illegible] of Trustees of the Orchestra, [illegible]nt the following letter to Mr. [illegible]net:

[illegible]en this orchestra in the course [illegible] season suddenly found itself [illegible]t Mr. Munch, it was in a sense [illegible]edicament. I do not know what [illegible]uld have done if, hearing of [illegible]nductor's illness, you had not [illegible]sly given up your winter [illegible]nd come to us in Boston. You [illegible]as been a personal pleasure [illegible]ur series of concerts a rare ex[illegible]e for us all."

Faculty [illegible] Season

[illegible]rance. Among the invita[illegible]t cannot be accepted is [illegible] Iceland.

[illegible]ston Pops season will be [illegible]ual length, and not cur[illegible]cause of the European [illegible] originally seemed neces[illegible]y taking advantage of [illegible]es of fine players living [illegible]ston area, whose seasons [illegible] orchestras end in March [illegible] Mr. Judd said, "the Pops [illegible]ll go on as usual, but [illegible] nights a week of the [illegible]gram, until June 3, when [illegible]personnel will return to [illegible]ferent programs every [illegible]l the Esplanade concerts [illegible] last Sunday in June." [illegible]nnouncement of the Pops [illegible] made in Boston yester[illegible] Arthur Fiedler, the con[illegible]

HACKENSACK, N. J.
BERGEN RECORD
FEB 7 - 1952

BEST IN MUSIC

[illegible]nglanders Get Live Perform[illegible]s Of Symphony Orchestras

[illegible] (INS)—Full length live [illegible]ances of one of the world's [illegible]symphony orchestras are be[illegible]nneled into the homes of [illegible]nglanders by a new Boston [illegible] station.

[illegible]ough the facilities of a high[illegible] noncommercial F. M. station [illegible]ucational broadcasting, pro[illegible] of the Boston Symphony Or[illegible] are within the hearing [illegible] of an estimated 208,000 fami[illegible]

[illegible] station, which has its studios [illegible]mphony Hall, is operated with [illegible]vice and co-operation of the [illegible] Institute Co-operative Broad[illegible] Council.

[illegible] council's members include [illegible]owell Institute and the six [illegible] and universities of Greater [illegible] Boston College, Boston [illegible]ity, Harvard, Massachusetts [illegible]te of Technology, Northeast[illegible] Tufts.

[illegible]tation's aim is to offer pro[illegible] of general education for all [illegible] the community.

This Clipping From
DALLAS, TEX.
TIMES HERALD

Horblit Award Given To Young Composer

[illegible]

This Clipping From
SPRINGFIELD, MASS.
NEWS

MUNCH TO HEAD MUSIC CENTER THIS SUMMER

Boston Conductor Recovering From Illness: Also Will Conduct 12 Concerts

[illegible]

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

Tanglewood Festival To Be Cast in Same Pattern as in Past

This Clipping From
HARTFORD, CONN.
TIMES
FEB 9 - 1952

Munch to Direct At Tanglewood

Boston—(UP)—Music Director Charles Munch of the Boston Symphony Orchestra has agreed to serve as director of the Berkshire Music Center at Tanglewood in Lenox next summer and will conduct 12 concerts, it was announced today.

Munch is recuperating in Cuba from a recent illness. He will resume his leadership of the orchestra next month.

At Tanglewood, Munch will conduct all six concerts in the theater-concert hall, the smaller auditorium, on July 5, 6, 12, 13, 19 and 20.

He also will conduct six of the nine concerts in the Music Shed on July 24, 26, 27 and 31 and Aug. 2, 3, 7, 9 and 10.

Pierre Monteux, making his first appearance at Tanglewood, will conduct one of the music shed concerts in each of the first two weeks. Leonard Bernstein will conduct one of the final week's three concerts.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Tanglewood Gets Munch, Monteux and Bernstein

Charles Munch, Pierre Monteux and Leonard Bernstein will conduct the Boston Symphony Orchestra in this summer's Berkshire Festival at Tanglewood, Lenox, Mass., according to plans announced yesterday. As usual, there will be six concerts in the smaller of Tanglewood's two auditoriums, the Theater-Concert Hall, on Saturday nights and Sunday afternoons, July 5-6, 12-13, 19-20, and nine concerts in the large music shed on Thursday and Saturday nights and Sunday afternoons, July 24, 26, 27, 31; Aug. 2, 3, 7, 9 and 10. Mr. Munch will also be the director of the Berkshire Music Center.

Mr. Munch will conduct the concerts in the smaller hall, devoting his programs to early French music and works of Bach, Mozart and Schubert. He will also conduct two concerts each week in the larger hall. Mr. Monteux, who this seventeen years' service as the San Francisco Symphony's regular conductor this spring, will conduct one concert in each of the first two weeks in the music shed, and Mr. Bernstein will conduct one concert in the final week. Hugh Ross will train the festival chorus for concerts in both halls. Choral works announced include Honegger's "Dance of Death" and Berlioz' "Requiem."

Mr. Munch, now recuperating in Havana from the illness which has kept him inactive since November, expects to resume his duties as the Boston Symphony's regular conductor next month.

This Clipping From
NEW YORK, N. Y.
TIMES

MUNCH ANNOUNCES TANGLEWOOD PLANS

Charles Munch, music director of the Boston Symphony, yesterday announced his plans for the Berkshire Music Festival at Tanglewood, Lenox, Mass. As in previous years, concerts will be given in the Theatre-Concert Hall and in the Music Shed.

Those in the hall will be heard Saturday evenings and Sunday afternoons, July 5-6, 12-13 and 19-20. Mr. Munch, for these programs, will draw upon early French music, Bach, Mozart and Schubert.

In the Music Shed, Series A will be offered on July 24, 26 and 27; Series B on July 31, Aug. 2 and 3; and Series C on Aug. 7, 9 and 10.

Mr. Munch will conduct two concerts in each series. Pierre Monteux, who will make his first appearance at Tanglewood, will conduct one concert each in series A and B, and Leonard Bernstein will lead a single concert the final week.

Choral projects announced by Mr. Munch will include performances of Honegger's "Dance of Death" and the Berlioz Requiem. The conductor also will head the Berkshire Music Center. The session of the latter, its tenth, will run from June 30 through August 10.

SPRINGFIELD, MASS.
REPUBLICAN
FEB 10 1952

BERNSTEIN TO LEAD BOSTON SYMPHONY

Munch to Return Soon to Complete Season

Boston, Feb. 9—Charles Munch, director of the Boston Symphony Orchestra who is now in Havana, Cuba, in much improved health after his recent illness, will shortly return to Boston and conduct some concerts during the remainder of the season.

After a week's tour ending in New York on the 16th, Ernest Ansermet, who has been conducting the concerts of this orchestra since mid-December, will return to his own orchestra in Geneva, Switzerland. Richard Burgin, the associate conductor, will take the concerts of the week following, after which Leonard Bernstein, who has been wintering in Mexico, will be the guest conductor for two weeks in Boston and the last tour of the season.

European Tour

G. Wallace Woodworth will present Stravinsky's "Oedipus Rex" March 21 and 22 with the Harvard and Radcliffe choruses of which he is the conductor, and Mr. Munch will conduct Bach's "St. John Passion" in Holy Week, according to plan.

Mr. Munch will bring the Boston season to a close on April 26, and on April 28 he will accompany the orchestra as it sails on its first trip to Europe for a tour under the auspices of the Congress for Cultural Freedom, arranged by Nicolas Nabokov, its secretary general. The Berkshire Festival will be given at Tanglewood, Lenox, for six weeks beginning July 5.

It is announced that the Mark M. Horblit Award for 1951 has been given to Lukas Foss for his second piano concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony Orchestra last November. The Horblit award, known as "the Boston Symphony Orchestra Merit Award", was established in 1946 as an annual prize for a symphonic composition by a composer resident in the United States.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the Theatre-Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. The concerts in the Music Shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, Aug. 2, 3; Series C on Aug. 7, 9, 10).

PORTLAND, ME.
TELEGRAM
FEB 10 1952

Tanglewood Concert Conductors Listed

Boston, Feb. 9. (UP)—Music Director Charles Munch of the Boston Symphony Orchestra will conduct 12 concerts at the Berkshire Music Center at Tanglewood in Lenox next Summer, it was announced today.

Munch will conduct six concerts in the theater-concert hall on July 5, 6, 12, 13, 19 and 20 and six of the nine concerts in the music shed on July 24, 26, 27 and 31 and Aug. 2, 3, 7, 9 and 10.

Pierre Monteaux, making his first appearance at Tanglewood will conduct one of the music shed concerts in each of the first two weeks. Leonard Bernstein will conduct one of the final week's three concerts.

PROVIDENCE, R. I.
JOURNAL
FEB 10 1952

MUNCH ACCEPTS POST

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BOSTON, MASS.
MORNING GLOBE
FEB 10 1952

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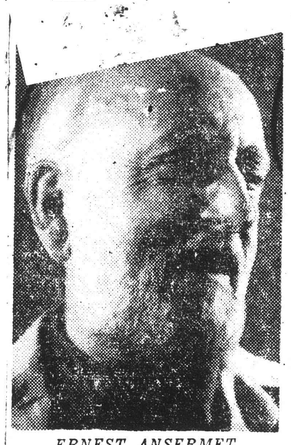

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NEW YORK
NEW [illegible]
FEB [illegible] 1952

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[SE]

This Clipping From
CHICAGO, ILL.
TRIBUNE
FEB 10 1952

On the Aisle
by Claudia Cassidy

ANY EXCUSE is welcome if it gets you to Paris in the spring, but even in the depths of winter the Paris Exposition would look enticing. Dubbed "Masterpieces of the Twentieth Century," and sponsored by the Congress for Cultural Freedom, the exposition runs from April 28 thru June 1, and has by way of American participation the Boston Symphony orchestra under the direction of Charles Munch and Pierre Monteux, the New York City Ballet, the Hall Johnson choir, and performances conducted by Bruno Walter and Igor Stravinsky, who like Monteux and Munch are American by mutual adoption.

This will be the Boston's orchestra's first visit to Europe, tho it was long Serge Koussevitzky's most ardent dream to take it there. The Boston season ends Saturday night, April 26, and the orchestra sails April 28 on the Ile de France, which has moved up its sailing date to expedite matters. Munch, who is recovering from a long illness, conducts the opening concert May 6 in the Opera house, with President Vincent Auriol and the National Guard of Honor of the Republic of France in attendance. On May 8 Monteux conducts a concert including "Sacre du Printemps" in the Theater des Champs-Elysees where the ballet premiere under his direction stirred up a riot 39 years ago. The orchestra also appears in the Hague, Strasbourg [Munch's birthplace], western Germany, Brussels, Turin, Milan, and Lille, then goes to London's new Festival hall, and sails home May 27.

Other Orchestras Scheduled

[illegible] refuse to be lured from Paris in the spring will find [illegible]tras in festival residence—John Barbirol[illegible]lia orchestra of Rome, L'Orches[illegible]rmet conducting, Joseph [illegible] orchestra, the Paris [illegible]

This Clipping From
CINCINNATI, OHIO
TIMES-STAR
FEB 12 1952

Golden Opportunity

Edward W. Barret, Assistant Secretary of State for Public Affairs, has pointed out that last year the Soviet Union sent abroad 39,000 scientists, writers, musicians and the like to demonstrate Russia's superior cultural activities. These envoys, while they represent not the ideas of free artists but the ideas of the Kremlin, still have made their propaganda felt.

Our own contribution to the cultural offensive has been negligible, principally because the State Department concluded that a government-subsidized program to compete on the Russian lines was unwise and less in keeping with American tradition than a voluntary one.

Such a program has now been effected by the American Committee for Cultural Freedom, the American affiliate of the Congress of Cultural Freedom, a world-wide organization conceived by intellectuals to refute Red propaganda as to the decadence of free world art. The organization is sponsoring this summer an unusual exposition of the arts, to be held in Paris—a cultural cavalcade of the best in symphony, opera, concert, ballet and the plastic arts. The extent of the effort will depend on the extent of private contribution. The Boston Symphony Orchestra, Charles Munch conducting, will make its European debut at the Paris Opera House and play during the month of the exposition. Julius Fleischmann of this city heads the exposition committee which is providing funds from private philanthropy to send the unit abroad. Other participants in the Paris Exposition will be the New York City Ballet Company, Igor Stravinsky and Bruno Walter.

Of these efforts little is known hereabouts. That their direction and intent is laudable and vital cannot be disputed.

This Clipping From
LEWISTON, ME.
SUN
FEB 12 1952

Berkshire Festival Plans Outlined By Charles Munch

Charles Munch, music director of the Boston Symphony Orchestra, announces his plans for the Berkshire Festival at Tanglewood, Lenox, Mass. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

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This Clipping From
KINGSTON, N. Y.
FREEMAN
FEB 12 1952

Berkshire Festival Plans Are Announced

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
FEB 11 1952

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This Clipping From
HAVRE, MONT.
NEWS
FEB 12 1952

WHAT OTHER EDITORS THINK—
CULTURAL WAR

A great task force is moving out from the United States in May. It is bound for Paris—Paris-in-the-spring. The Boston Symphony orchestra will lay a barrage of 20th-century European and American music. The New York City ballet, having established a toe hold on the alien shores, will let loose a fantastic array of flying misses. Men of letters like William Faulkner and John Dos Passos will infiltrate the surrounding terrain to lecture and preside over forms of discussion.

All this is by way of meeting the great cultural offensive which the Soviet Union has been conducting in Europe in recent years. It will be part of an unusual exposition of the arts to be held under the international Congress for Cultural Freedom, with comparable artistic enterprises and personalities from England, France, Italy, Switzerland and Austria.

The free world is at last on its toes, blowing its own horn, acting its part, painting itself in its true colors, speaking out in the multiple accents of creative independence. The galaxy of plays, operas, concerts, art shows, and forums which will go to make up the exposition should do something to show the resources of "bourgeois cosmopolitanism" in a divided world. Since the American contribution will depend on private philantrophy rather than government subsidy, we trust that alert citizens will be prompt to recognize the potentialities in this constructive sort of war.—Christian Science Monitor.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 11 1952

BERNSTEIN IN MEXICO

Tampico, Mexico — (AP) — Leonard Bernstein, composer and director, arrived here yesterday en route to New York. Bernstein, who has been working in Cuernavaca, said he is returning to Boston via New York to direct the Boston Symphony Orchestra and that later in the year he will write music for a new Metro-Goldwyn-Mayer picture.

SHA[illegible]
2/14/

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This Clipping From
PORTLAND, ME.
EXPRESS
FEB 15 1952

Moving Bosto[illegible] Orchestra Is [illegible]

Boston, Feb. 15.—Perh[illegible] of the Boston Sympho[illegible] llowing next Thursday [illegible] Symphony Hall will be [illegible] will become a beehive o[illegible] move the huge basses, fr[illegible] ssion instruments to [illegible] ese capable men don't [illegible] Not one!—Each artist [illegible] case or trunk. For no [illegible] way in precisely the sam[illegible]

ethods Vary

The methods of putting [illegible] struments have as many v[illegible] ns as the music made on t[illegible] tra bows and rosin, [illegible] ings and sometimes even [illegible] evening clothes, will all go [illegible] huge cases that hold [illegible] ing bases. The tympanist [illegible] his favorite sticks, ran[illegible] m the fuzziest felt to woo[illegible] aded sticks (demanded in [illegible] n scores by Richard Str[illegible] d other moderns) and the [illegible] the "battery" (percussion [illegible]) have enough instrumen[illegible] a good-sized store up in [illegible] ss. The cases for these are [illegible] lievably compact.

In a matter of minutes, [illegible] ursday morning, the h[illegible] inks and cases will be ca[illegible] wn the long stairway to [illegible] iting van at the stage doo[illegible] g box of miscellaneous e[illegible] th a few music racks, cl[illegible] d an assortment of oddm[illegible] ely to be needed in emerge[illegible] o will be loaded before [illegible] n takes off for Portland [illegible] ll, 110 miles distant, for [illegible] thur Fiedler — Boston "P[illegible] chestra Concert that even[illegible] e concert is being sponsore[illegible] Portland Kiwanis Club [illegible] benefit of its Underprivil[illegible] ild Fund.

All smaller instruments [illegible] g since gone with their own[illegible] e for leaving them betw[illegible] ncerts in their fire-proof lo[illegible] in Symphony Hall, not [illegible] these artists would trust [illegible] trument out of his sight. T[illegible] all heavily insured.

vel In Full Dress

Any time after four o'cl[illegible] ly commuters at the No[illegible] tion will see these art[illegible] gly or in groups, make t[illegible] y in full evening dress to [illegible] iting Pine Tree Limited. It [illegible] 15 years since the Bos[illegible] mphony has played in Portl[illegible] most always they travel sou[illegible] rd or westward from Bos[illegible] d South Station commuters [illegible] ustomed to seeing men in [illegible] g dress going through the [illegible] n en route to Providence, R[illegible] Worcester, Mass., to play [illegible] evening concert.

At Union Station, special bu[illegible] waiting to take them dire[illegible] City Hall to unpack and [illegible] for the concert, as they'll [illegible] en on the train.. Their con[illegible] Arthur Fiedler, will have [illegible] Portland several hours alre[illegible] ving come on an earlier tr[illegible]

fferent Setup

At the hall the stage will alr[illegible] ve been set up in the fam[illegible] ops" arrangement, which [illegible] s from the regular Sympl[illegible] ll arrangement in that the [illegible] d violins are at the conduc[illegible] ht. In the symphony seaso[illegible] violins are massed at the [illegible] ctor's left. Harvey Gene[illegible] nsidered by many to be [illegible] per orchestral stage-manag[illegible] g Country, will have see[illegible] t. He knows every big co[illegible]

BOSTON, MASS.
TRAVELER
FEB 15 1952

(Photo by Fabian Bachrach)
CHARD BURGIN, assoc[illegible]
ductor of Boston Sympho[illegible]
will conduct [illegible]
concerts next week.

ARON, CONN
/14/52

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LLERTON, N.Y
WS
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This Clipping From
PORTLAND, ME.
EXPRESS

Moving Boston Symphony Orchestra Is Precision Job

Boston, Feb. 15. Forty-five minutes after the conductor of the Boston Symphony Orchestra lays down his baton [illegible] next Thursday morning's rehearsal, the great stage of Symphony Hall will be empty of musicians. Immediately it will become a beehive of activity as a corps of skilled men remove the huge basses, fragile cellos, tuba, tympani and percussion instruments to their waiting cases backstage. But [illegible] men don't pack a single instrument.

[illegible] puts his own instrument away in [illegible] artists ever pack instruments [illegible] fine fashion.

Methods Vary

[illegible] extra [illegible] men suits [illegible] all go into [illegible] hold the [illegible] tympani. Las[illegible] fragile [illegible] to wooden- [illegible] Richard Strauss [illegible] and the men [illegible] precision play- [illegible] instruments to [illegible] in musi- [illegible] The cases for these are un- [illegible] comfort.

In a matter of minutes next Thursday morning the heavy cases and crates will be carried down the long stairway to the [illegible] than at the stage door. A long box of miscellaneous extras [illegible] chairs [illegible] of ordinary [illegible] to be needed in emergencies [illegible] will be loaded before the [illegible] leaves for Portland City Hall 110 miles distant, for the Annual Pension — Boston "Pops" Orchestra concert that evening. The concert is being sponsored by the Portland Kiwanis Club for the benefit of its Underprivileged Child Fund.

All smaller instruments have been gone with their owners since [illegible] them between concerts in their fire-proof lockers in Symphony Hall, not one of these artists would trust his instrument out of his sight. They are all heavily insured.

Travel In Full Dress

Any time after four o'clock, early commuters at the North Station will see these artists, singly or in groups, make their way in full evening dress to the waiting Pine Tree Limited. It will be 15 years since the Boston Symphony has played in Portland. Almost always they travel southward, or northward from Boston, and South Station commuters are accustomed to seeing men in evening dress going through the station en route to Providence, R. I., or Worcester, Mass., to play in an evening concert.

At Union Station, special busses are waiting to take them directly to City Hall to unpack and tune up for the concert, as they'll have eaten on the train. Their conductor, Arthur Fiedler, will have been in Portland several hours already, having come on an earlier train.

Different Setup

As the hall the stage will already have been set up in the familiar "Pops" arrangement, which differs from the regular Symphony Hall arrangement in that the second violins are at the conductor's right. In the symphony season all [illegible] are placed at the conductor's left. Harvey Gemeroux, considered by many to be the [illegible] stage-manager of any [illegible] orchestra, will again [illegible] that. He knows every [illegible] concert.

BOSTON, MASS.
TRAVELER

RICHARD BURGIN, associate conductor of Boston Symphony, who will conduct the orchestra in its concerts next week.

MUSIC

SANDERS THEATER

Vaughan Williams Concert

At Sanders Theater, Harvard University, the Harvard Glee Club and the Radcliffe Choral Society, conducted by G. Wallace Woodworth and assisted by the Harvard-Radcliffe Orchestra, Russell Stanger, conductor, presented the following concert of music by Ralph Vaughan Williams in honor of his eightieth year. The selections were as follows:

Darest Thou Now, O Soul (1925)
Lord, Thou Hast Been Our Refuge (1921)
British Folk Songs Arranged for Chorus
From "Folk Songs of the Four Seasons" (1950)
Early In the Spring
The Lark in the Morning
John Barleycorn
The Unquiet Grave
An Acre of Land
The Turtle Dove (1919)
Solo: James M. Harkless
Ca' the Yowes (1922)
Solo: James M. Harkless
Just As the Tide Was Flowing (1913)
Serenade to Music (1938), written for the Jubilee of Sir Henry Wood
Soloists: Dorothy Redman, Julie Unverferth, Dorothy Barnhouse, Oscar M. Henry, Gordon Philip, Edmund P. Allison, J. Vernon Patrick
Fantasia on the Old 104th Psalm Tune (1950)
For Pianoforte Solo accompanied by chorus and orchestra
Solo pianoforte: Richard Sugg

By ELINOR HUGHES

One of these days someone ought to write an ode in praise of the Harvard Glee Club, the Radcliffe Choral Society and their most excellent conductor, G. Wallace Woodworth. After last evening's concert in Sanders Theater, I think it should be Ralph Vaughan Williams, to whose energy and ability time sets no limits, for this concert was devoted entirely to the choral works of this fine English composer, from 1913 to 1950, and a really notable occasion it turned out to be. The chorus sang with the freshness, the proficiency and the intelligence that we expect of them, the Harvard-Radcliffe Orchestra and the assorted pianists rendered excellent service, and the roof of Sanders Theater is probably still echoing with the very genuine and hearty applause of the capacity audience.

If the loveliest work on the evening's program was the "Serenade To Music," written in 1938 for the Jubilee of Sir Henry Wood, the most ambitious was certainly the Fantasia on the Old 104th Psalm Tune for piano accompanied by chorus and orchestra. True, the pianist, Richard Sogg, seemed definitely outnumbered by the triumphant massed voices of the singers and the orchestra, but he went at it manfully as the chorus made a joyful noise unto the Lord. Obviously, Vaughan Williams loves writing resounding choral music, and if, in his 78th year, he can turn out so lusty a work, more power to him.

The "Serenade to Music" uses for its text some of the most exquisite passages from Shakespeare's "The Merchant of Venice" beginning "How Sweet the moonlight sleeps upon this bank," and ending "Peace, ho—the moon sleeps with Endymion and would not be awakened!" Text and music were exquisitely blended, solo voices and chorus were harmoniously arranged and re-enforced by the orchestra. So far as I know, this composition, like most of the others on the program, has never bee nheard here before—the loss has certainly been ours.

The composer's delightful arrangements of a group of English folk songs, for male and female voices alone or combined, were admirably presented in the first half of the program, with a sense of morning freshness and sweenness about them that was irresistible. William's setting for a Walt Whitman poem, Darest Thou, O Soul; and Lord, Thous Has Been Our Refuge, a stirring motet for double chorus combining the text of Psalm 90 with the hlmn, O God, our help in ages past, were the opening selections. It was an evening of high quality on all counts.

BUFFALO, N. Y.
NEWS

FEB 16 1952

Berkshire Music Festival Plans Announced

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The Festival will consist of six concerts in the smaller auditorium, The Theater-Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert.

The concerts in the Music Shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks—Series A on July 24-27; Series B on July 31-Aug. 3; Series C on Aug. 7-10. Mr. Munch will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B, and Leonard Bernstein will conduct one concert in the final week.

Choral projects, prepared by Hugh Ross, leader of the Festival Chorus, include Honegger's "Dance of Death" and the Berlioz Requiem, the latter for chorus and orchestra with four supplementary brass choirs.

Mr. Munch has accepted the invitation of the orchestra's trustees to serve as director of the Berkshire Music Center, the school of music maintained by the Boston Symphony Orchestra at Tanglewood. The 1952 session, the tenth, June 30-Aug. 10, will be marked by several new features to be announced shortly.

This Clipping From
WASHINGTON, D. C.
POST

FEB 15 1952

Postlude

Ansermet Conducts Last of Boston Concerts

By Paul Hume

The Boston Symphony and Ernest Ansermet came to Washington last night for the final Constitution Hall concert in the Boston series.

Ansermet, who has been heard here in the last two years as guest conductor of the National Symphony, is serving in that capacity in Boston while Charles Munch recovers from a lingering affliction.

The program was skillfully balanced between familiar Nineteenth Century fare and great pages, by Stravinsky and Debussy, of the present century. It was in the latter half of the program, devoted to these more recent masters, that orchestra and conductor achieved their greatest degree of sympathy and power.

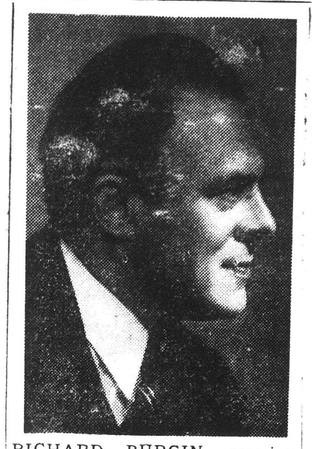
Stravinsky wrote his ballet, The Fairy's Kiss, with a dedication to "The music of Tschaikowsky." The allegiance to his predecessor is clear throughout the music. Among its greatest charms are the constant references to the moods and sounds of Swan Lake, Sleeping Beauty, and the other attractive moments of Tschaikowsky's theater writing.

Along with these comes the gentle bite of Stravinsky's more mellow style, with alluring pieces that cry out for a stage, an adagio, and a pas de deux. It is a tantalizing score, with moments of beauty, such as the string quartet, solo clarinet and harp, and many more. The playing was of unusual delicacy and flavor.

Debussy's La Mer is music that recalls the Boston orchestra's great days under Koussevitsky. But it also is music for which Ansermet has both the affinity and the genius to bring about a powerful reading of his own design. There was a strong sense of motion in much of the music that is sometimes more relaxed. It was a sea in clouded phases, as well as that clear, sunlit expanse Debussy drew so well. The sound and playing of the orchestra was a tribute to the guest leader for whom the audience had a great welcome.

To Brahms' finest variations, those on a theme by Haydn, Ansermet gave space and beauty. Unrushed, they changed in mood from variation to variation always faithful to the spirit of the music.

The same was true of Mendelssohn's affectionate remembrance of his Italian visit, his fourth symphony. The outer movements had the quick pulse they need, while the inner portions went untroubled on their serene way. The horn passages in the slow movement had a particularly fine effect. We are glad of the chance to hear and observe Ansermet again. He is one of the great orchestral leaders



RICHARD BURGIN, associate conductor of the Boston Symphony, who will direct the concerts next week on Tuesday, Friday, Saturday and Sunday.

MUSIC

Harvard and Radcliffe Honor Vaughan Williams

By CYRUS DURGIN

The Harvard Glee Club and Radcliffe Choral Society last night did honor to Ralph Vaughan Williams, who will be 80 years old next Oct. 12. This was also the annual joint concert of the two choruses in Sanders Theatre, G. Wallace Woodworth conducting.

A full evening of Vaughan Williams—or, at least, the choral side of him—is bound to be more of a ceremonial than a musically varied evening. He has been recognized these many years as an estimable composer, an English musician with his roots in English folk music, a most fastidious craftsman in whom ugliness does not exist. But also, truth to tell, the choral Vaughan Williams is pretty much on the sweet side.

Within this limitation, however, one of the most beautiful of modern choral works must be his Serenade to Music, written for the jubilee of Sir Henry Wood in 1938. Here is a skilled and imaginative work, blending voices—massed and solo—with small orchestra.

I think Vaughan Williams would have been enormously pleased had he been on hand to hear the sensitive, fluent performance these forces gave it. Such was consistently true, however, whether it was this work, the piano-accompanied British Folksongs (1950) for women's voices, or "The Turtle Dove" (1919) and "Ca' the Yowes" (1922), for smaller groups — and with fine execution of the lyrical tenor solos by James M. Harkless.

The program ended with the Fantasia on the Old 104th Psalm Tune (1950), which carries the curious designation: "for piano solo accompanied by chorus and orchestra." This is a form of rhapsody, with the piano most prominent, all in a broad, neo-Romantic vein, and very pleasant.

The Harvard-Radcliffe Orchestra assisted. The program began with "Darest Thou Now, O Soul" (1925) and "Lord, Thou Hast Been Our Refuge" (1921).

Harvard-Radcliffe

BY WARREN STOREY SMITH

Ralph Vaughan Williams, dean of English composers, will be 80 in October and last evening at Sanders Theatre, Cambridge, the Harvard Glee Club and Radcliffe Choral Society took note of that fact by devoting an entire program to his music. The conductor of the combined choirs, G. Wallace Woodworth, assembled a varied list that included numbers for chorus alone and pieces with orchestral accompaniment, in addition to several folk song arrangements. One of these, dating from 1913, was the oldest piece on the list. Five others were composed in 1950 as was the Fantasia on the Old 104th Psalm Tune rather oddly set for piano solo with accompaniment of chorus and orchestra.

More pleasing on the whole than this rather bombastic number was the "Serenade to Music," based on lines from Shakespeare's "Merchant of Venice," written in 1938 for the Jubilee of Sir Henry Wood. This is really lovely music, and the chorus, orchestra and the seven soloists performed it most ingratiatingly. The numbers for chorus alone, "Darest Thou Now, O Soul" and "Lord, Thou Hast Been Our Refuge," are typical of the composer's rugged style. Vaughan Williams has always had a special affinity for English folk music and the eight folk song settings heard last evening, exemplified his skillful handling of such material.

Throughout the evening the chorus distinguished itself in matters of tone and articulation. A word must be said for the solo singing of Mr. James Harkness in the folk song group and for the excellent performance by Richard Sogg of the piano solo in the Fantasia. There was a large and enthusiastic audience.

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...52

...les Munch Announces ...shire Festival Plans

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...LLERTON, N.Y
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This Clipping From
PORTLAND, ME.
EXPRESS
FEB 5 1952

Moving Boston Symphony Orchestra Is Precision Job

Boston, Feb. 15.—Perhaps ten minutes after the conductor of the Boston Symphony Orchestra lays down his baton following next Thursday morning's rehearsal, the great stage of Symphony Hall will be empty of musicians. Immediately it will become a beehive of activity as a corps of skilled men remove the huge basses, fragile 'cellos, tuba, tympani and percussion instruments to their waiting cases backstage. But these capable men don't pack a single instrument.

Not one!—Each artist puts his own instrument away in its case or trunk. For no two artists ever pack instruments away in precisely the same fashion.

Methods Vary

The methods of putting away instruments have as many variations as the music made on them. Extra bows and rosin, extra strings and sometimes even suits of evening clothes will all go into the huge cases that hold the string bass. The timpanist has all his favorite sticks, ranging from the softest felt to wooden-headed sticks demanded in certain scores by Richard Strauss and other moderns and the men of the "battery" percussion players have enough instruments to set a good-sized store up in business. The cases for these are unbelievably compact.

In a matter of minutes, next Thursday morning, the heavy trunks and cases will be carried down the long stairway to the waiting van at the stage door. A long box of miscellaneous extras with a few music racks, chairs and an assortment of oddments likely to be needed in emergencies also will be loaded before the van takes off for Portland City Hall, 110 miles distant, for the Arthur Fiedler—Boston "Pops" Orchestra concert that evening. The concert is being sponsored by the Portland Kiwanis Club for the benefit of its Underprivileged Child Fund.

All smaller instruments have long since gone with their owners. Save for leaving them between concerts in their fire-proof lockers in Symphony Hall, not one of these artists would trust his instrument out of his sight. They are all heavily insured.

Travel In Full Dress

Any time after four o'clock, early commuters at the North Station will see these artists, singly or in groups, make their way in full evening dress to the waiting Pine Tree Limited. It will be 15 years since the Boston Symphony has played in Portland. Almost always they travel southward or westward from Boston, and South Station commuters are accustomed to seeing men in evening dress going through the station en route to Providence, R. I., or Worcester, Mass., to play in an evening concert.

At Union Station, special busses are waiting to take them directly to City Hall to unpack and tune up for the concert, as they'll have eaten on the train. Their conductor, Arthur Fiedler, will have been in Portland several hours already, having come on an earlier train.

Different Setup

At the hall the stage will already have been set up in the familiar "Pops" arrangement, which differs from the regular Symphony Hall arrangement in that the second violins are at the conductor's right. In the symphony season all the violins are massed at the conductor's left. Harvey Genereux, considered by many to be the super orchestral stage-manager of this Country, will have seen to that. He knows every big concert hall stage in America and will soon have a chance to become familiar with European stages too, since the orchestra goes abroad in April to remain until June, giving concerts sponsored by the U. S. Government and philanthropic agencies representing our American culture. Genereux will have come to Portland with the instruments and have had a local crew busy since about 4.30 o'clock. Genereux has his hobby, too. He's a woodworker of no mean talent. In Maine we call it whittling. But it helps fill the long hours during concerts and it has its results! He made all of the late Dr. Koussevitzky's batons at such times and always kept a few made up ahead, as they sometimes got broken! Spare "sticks" are always carried in the "extra" box along with other emergency equipment.

The big black concert grand will be in its niche at the side of the stage, ready to be rolled out when Leo Litwin performs the Rhapsody In Blue. That will have been brought from Boston in the van, too. The magically mysterious sound of instruments tuning up will filter through the auditorium.

Stick To Schedule

In two hours the concert will be over, the instruments repacked and on their way back to Boston's Symphony Hall for the Friday afternoon concert. And they will be back right on schedule! Perchance some friends will come backstage after the Friday afternoon concert to talk with the artists and perhaps Ludwig Juht, a mountain of a man, just the kind of man who should play the huge string bass, will point to his instrument and say "See that bass? Last night I played that bass in Maine!" Such is the affection in which our state is held by great artists from all over the world.

This Clipping From
WASHINGTON, D. C.
POST
FEB 15 1952

BOSTON, MASS.
TRAVELER

(Photo by Fabian Bachrach)

RICHARD BURGIN, associate conductor of Boston Symphony, who will conduct the orchestra in its concerts next week.

E BOSTON HERALD, SATURDAY, FEBRUARY 16,

MUSIC

SANDERS THEATER

Vaughan Williams Concert

At Sanders Theater, Harvard University, the Harvard Glee Club and the Radcliffe Choral Society, conducted by G. Wallace Woodworth and assisted by the Harvard-Radcliffe Orchestra, Russell Stanger, conductor, presented the following concert of music by Ralph Vaughan Williams in honor of his eighthieth year. The selections were as follows:

Darest Thou Now, O Soul (1925)
Lord, Thou Hast Been Our Refuge (1921)
British Folk Songs Arranged for Chorus
From "Folk Songs of the Four Seasons (1950)
Early In the Spring
The Lark in the Morning
John Barleycorn
The Unquiet Grave
An Acre of Land
The Turtle Dove (1919)
Solo: James M. Harkless
Ca' the Yowes (1922)
Solo: James M. Harkless
Just As the Tide Was Flowing (1913)
Serenade to Music (1938), written for the Jubilee of Sir Henry Wood
Soloists: Dorothy Redman, Julie Unverferth, Dorothy Barnhouse, Oscar M. Henry, Gordon Philip, Edmund P. Allison, J. Vernon Patrick
Fantasia on the Old 104th Psalm Tune (1950)
For Pianoforte Solo accompanied by chorus and orchestra
Solo pianoforte: Richard Sugg

By ELINOR HUGHES

One of these days someone ought to write an ode in praise of the Harvard Glee Club, the Radcliffe Choral Society and their most excellent conductor, G. Wallace Woodworth. After last evening's concert in Sanders Theater, I think it should be Ralph Vaughan Williams, to whose energy and ability time sets no limits, for this concert was devoted entirely to the choral works of this fine English composer, from 1913 to 1950, and a really notable occasion it turned out to be. The chorus sang with the freshness, the proficiency and the intelligence that we expect of them, the Harvard-Radcliffe Orchestra and the assorted pianists rendered excellent service, and the roof of Sanders Theater is probably still echoing with the very genuine and hearty applause of the capacity audience.

If the loveliest work on the evening's program was the "Serenade To Music," written in 1938 for the Jubilee of Sir Henry Wood, the most ambitious was certainly the Fantasia on the Old 104th Psalm Tune for piano accompanied by chorus and orchestra. True, the pianist, Richard Sogg, seemed definitely outnumbered by the triumphant massed voices of the singers and the orchestra, but he went at it manfully as the chorus made a joyful noise unto the Lord. Obviously, Vaughan Williams loves writing resounding choral music, and if, in his 78th year, he can turn out so lusty a work, more power to him.

The "Serenade to Music" uses for its text some of the most exquisite passages from Shakespeare's "The Merchant of Venice" beginning "How Sweet the moonlight sleeps upon this bank," and ending "Peace, ho—the moon sleeps with Endymion and would not be awakened!" Text and music were exquisitely blended, solo voices and chorus were harmoniously arranged and re-enforced by the orchestra. So far as I know, this composition, like most of the others on the program, has never bee iheard here before—the loss has certainly been ours.

The composer's delightful arrangements of a group of English folk songs, for male and female voices alone or combined, were admirably presented in the first half of the program, with a sense of morning freshness and sweenness about them that was irresistible. William's setting for a Walt Whitman poem, Darest Thou, O Soul; and Lord, Thous Has Been Our Refuge, a stirring motet for double chorus combining the text of Psalm 90 with the hlmn, O God, our help in ages past, were the opening selections. It was an evening of high quality on all counts.

BUFFALO, N. Y.
NEWS
FEB 16 1952

Berkshire Music Festival Plans Announced

CHARLES MUNCH, music director of the Boston Symphony Orchestra has announced plans for the Berkshire Festival at Tanglewood, Lenox, Mass. Now in Havana to recuperate from his recent illness, he will resume leadership of the Boston concerts next month.

The Festival will consist of six concerts in the smaller auditorium, The Theater-Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert.

The concerts in the Music Shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks—Series A on July 24-27; Series B on July 31-Aug. 3; Series C on Aug. 7-10. Mr. Munch will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B, and Leonard Bernstein will conduct one concert in the final week.

Choral projects, prepared by Hugh Ross, leader of the Festival Chorus, include Honegger's "Dance of Death" and the Berlioz Requiem, the latter for chorus and orchestra with four supplementary brass choirs.

Mr. Munch has accepted the invitation of the orchestra's trustees to serve as director of the Berkshire Music Center, the school of music maintained by the Boston Symphony Orchestra at Tanglewood. The 1952 session, the tenth, June 30-Aug. 10, will be marked by several new features to be announced shortly.

Postlude

Ansermet Conducts Last of Boston Concerts

By Paul Hume

The Boston Symphony and Ernest Ansermet came to Washington last night for the final Constitution Hall concert in the Boston series.

Ansermet, who has been heard here in the last two years as guest conductor of the National Symphony, is serving in that capacity in Boston while Charles Munch recovers from a lingering affliction.

The program was skillfully balanced between familiar Nineteenth Century fare and great pages, by Stravinsky and Debussy, of the present century. It was in the latter half of the program, devoted to these more recent masters, that orchestra and conductor achieved their greatest degree of sympathy and power.

Stravinsky wrote his ballet, The Fairy's Kiss, with a dedication to "The music of Tschaikowsky." The allegiance to his predecessor is clear throughout the music. Among its greatest charms are the constant references to the moods and sounds of Swan Lake, Sleeping Beauty, and the other attractive moments of Tschaikowsky's theater writing.

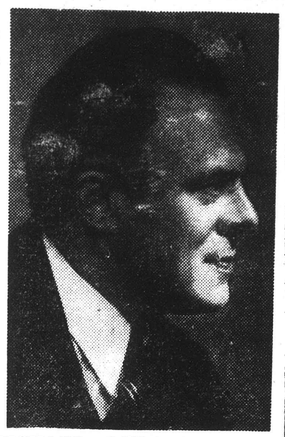
Along with these comes the gentle bite of Stravinsky's more mellow style, with alluring pieces that cry out for a stage, an adagio, and a pas de deux. It is a tantalizing score, with moments of beauty, such as the string quartet, solo clarinet and harp, and many more. The playing was of unusual delicacy and flavor.

Debussy's La Mer is music that recalls the Boston orchestra's great days under Koussevitsky. But it also is music for which Ansermet has both the affinity and the genius to bring about a powerful reading of his own design. There was a strong sense of motion in much of the music that is sometimes more relaxed. It was a sea in clouded phases, as well as that clear, sunlit expanse Debussy drew so well. The sound and playing of the orchestra was a tribute to the guest leader for whom the audience had a great welcome.

To Brahms' finest variations, those on a theme by Haydn, Ansermet gave space and beauty. Unrushed, they changed in mood from variation to variation always faithful to the spirit of the music.

The same was true of Mendelssohn's affectionate remembrance of his Italian visit, his fourth symphony. The outer movements had the quick pulse they need, while the inner portions went untroubled on their serene way. The horn passages in the slow movement had a particularly fine effect. We are glad of the chance to hear and observe Ansermet again. He is one of the great orchestral leaders

SATURDAY, FEBRUARY 16



RICHARD BURGIN, associate conductor of the Boston Symphony, who will direct the concerts next week on Tuesday, Friday, Saturday and Sunday.

MUSIC

Harvard and Radcliffe Honor Vaughan Williams

By CYRUS DURGIN

The Harvard Glee Club and Radcliffe Choral Society last night did honor to Ralph Vaughan Williams, who will be 80 years old next Oct. 12. This was also the annual joint concert of the two choruses in Sanders Theatre, G. Wallace Woodworth conducting.

A full evening of Vaughan Williams—or, at least, the choral side of him—is bound to be more of a ceremonial than a musically varied evening. He has been recognized these many years as an estimable composer, an English musician with his roots in English folk music, a most fastidious craftsman in whom ugliness does not exist. But also, truth to tell, the choral Vaughan Williams is pretty much on the sweet side.

Within this limitation, however, one of the most beautiful of modern choral works must be his Serenade to Music, written for the jubilee of Sir Henry Wood in 1938. Here is a skilled and imaginative work, blending voices—massed and solo—with small orchestra.

I think Vaughan Williams would have been enormously pleased had he been on hand to hear the sensitive, fluent performance these forces gave it. Such was consistently true, however, whether it was this work, the piano-accompanied British Folksongs (1950) for women's voices, or "The Turtle Dove" (1919) and "Ca' the Yowes" (1922), for smaller groups — and with fine execution of the lyrical tenor solos by James M. Harkless.

The program ended with the Fantasia on the Old 104th Psalm Tune (1950), which carries the curious designation: "for piano solo accompanied by chorus and orchestra." This is a form of rhapsody, with the piano most prominent, all in a broad, neo-Romantic vein, and very pleasant.

The Harvard-Radcliffe Orchestra assisted. The program began with "Darest Thou Now, O Soul" (1925) and "Lord, Thou Hast Been Our Refuge" (1921).

Harvard-Radcliffe

BY WARREN STOREY SMITH

Ralph Vaughan Williams, dean of English composers, will be 80 in October and last evening at Sanders Theatre, Cambridge, the Harvard Glee Club and Radcliffe Choral Society took note of that fact by devoting an entire program to his music. The conductor of the combined choirs, G. Wallace Woodworth, assembled a varied list that included numbers for chorus alone and pieces with orchestral accompaniment, in addition to several folk song arrangements. One of these, dating from 1913, was the oldest piece on the list. Five others were composed in 1950 as was the Fantasia on the Old 104th Psalm Tune rather oddly set for piano solo with accompaniment of chorus and orchestra.

More pleasing on the whole than this rather bombastic number was the "Serenade to Music," based on lines from Shakespeare's "Merchant of Venice," written in 1938 for the Jubilee of Sir Henry Wood. This is really lovely music, and the chorus, orchestra and the seven soloists performed it most ingratiatingly. The numbers for chorus alone, "Darest Thou Now, O Soul" and "Lord, Thou Hast Been Our Refuge," are typical of the composer's rugged style. Vaughan Williams has always had a special affinity for English folk music and the eight folk song settings heard last evening, exemplified his skillful handling of such material.

Throughout the evening the chorus distinguished itself in matters of tone and articulation. A word must be said for the solo singing of Mr. James Harkness in the folk song group and for the excellent performance by Richard Sogg of the piano solo in the Fantasia. There was a large and enthusiastic audience.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
FEB 17 1952

Boston Symphony Leader Already Making Plans for Summer Festival

Charles Munch to Direct Tanglewood Concerts; Berkshire Symphonette to Conduct Series of Spring Programs

(Special to The Republican)

Berkshire Hills, Feb. 16—Although the music festival at Tanglewood, Lenox, is months away, Charles Munch, director of the Boston Symphony Orchestra, which holds sway for several weeks in Lenox, is already making plans for the coming season. Mr. Munch has announced the program for the coming summer, and the festival will consist of six concerts in the smaller auditorium, the theater-concert hall, on Saturday night and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct the concerts and will draw his programs from early French music, and from the works of Bach, Mozart, and Schubert. Hugh Ross, leader of the festival chorus, will prepare the choral works for this and the larger concerts.

The concerts in the main music shed will be given on Thursdays and Saturday nights, and Sunday afternoons. Series A will be on July 24, 26, 27; Series B. July 31, Aug. 2, 3; Series C. Aug. 7, 9, and 10.

Two concerts in each week will be conducted by Mr. Munch. Pierre Monteux will make his first appearance at Tanglewood this summer when he will conduct one concert each in series A and B. Leonard Bernstein will conduct one of the concerts during the final week.

Mr. Munch has accepted the invitation of the orchestra's trustees to serve as director of the Berkshire Music Center, the school of music maintained by Boston Symphony Orchestra at Tanglewood. The 1952 session from June 30 through Aug. 10, will be the 10th, and will be marked by several new features which are to be announced in the near future.

While the big music organization in the Berkshires is making plans for the coming season the modest Berkshire Symphonette, made up of 32 members, both professional and amateur, is also making plans for a series of programs to be presented this spring. The musicians in the symphonette come from Berkshire County, northern Connecticut and eastern New York state. Henry P. Cross is the conductor. The small group has won much acclaim for its fine style and performance.

Five concerts have been booked thus far. They are to be given in Falls Village, Conn., regional high school; the Wassaic, N. Y., state school, Amenia, N. Y.; and two concerts in Sheffield. The group holds weekly rehearsal in Sheffield Grange Hall. President of the Berkshire Symphonette is Hadley K. Turner of Southfield. Mrs. Florice Evans Thompson of Housatonic, well-known violinist, is concertmaster.

Dates of the concerts will be announced later. Included in the ensemble are the well-known instrumentalists, Frank Gordon and Thaddeus Tutak, clarinets; Joseph Sullivan, trumpet; Randolph Collet and Hugo Eisenhuth, trombones; Raymond Kipp, French horn, and Elizabeth O'Connor, pianist.

To Receive Yale Medal

Rev. Anson Phelps Stokes of Brook Farm, Lenox, is one of 15 persons headed by Yale's president emeritus, Charles Seymour, who will receive Yale medals for distinguished service to the university. President A. Whitney Griswold of Yale, will make the presentation of medals on Alumni Day, Feb. 22. The awards, given by the executive committee, are being presented for the first time this year in conjunction with the university's 250th anniversary celebration. The medals have been designed by John Howard Benson of Newport, R. I. The board plans to make similar presentations on alumni day from now on.

Mr. Stokes was secretary of the university from 1899 to 1921 and was graduated with the class of 1896. He and Mrs. Stokes are spending the winter in Washington, D. C.

Mr. and Mrs. Albert L. Heathfield of Walker St., Lenox, left New York City by plane Tuesday for a visit in England and Ireland. They planned to attend the funeral services of King George, which were held yesterday. They will return to the States around April 1 and will take up residence in their Walker St. home. They plan to open their Yokun Ave. home, "T'Other House," a little later for the summer months.

Mr. and Mrs. John H. P. Gould of Mah-Kee-Nac Farms, Lenox, are vacationing in the Bahamas.

Mr. and Mrs. L. Stanford Briggs of the Dormers, Lenox, will leave soon for Bermuda for several weeks stay.

Announcement has been made of the marriage of Mrs. Hugh Peters of Englewood, N. J., and Great Barrington, to Richard Fenby Bausman of Cresskill, N. J. The ceremony took place on the 8th in Englewood. Mrs. Bausman is the former Elsie Snare, daughter of the late Mr. and Mrs. Frederick Snare of New York City. She is a member of the Great Barrington Garden Club and served as its president last year.

Mr. Bausman is son of the late Mr. and Mrs. Abner L. Bausman of Minneapolis, Minn. Before his retirement from active business he was vice-president of the Eastern Division of General Mills Inc., in charge of the New York export office.

Residents of New Marlboro were saddened this week to hear of the sudden death in New York Monday of Charles Scribner, a former summer resident of New Marlboro and a frequent visitor in the Berkshires. Mr. Scribner was president of the Charles Scribner & Sons, well-known publishers of Fifth Ave., New York. The firm was founded by Mr. Scribner's grandfather, Charles Scribner, 106 years ago.

He was married to the former Vera Bloodgood of New York and New Marlboro. Mrs. Scribner was an outstanding horsewoman. She and her sister, Mrs. J. Macy Willets of New Marlboro, conducted Mepal Farms, the estate of their father, Hildreth K. Bloodgood, after the latter's death.

Mr. Scribner is survived by his wife, one daughter, Mrs. Thomas J. Bingham, and one son, Charles, Jr., vice-president of the publishing firm.

That spring cannot be too far off can be seen by the fact that Landlord James J. Joyce of Berkshire Inn, Great Barrington, has a crew of painters and other workmen redecorating and sprucing up the premises for the coming season. The inn will open around mid-May and Landlord Joyce said that several conventions will take up most of the reservations during the first few days of the opening.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
FEB 17 1952

Munch Lists Plans For Tanglewood Festival

Charles Munch, music director of the Boston Symphony orchestra, has made known plans for the Berkshire Festival at Tanglewood, Lenox, Mass. Now in Havana, recuperating from a recent illness, Mr. Munch will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the Theater-Concert hall, on Saturday nights and Sunday afternoon, July 5-6, 12-13, 19-20. Mr. Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival Chorus. The concerts in the Music shed will be given on Thursday and Saturday nights and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3; Series C on August 7, 9, 10).

Mr. Munch will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Mr. Munch will include Honegger's "Dance of Death," and Berlios' Requiem, for Chorus and Orchestra with four supplementary brass choirs.

Mr. Munch has accepted the invitation of the Orchestra's trustees to serve as director of the Berkshire Music center, the school of music maintained by the Boston Symphony orchestra at Tanglewood. The 1952 session, June 30 - August 10, will be the 10th, and will be marked by several new features which are to be announced shortly.

This Clipping From
FLINT, MICH.
JOURNAL
FEB 17 1952

U. S. Will Be Well Represented At Exposition of Arts in Paris

New York — UP — The United States will be well-represented at the forthcoming Exposition of the Arts sponsored by the Congress for Cultural Freedom and scheduled for Paris in May.

The theme of the congress is the intellectual and artistic achievements by men of the free world in the last 50 years in the fields of music, ballet, painting and other art forms.

The Boston Symphony Orchestra will make its European debut at the Paris Opera on May 6. The entire orchestra will be transported abroad and in addition to its engagements during the Paris festival, will be heard in The Hague, Amsterdam, various cities in western Germany and possibly in Belgium and Italy. The orchestra is headed by Charles Munch, musical director, and Pierre Monteux, associate conductor.

The New York City Ballet Company also will attend the exposition, which is called "Masterpieces of the 20th Century."

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 17 1952

Ansermet and Hayes in a Musical Conversation

An interesting episode took place recently in the Brookline home of Roland Hayes, the distinguished tenor, who gives an intimate recital in Jordan Hall on Sunday afternoon March 9. He was sought out, both as singer and as musicologist, by a famous Swiss musician, and the resulting discussion went on for two hours.

The visitor was Ernest Ansermet, who has just completed notable services as guest conductor of the Boston Symphony Orchestra. While speaking of the book he is writing on "The Meaning of Music," Mr. Ansermet disclosed that it will include his observations on Negro music. Shown a copy of Roland Hayes' book concerning Negro spirituals, he borrowed it, studied it closely, and eagerly had a meeting with the author arranged.

During the visit, Mr. Hayes played a rare recording, made in Africa, of native singers and drummers, and showed his collection of African instruments. This led to a discussion of the relationship between the uses of rhythm by primitive and civilized races. An example of syncopation in a 300-year-old song by Monteverdi. This brought comments from Mr. Ansermet on relationships and contrasts in the music of the Basques, the Spanish, French, and Russians.

Before a log fire in Mr. Hayes' well-stocked library, the conversation continued about places and personalities familiar to both musicians in Europe and America. They discovered that they had crossed and re-crossed each other's paths, without meeting until in Mr. Hayes' home, a few miles from Symphony Hall.

This Clipping From
COLUMBUS, OHIO
DISPATCH
FEB 17 1952

Tanglewood Plans Set For Summer

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, announces his plans for the Berkshire Festival at Tanglewood. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the Theater-Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Charles Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prenared by Hugh Ross, leader of the Festival Chorus.

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CHARLES MUNCH will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Mr. Munch will include Honegger's "Dance of Death", and Berlioz' Requiem, for Chorus and Orchestra with four supplementary brass choirs.

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EL PASO, TEX.
TIMES

Boston Station Beams Symphony To Families

Boston. (INS)—Full length "live" performances of one of the world's great symphony orchestras are being channeled into the homes of New Englanders by a new Boston radio station.

Through the facilities of WGBH, a high-power non-commercial FM station for educational broadcasting, programs of the Boston Symphony Orchestra are within the hearing range of an estimated 208,000 families.

The station, which has its studios in Symphony Hall, is operated with the advice and co-operation of the Lowell Institute Co-operative Broadcasting Council.

The council's members include the Lowell Institute and the six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern and Tufts.

The station's aim is to offer programs of general education for all groups in the community. In addition to the symphony, WGBH presents:

1. Comprehensive interpretations of world news and events. 2. Full-length dramatic productions. 3. A children's hour. 4. Forums on world affairs with distinguished New England scholars and scientists. 5. Poetry readings by noted poets. 6. Regular college or extension courses recorded in the classrooms.

TOLEDO, OHIO
BLADE
FEB 17 1952

Tanglewood Plans Important Works

Special to The Blade

BOSTON, Feb. 16—Plans for the Berkshire Festival at Tanglewood were announced today by the Boston Symphony Orchestra. Charles Munch, conductor and music director of the Festival, is now in Havana recovering from a recent illness.

The Festival this year will consist of six concerts in the Theater Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct, drawing his programs from early French music and from the works of Bach, Mozart and Schubert.

The Shed Series will be given Thursday and Saturday evenings and Sunday afternoons for three weeks: July 24, 26 and 27; July 31, Aug. 2 and 3; Aug. 7, 9, and 10.

Mr. Munch will conduct two concerts each week; Pierre Monteux, making his debut at Tanglewood, will conduct one concert each in the first two series; Leonard Bernstein will conduct one concert in the final week.

Among important works scheduled for performance are Honegger's "Dance of Death" and Berlioz' Requiem, for chorus and orchestra, with four supplementary brass choirs.

This Clipping From
TACOMA, WASH.
NEWS-TRIBUNE

Boston Symphony To Make European Tour

The Boston Symphony orchestra, Charles Munch, musical director, will make its European debut at the Paris Opera house on May 6, according to an announcement by the American Committee for Cultural Freedom.

The celebrated orchestra will play for the month-long Exposition of the Arts sponsored by the Congress for Cultural Freedom, whose theme is the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other art forms. The Congress' affiliate in this country is the American Committee for Cultural Freedom, of which Sidney Hook is chairman. The exposition committee of this group, headed by Julius Fleischmann of Cincinnati, is providing funds from private philanthropy to send the 104-member musical aggregation abroad. Other American participants in the Paris exposition will be the New York City Ballet company and Conductors Igor Stravinsky and Bruno Walter.

While final details of the Boston Symphony orchestra's tour await clarification from abroad, visits are planned to 13 cities in six countries, between the conclusion of the 71st symphony season in Boston and the opening of the annual "Pops" concerts there on June 1. Munch, now recovering from a lengthy illness and expected back on the podium in March, will share the conducting assignments with his long-time friend and colleague, Pierre Monteux. He will lead the symphony in its initial concert abroad on May 6 at the Paris Opera house. This event will be honored by the presence of President Vincent Auriol and state, diplomatic, civic and social leaders with the National Guard of Honor of the Republic of France in attendance. This and a second exposition concert which Monteux will conduct at Paris' Theater des Champs-Elysees on May 8 will be devoted to 20th century European and American music.

Monteux's program will mark a historical re-creation, a performance of Igor Stravinsky's "Sacre du Printemps" (Rite of Spring) almost 39 years after he introduced this work in the same theater. In The Hague, Holland, Munch will conduct on May 10, and on May 11 Monteux will conduct in Amsterdam.

On May 17, the Boston orchestra will visit Strasbourg, Conductor Munch's birthplace, where the concert will be broadcast through Voice of America facilities to Russia and its satellite countries.

Performances are planned in Western Germany, Brussels, Belgium; Turin and Milan, Italy, and Lille, France.

The tour will conclude with the orchestra's first appearance in London's Festival hall on May 26.

This Clipping From
BIRMINGHAM, ALA.
NEWS
FEB 18 1952

Art Thrives

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s Clipping From
W YORK, N. Y.
NAL-AMERICAN
FEB 18 1952

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MILES KASTENDIECK

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ASO, TEX.
TIMES

17 1952

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This Clipping From
BIRMINGHAM, ALA.
NEWS
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Art Thrives Where Freedom Lives

...this government is not well equipped for ... Edward W. Barrett, ... competent ... of state on public affairs, ... has proved out. ... the merits of Russian ... such a contest and we ... unless some definite ... effort must come from ... free peoples.

... know that free and ... a great deal to con... ... there has been ... of the month of May in Paris a ... of the best there is in ... ballet and art. ... and the ex... ... the sponsorship of the ... of which ... for Cul... American leadership is pro... ... made up of important ... in the arts, so many individuals ... Americanism cannot be questioned ... no doubt that the true purpose is to show that a vital culture can thrive in a free world.

The cultural lineup is imposing. The Boston Symphony Orchestra will play several concerts of modern European and American compositions. The New York City Ballet Company and the Hall Johnson Choir will participate. Such distinguished men of music as Igor Stravinsky, Leopold Stokowski and Bruno Walter (foreign-born but now naturalized American citizens) will conduct. There will be an exhibition of modern American and European art, and there will be lectures and discussion groups led by such men as William Faulkner, John Dos Passos and John Steinbeck.

There will also be groups and individuals from other free countries, men and organizations of comparable reputation.

It is hoped that similar expositions may be held in other cities in future years. There has never been anything else like it in the free world.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

Bartok Played By Ansermet

By MILES KASTENDIECK

What brought special distinction to Ernest Ansermet's final program with the Boston Symphony in Carnegie Hall Saturday afternoon was the performance of Bartok's "Concerto for Orchestra."

This contemporary masterpiece received an illuminating interpretation, giving it the stature it so well deserved.

This is music that quickens the ...e. Its more serious aspect at the start may not win enthusiasts immediately, but its jesting allegro and its life-assertive finale persuade most people.

In making his music more personal, Bartok came into his own. Ansermet had obviously mastered the score to have given such a penetrating and comprehensive exposition of its beauty and meaning. The Bostonians were at their best.

Otherwise, the concert again stood on a plateau of respectability. An element of refinement of style and taste made Beethoven's Second Symphony sound ingratiating but not thoroughly vital.

The same might be said for Mozart's Violin Concerto K. 216 with Arthur Grumiaux as soloist. The Belgian violinist proved himself a well-disciplined musician, plays with awareness of nuances without whole communicating music. Only ... with them.

That ... performance of ... Beethoven's "Missa ..." seemed rewarding. ... performance in Carnegie Hall last night. With Robert Shaw conducting the Collegiate Chorale, the Robert Shaw Chorale, and the RCA Victor Symphony, the monumental character of the work was set forth sonorously.

The performance was forthright. It reached its culmination in the "Credo." Thereafter, it pursued a serviceable course without benefit of any special illumination. Shaw's concept has yet to mellow to give the score its true fervor and magnificence.

Of the soloists for the occasion Florence Kopleff shone by merit of her wonderfully pure and vibrant contralto voice. She brought the greatest single pleasure of the performance.

Yvonne Ciannella met the exacting demands of the soprano part successfully. Richard Wright sang the tenor role well. Peter Maravell sang the bass part adequately.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
FEB 19 1952

The Voice Of The People

Criminal Investigation Off On The Wrong Foot

Editor of the Press Herald:

The questions seem not to be whether we are "men or mice," but men or skunks. For the last few mornings we have been informed over WGAN that in effect, any information as to wrongdoing we might unearth, anywhere, should be reported to Box 405, Portland, Maine, and that the informer's name would be held in strict confidence. Wrongdoing of any kind should, without question, be prevented before it becomes a menace to society.

We have officers of the law, sworn to do their duty, and I believe that we should put badges on any aides to the police, and that they should sign their names to any complaints. Nobody wants to place himself in the position of a suspected snooper, and furthermore, I do not believe many people will stoop to this type of law enforcement.

A complaint by one who will not give his name, or is protected by its being withheld, is very likely to be exaggerated. This business is on the level with wire-tapping, having one's mail opened unlawfully, and entering without warrant, or worse. This is a police state method, which I doubt that we can afford to copy, and if I know Maine people, few will resort to law blows of this kind.

There is no one in my estimation lower than one seeking favor by poison-pen methods; asking it is an insult to one's dignity. The above is not intended to condone wrongdoing, or to give that impression; it is an objection to the method employed for detection.

L. W. Carpenter, M. D.

Limerick.

Portland Is Fortunate In Choice Of Conductor

Editor of the Press Herald:

It seems as if a large number of Portland people do not realize what a fine orchestra we have. We are most fortunate in having Richard Burgin, concert master and assistant conductor of the Boston Symphony Orchestra as conductor of our Portland Symphony.

He has accomplished wonderful results in the few months that he has been here and is an outstanding musician.

All over this Country there are professional and semi-professional orchestras, many of them are in small towns, are recruited from all types of people who love music.

Those who heard the last delightful concert will not soon forget it and are looking forward to the next one to be given in March. Let us show our interest in good music and our civic pride in supporting our own orchestra.

Julia E. Noyes

Portland.

This Clipping From
HARTFORD, CONN.
TIMES
FEB 20 1952

Ernest Ansermet's Boston Conducting Over; Munch Returns

Special to The Hartford Times

BOSTON—It was an unhappy circumstance that Mr. Munch's illness has kept him from the Symphony for so long this season, but Boston has been fortunate that Ernest Ansermet could step into the gap and bring us such a satisfying and thoroughly interesting group of concerts in the meantime.

His last concert included Beethoven's Second Symphony in D major, "Six epigraphes antiques" by Debussy, and Bartok's Concerto for Orchestra. There is nothing hackneyed about Mr. Ansermet's Beethoven. It is clear and fresh and its architectural magnificence has been kept intact. His is a wordly interpretation, yet is is not wholly mundane.

* * *

THE "EPIGRAPHES" are six short sections entitled: "Invocation to Pan, god of the Summer wind," "For a nameless tomb," "For a propitious night," "For the dancer with cymbals," "For the Egyptian," and "In gratitude to the morning rain." Mr. Ansermet has transcribed these most cleverly from the piano duets. The lightness of the orchestral score enhanced these pieces and their charm.

The Concerto for Orchestra is generally thought of as Bartok's "masterpiece." It was first commissioned by the Koussevitzky Foundation. It starts off in dark overtones and, in the conventional manner, ends triumphantly. It is full of the restless spirit and dramatic import which characterizes all "important" music of the day although it is difficult to see why, of all the masterpieces written by Bartok, this Concerto for Orchestra should be considered by most as the best one of all. The strings of the orchestra were good-sounding, especially in the high attacks so common to Bartok's music.

* * *

AND SO this concert ended Mr. Ansermet's interim conductorship of the orchestra. Au 'voir, Mr. Ansermet, you have given us many fine moments. Come back again soon.

Two other concerts of note were, briefly, the organ recital at Symphony Hall by Virgil Fox and the Stabler morning musicale recital by Ruggiero Ricci. Mr. Ricci was handicapped by a rigid technique which refused to become aroused and personal warmth seemed to be definitely lacking in the stalemate. Then again, playing at ten o'clock in the morning can be a devilish thing at best, even to the most versatile performer. —F. S.

Byron Janis at Sym

Pianist Plays Beethoven With Burgin as Conductor

By Harold Rogers

It is occasionally a cause for wonder if Richard Burgin could weather a season without calling on the Beethoven "Egmont" Overture, so often he programs it. Again it headed the listing of pieces for the Boston Symphony's concert last night in Symphony Hall. But if the orchestra's capable and reliable associate conductor does not choose to seek out a different overture for the sake of variety, he can be counted upon to bring the Beethoven masterpiece to vigorous life.

Mr. Burgin was in excellent form last night. He concluded the concert with a performance of the Tchaikovsky Fifth Symphony that was solidly satisfying. He simply stood aside, so to speak, and let the luscious melodies sing for themselves. In this reading Tchaikovsky was purely Russian—just as he should be. The music was neither pushed nor pulled, the dynamics unaltered, the line unbroken. It was exactly right, and the audience showed its enthusiastic appreciation.

Between the "Egmont" and the E minor Symphony, however, the quality of the concert was less than the best. Here we heard Byron Janis, a 23-year-old Pittsburgh pianist who made his Boston debut in October, 1949, when he played the Rachmaninov Second under Charles Munch.

Last night, when Mr. Janis played the Beethoven Third Concerto in C minor, he produced a highly glossed, almost percussive tone. His starchy technique is capable of scale runs of extreme clarity, but the melodic lines tended to disintegrate into a series of individual notes, rather than maintain an inevitable flow from the first to last of each phrase.

At his present stage of growth

This Clipping From
BOSTON, MASS.
EVENING GLOBE
FEB 20 1952

Janis Symphony Soloist

The Boston Symphony Orchestra last night gave at Symphony Hall the sixth concert of the Tuesday series. Richard Burgin, concert-master and associate conductor, directed.

The soloist of the evening was the young pianist Byron Janis, who was heard with the orchestra in the Third Piano Concerto of Beethoven. The program began with Beethoven's Overture to "Egmont" and concluded with Tchaikovsky's Fifth Symphony.

TIGHT BINDING

2/21/52

Berkshire Music Center To Enroll Amateurs

Westchester's musical amateurs will be interested to know that the Berkshire Music Center at Tanglewood will open a new department this Summer for group study for amateurs who play or sing a little. In order to enable as many people as possible to take advantage of this opportunity, the school will accept enrollments for two week periods this year, so that people with vacations of this duration, may enjoy the benefits of planned group musical activity. Ingolf Dahl, of the University of Southern California, will head the new department.

Another innovation this Summer will be that the school orchestra will be made up entirely of scholarship students, who will be selected on the basis of their qualification to become part of the group, and how much they are needed to fill it out.

This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
FEB 21 1952

Horblit Award to Lukas Foss

It is announced that the Mark M. Horblit Award for 1951 has been given to Lukas Foss for his second piano concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony Orchestra last November.

The Mark M. Horblit Award, known as "the Boston Symphony Orchestra Merit Award," was established in 1946 as an annual award for a symphonic composition by a composer resident in the United States.

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT
FEB 21 1952

Charles Munch, music director of the Boston Symphony orchestra, has announced his plans for the 1952 Berkshire festival at Tanglewood, near Lenox, Mass. Mr. Munch now is in Havana recovering from his recent illness.

The Berkshire festival will consist of six concerts in the smaller auditorium, the Theater-Concert hall at Tanglewood on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert.

The concerts in the Music shed will be given on Thursday and Saturday evenings and Sunday afternoon for three weeks—Series A on July 24, 26, 27; series B on July 31, Aug. 2, 3 and series C on Aug. 7, 9, 10.

Conductors will include Mr. Munch, Pierre Monteux, making his first appearance at Tanglewood and Leonard Bernstein.

WHITE PLAINS, N.Y.
HERALD
2/21/52

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Saturday evenings and Sunday afternoon., July 5-6, 12-13, 19-20. Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3; Series C on August 7, 9, 10).

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 23 1952

MUSIC

Richard Burgin Conducts Mahler's Ninth Symphony

By CYRUS DURGIN

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, is at the helm this week. As a devoted admirer of Gustav Mahler, he provides us with a rare opportunity of hearing that composer's Ninth Symphony. The first half of the program consists of six numbers from the ballet score "The Creatures of Prometheus," by Beethoven.

Every time a major score by Mahler is performed, the fact renews the old double-barreled argument: was Mahler one of the creative great, and didn't he write much too long? Generally speaking, there are only two sets of answers, a plain yes or a clear-cut no, depending upon the individual and his intellectual outlook upon music. (My own answers are yes to both questions.)

It is precisely this intellectual preoccupation that makes the difficulty. In emotional terms, there is little or no problem, for Mahler, with all his inner torments, his darksome outlook upon life, and a temperament that led him to express his own feelings with utmost passion, is by all odds an emotional composer. In fewer words, he was and is a profoundly moving composer.

But then the brain takes charge, and begins to question certain aspects of the Mahler style: the huge orchestral forces, the seeming triviality of some of Mahler's thematic melodies, his fondness for marches and the overwhelming complexity in which he always became involved. Then the trouble begins. The mind quibbles over what the heart would readily accept.

Next there is a question of length, which is also one of a listener's endurance. It is true that just so much music can be absorbed in a given time. Less than that, one is un-satisfied; more, and one is either satiated or exhausted. Mahler, like Wagner, was in the 19th Century tradition of prolixity.

My view, accordingly, is this: that the over-all grandeur of Mahler, his superlative technic as a writer for orchestra, his transcendent musical imagination, his great powers of invention and development, and his ability to transfer his own large, profound views of life into musical indisputably "big," entitles him to be regarded as a creative artist of the first rank. The cost, to the listener, is a devoted willingness to bear with all the repetition and the tiring length.

The Ninth Symphony is characteristic, with an opening movement that is far too long, but nonetheless majestic and imposing. The dance-like slow movement is in the tradition of the finest 19th Century lyrical beauty, and the rondo burleske brings a satirically treated irony. With all its reiteration, the final adagio is one of the supremely noble, nakedly personal and exalted symphonic meditations of the past half-century.

The orchestra played admirably, except for a few almost unnoticed slips in certain of Mahler's extremely difficult passages. For once Beethoven was lost in the shuffle, for apart from the "Prometheus" Overture, the other five little movements were small Beethoven, indeed, and a bit drowsy. But Messrs. Mayes, Laurent and Zighera richly deserved their special applause for cello, flute and harp solos.

This Clipping From
HARTFORD, CONN.
TIMES
FEB 23 1952

French Pianist Too Gentle With Rachmaninoff

By IRVING KOLODIN

MONIQUE de la Bruchollerie, the French pianist who made her New York debut at the latest concert of the Boston Symphony Orchestra in Carnegie Hall, is well in the forefront of her contemporaries so far as musicality, technical equipment and command of her resources are concerned—qualified to give any audience an absorbing evening.

This was evident even though the Third Concerto of Rachmaninoff, her choice for this occasion, is a tough nut to crack and she didn't succeed in more than bruising its surface.

Monique de la Bruchollerie

* * *

WHERE THE MUSIC was subdued or but moderately demanding, her scales rippled evenly, her phrasing was flexible, her tone had the lovely clinging sound that testified to her training by one of the masters of tonal discipline, Isidor Philipp. However, Rachmaninoff is not a composer whose notes can be strung, pearl-like, on a string; something more violent, less orderly, is required, and this Miss de la Bruchollerie, for all her refinement and taste, did not provide. She will be heard in recital next week, to greater advantage, one imagines.

Ernest Ansermet's conducting for the Concerto was glossy enough, though it did not burn with any Slavic conviction to compensate for Miss de la Bruchollerie's reticence.

* * *

ANSERMET was most himself in the preceding "Monopartita" of Honegger, in which his beat was notably more supple, his whole manner vastly more alive than it had been in Mendelssohn's "Italian" Symphony, with which the evening opened.

The Honegger (new to New York and completed less than a year ago) honors its classic derivation with five sections in contrasting tempi, bound together in a single movement lasting less than 15 minutes. It might be described as a ballet suite without program or a Mozart divertimento without tunes. Texture it has, and some momentum, but a rather gray, colorless sound, without enough rhythmic contrast to engage the attention.

* * *

BEFORE, beginning it, Ansermet verbally informed the audience that he had also programmed the celebrated "Pacific 231" to eonor Honegger's approaching 60th birthday (Mar. 10, 1952). It eventually pulled out, after the "Monopartita," but its tonal portraiture seemed much more sedate than it did in the '20s. Let us not disparage any man who invented an idiom, as Honegger assuredly did for "train music"; but little remains save the instrumental effects. (The subway rumbling by beneath the Carnegie Hall foundation unfortunately proposed a critical comparison more than acute.)

Quite the liveliest experience of the evening was the playing at the very end of Ravel's "La Valse," an Ansermet specialty.

* * *

BY WAY of an interview in the Minneapolis Morning Tribune comes a blast from Harry Benson, company manager of the Met's ill-fated road "Fledermaus," enlarging upon some of the charges of mismanagement that have accrued ever since the tour started in September.

He attributes the loss (cited in some quarters as $100,000) to overoptimistic estimates of how long the attraction could be booked in some towns, the bad choice of towns where even one performance didn't draw, overpayment of the chorus ($150 a week against $100 in most touring musicals), engagement of alternate personnel for leads, thus adding $4,000 to the weekly budget, etc. He also charged that the tour was just beginning to earn money when it was suddenly curtailed.

Next speaker, Rudolph Bing!

This Clipping From
BOSTON, MASS.
HERALD
FEB 23 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 16th program of the 71st season in Symphony Hall yesterday afternoon. The program:

Suite from "Prometheus" Op. 43 ..... Beethoven
Symphony No. 9 ..... Mahler

By RUDOLPH ELIE

Mahler's Ninth Symphony remains one of the most enigmatic in the entire orchestral repertoire.

Its proportions are gigantic, its content immense, its language obscure, its mood dark and brooding and often bitter. It is long drawn-out, occasionally obscure, frequently tiresome. But somehow it achieves a cumulative sort of impact; when it is over you realize you have been in the presence of a towering musical communication.

The strange thing about this work is that it is, all said and done, the final utterance of Germanic romanticism, a sort of dirge for the end of a musical epoch. Within a few years of its composition in 1909, Stravinsky, Schoenberg (Mahler's own disciple) and others were to administer the coup de grace to the musical language in which perhaps 80 per cent. of all music still most beloved by contemporary audiences, was written. And the Ninth, which may be considered the final extension of that romantic language, is its epitaph. In the 40-odd years since, despite such conservatives as Sibelius, Rachmaninoff and Strauss, music has gone off in every direction only as Sir Thomas Beecham put it recently, to fizzle out in a tormented search for a new melodic and harmonic idiom.

But the Ninth is more than a fin de siecle epitaph. It is also a highly personal expression of a personal tragedy. The closing moments of the first movement and of the final adagio, are unutterably tragic in their implication. Indeed, few more impressive moments are to be found anywhere in music; the mood strikes home so tellingly it and but holds the audience gripped in breathless silence.

But as is so often the case with Mahler, these moments of magic are contrasted with the most appalling conceits. The rondo burleske is almost utter

THE MET'S current announcement that "The Rake's Progress" will be a feature of the 1952-53 season bears out, in virtually all details, rumors that have been circulating since Christmas time. Fritz Reiner will conduct the Stravinsky opera, and George Balanchine will stage it. Only deviation from forecast is that the designer and costumer will be Horace Armistead, not Eugene Berman. The latter will probably have his hands full with a revival of Verdi's "La Forza del Destino," which is expected to open the season with Leonard Warren in a prominent role. Also, 'tis said, the English Armistead is expected to have a better slant on the period than the Russian Berman.

Other operas rumored for inclusion as new productions include "Tosca" (Dorothy Kirsten, ~~Richard Tucker~~ and George London), "Boheme," and a second contemporary work not yet identified.

(Copyright, SR)

SYMPHONY CONCERT
BY WARREN STOREY SMITH
Feb 23

This Clipping From
NEWPORT NEWS, VA.
PRESS
FEB 24 1952

AN I-WITNESS

By IRVING KOLODIN

If one says of Monique de la Bruchollerie, the French pianist who made her New York debut at the latest concert of the Boston Symphony Orchestra in Carnegie Hall, it will never make headlines it's only for the technical reason that her name is too long to fit the newspaper's convenience in headlines. So far as musicality, technical equipment and command of her resources are concerned, the French artist is well in the forefront of her contemporaries, qualified to give any audience an absorbing evening.

This was evident even though the Third Concerto of Rachmaninoff, her choice for this occasion, is a tough nut to crack and she didn't succeed in more than bruising its surface. Where the music was subdued but moderately demanding, her scales rippled evenly, her phrasing was flexible, her tone had the lovely clinging sound that testified to her training by one of the masters of tonal discipline, Isidor Philipp. However, Rachmaninoff is not a composer whose notes can be strung, pearl-like, on a string; something more violent, less orderly is required, and this Miss de la Bruchollerie, for all her refinement and taste, did not provide. She will be heard in recital next week, to greater advantage, one imagines.

Ernest Ansermet's conducting for the Concerto was glossy enough, though it did not burn with any Slavic conviction to compensate for Miss de la Bruchollerie's reticence. On the whole, he was most himself in the preceding "Monopartita" of Honegger, in which his beat was notably more supple, his whole manner vastly more alive than it had been in Mendelssohn's "Italian" Symphony, with which the evening opened.

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This Clipping From
YORK, N. Y.
D TRIBUNE
FEB 24 1952

Bruchollerie

Pianist Gives First Recital in New York

By Francis D. Perkins

DE LA LLERIE HALL

al yesterday afternoon. The ...
...gue in G minor ..... Bach
"Ah! Vous dirai-je maman" ..... Mozart
Flat minor ..... Chopin
Cathedrale engloutie; General ... La fille aux cheveux ..... Debussy
La plus lente ..... Debussy
..... Saint-Saens

de la Bruchollerie, who New York debut eleven s soloist with the Boston Orchestra, gave her al here yesterday after- Carnegie Hall, offering onata in B flat minor as extensive work in a con- d and mainly familiar

The French pianist displayed a ly deft, flexible and fluent and an ability to realize ctions of tone color and of volume; her dynamic as remarkably well controlled. The lucidity of her musical and its thorough disclosure of detail were particularly ad- in the Bach fugue and t variations. Uniformity d a sense of mechanized which often mark the per- of a Bach work at the of a piano recital, were this spirited interpreta- The Mozart variations, played momentum and delicacy, distinguished for the persua- differentiation of color and each variation.

Chopin sonata, for some able reason, the reviewer not get an impression of ex- cogency in the interpre- a whole, although this nt in certain episodes, ly in part of the scherzo imposing waxing of and tension in the funeral The first statement of the eme in the first move- marked, indeed, sostenuto, an unusual deliberation lessened the sense of con- The finale was remarkable smooth swiftness of pace, the "wind over the

graves" title applied to something of tragedy was accomplishment from a slight climactic or was consistent sonata as well program.

The Debussy with tonal ap or and under perspective, pression of of this music suasiveness its variations communicativ tions here we aux cheveux with admira and "La plus Saint-Saens propriate mu illustration nical prowess

Much Ar Berkshire

Charles of the Bost tra, announ Berkshire F He is now ate from will resume Boston cond The Berk sist of six auditorium, Hall, on S Sunday aft 19-20. Ch duct and from early the works Schubert, and the lar pared by H Festival Ch Charles concerts in Monteux, m ance at Ta one concert

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TIGHT BINDING

CHAPPAQUA, N.Y
TRIBUNE
2/21/52

Berkshire Music Center To Enroll Amateurs

Westchester's musical amateurs will be interested to know that the Berkshire Music Center at Tanglewood will open a new department this Summer for group study for amateurs who play or sing a little. In order to enable as many people as possible to take advantage of this opportunity, the school will accept enrollments for two week periods this year, so that people with vacations of this duration, may enjoy the benefits of planned group musical activity. Ingolf Dahl, of the University of Southern California, will head the new department.

Another innovation this Summer will be that the school orchestra will be made up entirely of scholarship students, who will be selected on the basis of their qualification to become part of the group, and how much they are needed to fill it out.

This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
FEB 21 1952

Horblit Award to Lukas Foss

It is announced that the Mark M. Horblit Award for 1951 has been given to Lukas Foss for his second piano concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston Symphony Orchestra last November.

The Mark M. Horblit Award, known as "the Boston Symphony Orchestra Merit Award," was established in 1946 as an annual award for a symphonic composition by a composer resident in the United States.

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT
FEB 21 1952

Charles Munch, music director of the Boston Symphony orchestra, has announced his plans for the 1952 Berkshire festival at Tanglewood, near Lenox, Mass. Mr. Munch now is in Havana recovering from his recent illness.

The Berkshire festival will consist of six concerts in the smaller auditorium, the Theater-Concert hall at Tanglewood on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Mr. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert.

The concerts in the Music shed will be given on Thursday and Saturday evenings and Sunday afternoon for three weeks—Series A on July 24, 26, 27; series B on July 31, Aug. 2, 3 and series C on Aug. 7, 9, 10.

Conductors will include Mr. Munch, Pierre Monteux, making his first appearance at Tanglewood and Leonard Bernstein.

WHITE PLAINS, N.Y
HERALD
2/22/52

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, August 2, 3; Series C on August 7, 9, 10).

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 23 1952

MUSIC

Richard Burgin Conducts Mahler's Ninth Symphony

By CYRUS DURGIN

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, is at the helm this week. As a devoted admirer of Gustav Mahler, he provides us with a rare opportunity of hearing that composer's Ninth Symphony. The first half of the program consists of six numbers from the ballet score "The Creatures of Prometheus," by Beethoven.

Every time a major score by Mahler is performed, the fact renews the old double-barreled argument: was Mahler one of the creative great, and didn't he write much too long? Generally speaking, there are only two sets of answers, a plain yes or a clear-cut no, depending upon the individual and his intellectual outlook upon music. (My own answers are yes to both questions.)

It is precisely this intellectual preoccupation that makes the difficulty. In emotional terms, there is little or no problem, for Mahler with all his inner torments, his darksome outlook upon life, and a temperament that led him to express his own feelings with utmost passion, is by all odds an emotional composer. In fewer words, he was and is a profoundly moving composer.

But then the brain takes charge, and begins to question certain aspects of the Mahler style: the huge orchestral forces, the seeming triviality of some of Mahler's thematic melodies, his fondness for marches and the overwhelming complexity in which he always became involved. Then the trouble begins. The mind quibbles over what the heart would readily accept.

Next there is a question of length, which is also one of a listener's endurance. It is true that just so much music can be absorbed in a given time. Less than that, one is un-satisfied; more, and one is either satiated or exhausted. Mahler, like Wagner, was in the 19th Century tradition of prolixity.

My view, accordingly, is this: that the over-all grandeur of Mahler, his superlative technic as a writer for orchestra, his transcendent musical imagination, his great powers of invention and development, and his ability to transfer his own large, profound views of life into musical indisputably "big," entitles him to be regarded as a creative artist of the first rank. The cost, to the listener, is a devoted willingness to bear with all the repetition and the tiring length.

The Ninth Symphony is characteristic, with an opening movement that is far too long, but nonetheless majestic and imposing. The dance-like slow movement is in the tradition of the finest 19th Century lyrical beauty, and the rondo burleske brings a satirically treated irony. With all its reiteration, the final adagio is one of the supremely noble, nakedly personal and exalted symphonic meditations of the past half-century.

The orchestra played admirably, except for a few almost unnoticed slips in certain of Mahler's extremely difficult passages. For once Beethoven was lost in the shuffle, for apart from the "Prometheus" Overture, the other five little movements were small Beethoven, indeed, and a bit drowsy. But Messrs. Mayes, Laurent and Zighera richly deserved their special applause for cello, flute and harp solos.

This Clipping From
HARTFORD, CONN.
TIMES
FEB 23 1952

French Pianist Too Gentle With Rachmaninoff

By IRVING KOLODIN

MONIQUE de la Brucholerie, the French pianist who made her New York debut at the latest concert of the Boston Symphony Orchestra in Carnegie Hall, is well in the forefront of her contemporaries so far as musicality, technical equipment and command of her resources are concerned—qualified to give any audience an absorbing evening.

This was evident even though the Third Concerto of Rachmaninoff, her choice for this occasion, is a tough nut to crack and she didn't succeed in more than bruising its surface.

Monique de la Brucholerie

* * *

WHERE THE MUSIC was subdued or but moderately demanding, her scales rippled evenly, her phrasing was flexible, her tone had the lovely clinging sound that testified to her training by one of the masters of tonal discipline, Isidor Philipp. However, Rachmaninoff is not a composer whose notes can be strung, pearl-like, on a string; something more violent, less orderly, is required, and this Miss de la Brucholerie, for all her refinement and taste, did not provide. She will be heard in recital next week, to greater advantage, one imagines.

Ernest Ansermet's conducting for the Concerto was glossy enough, though it did not burn with any Slavic conviction to compensate for Miss de la Brucholerie's reticence.

* * *

ANSERMET was most himself in the preceding "Monopartita" of Honegger, in which his beat was notably more supple, his whole manner vastly more alive than it had been in Mendelssohn's "Italian" Symphony, with which the evening opened.

The Honegger (new to New York and completed less than a year ago) honors its classic derivation with five sections in contrasting tempi, bound together in a single movement lasting less than 15 minutes. It might be described as a ballet suite without program or a Mozart divertimento without tunes. Texture it has, and some momentum, but a rather gray, colorless sound, without enough rhythmic contrast to engage the attention.

* * *

BEFORE beginning it, Ansermet verbally informed the audience that he had also programmed the celebrated "Pacific 231" to eonor Honegger's approaching 60th birthday (Mar. 10, 1952). It eventually pulled out, after the "Monopartita," but its tonal portraiture seemed much more sedate than it did in the '20s. Let us not disparage any man who invented an idiom, as Honegger assuredly did for "train music"; but little remains save the instrumental effects. (The subway rumbling by beneath the Carnegie Hall foundation unfortunately proposed a critical comparison more than acute.)

Quite the liveliest experience of the evening was the playing at the very end of Ravel's "La Valse," an Ansermet specialty.

* * *

BY WAY of an interview in the Minneapolis Morning Tribune comes a blast from Harry Benson, company manager of the Met's ill-fated road "Fledermaus," enlarging upon some of the charges of mismanagement that have accrued ever since the tour started in September.

He attributes the loss (cited in some quarters as $100,000) to overoptimistic estimates of how long the attraction could be booked in some towns, the bad choice of towns where even one performance didn't draw, overpayment of the chorus ($150 a week against $100 in most touring musicals), engagement of alternate personnel for leads, thus adding $4,000 to the weekly budget, etc. He also charged that the tour was just beginning to earn money when it was suddenly curtailed.

Next speaker, Rudolf Bing!

THE MET'S current announcement that "The Rake's Progress" will be a feature of the 1952-53 season bears out, in virtually all details, rumors that have been circulating since Christmas time. Fritz Reiner will conduct the Stravinsky opera, and George Balanchine will stage it. Only deviation from forecast is that the designer and costumer will be Horace Armistead, not Eugene Berman. The latter will probably have his hands full with a revival of Verdi's "La Forza del Destino," which is expected to open the season with Leonard Warren in a prominent role. Also, 'tis said, the English Armistead is expected to have a better slant on the period than the Russian Berman.

Other operas rumored for inclusion as new productions include "Tosca" (Dorothy Kirsten, Richard Tucker and George London), "Boheme," and a second contemporary work not yet identified.

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This Clipping From
BOSTON, MASS.
HERALD
FEB 23 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 16th program of the 71st season in Symphony Hall yesterday afternoon. The program: Suite from "Prometheus" Op. 43 ..... Beethoven
Symphony No. 9 ..... Mahler

By RUDOLPH ELIE

Mahler's Ninth Symphony remains one of the most enigmatic in the entire orchestral repertoire.

Its proportions are gigantic, its content immense, its language obscure, its mood dark and brooding and often bitter. It is long drawn-out, occasionally obscure, frequently tiresome. But somehow it achieves a cumulative sort of impact; when it is over you realize you have been in the presence of a towering musical communication.

The strange thing about this work is that it is, all said and done, the final utterance of Germanic romanticism, a sort of dirge for the end of a musical epoch. Within a few years of its composition in 1909, Stravinsky, Schoenberg (Mahler's own disciple) and others were to administer the coup de grace to the musical language in which perhaps 80 per cent. of all music still most beloved by contemporary audiences, was written. And the Ninth, which may be considered the final extension of that romantic language, is its epitaph. In the 40-odd years since, despite such conservatives as Sibelius, Rachmaninoff and Strauss, music has gone off in every direction only, as Sir Thomas Beecham put it recently, to fizzle out in a tormented search for a new melodic and harmonic idiom.

But the Ninth is more than a fin de siecle epitaph. It is also a highly personal expression of a personal tragedy. The closing moments of the first movement and of the final adagio, are unutterably tragic in their implication. Indeed, few more impressive moments are to be found anywhere in music; the mood strikes home so tellingly it all but holds the audience gripped in breathless silence.

But as is so often the case with Mahler, these moments of magic are contrasted with the most appalling conceits. The rondo burleske is almost utter trash from beginning to end, instance, though its purpose clear enough. The first movement, with its endless ... downs, its bombast, its ... tension and its repetition ... would be twice as effective as the length, while even the ... brious laendler would be ... itely more delightful had it ... not re-told the same little ... so often.

Yet these three movements ... but the introduction to the ... adagio and this, the crown ... movement of the work, is of ... immense nobility, such ... resignation of spirit, that it ... ries the entire 62-minute work.

It may be said that Mr. Burgin, whose special aptitude ... the music of Mahler has ... been noted, observed a ... of cuts in the work, omitting ... haps 10 or more minutes ... of them missed), and that ... read it with the utmost devo... never fussing it or over-emo... alizing it. And the orche... played it beautifully with note... first-desk contributions by ... fred Kripps and Joseph de P... quale, among others.

The concert began with the first performance hereabouts of ... suite from Beethoven's "Creatures of Prometheus" since 1919. T... is Bethoven in his sunniest, ... charming and ingratiating mo... and I am hard put to see why ... work has lain so long neglected. Although the original ballet ... consists of 16 pieces, Mr. Burgin played but five yesterday, ... omitting one (the famous "Pr... metheus" variations on a theme that is recurrent in Bethoven ... that was programmed. Sam... Mayes, George Laurent and Bernard Zighera, respectively the ... cellist, flutist and harpist of ... orchestra, performed the solo ... the central adagio exquisitely ... make this a delightful curtain raiser.

Leonard Bernstein returns ... week to conduct Mozart's "Ei... Kleine Nachtumsik," the E ... Piano Concerto (with himself ... soloist), Berg's "Der Wein" (P... tricia Neway, soloist) and Sib... ius' Fifth Symphony.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Feb 23

It is a curious program ... Richard Burgin is offering at ... week's Symphony Concerts. ... numbers make it and they ... strong contrast to one ano... The first of them is the Suite ... Beethoven's ballet, "The Creatures of Prometheus," the other ... Ninth Symphony of Mahler. ... one extreme, innocence and ... plicity; at the other, sophistica... soul-searching, bitter irony ... in the last movement of this ... ler's last complete symphony, ... thing very close to the sublime.

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This Clipping From
NEWPORT NEWS, VA.
PRESS
FEB 24 1952

AN I-WITNESS

IRVING KOLODIN

says of Monique de la ... erie, the French pianist who ... New York debut at the ... cert of the Boston Sym... chestra in Carnegie Hall, ... will never make headlines ... for the technical reason ... name is too long to fit the ... newspaper's convenience in ... ters. So far as musicality, ... equipment and command ... sources are concerned, the ... nch artist is well in the ... of her contemporaries ... to give any audience an ... evening.

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Brucholerie

Pianist Gives First ... al in New York

Francis D. Perkins

... DE LA ... LERIE

... ALL ... yesterday afternoon. The ... ue in G minor ..... Bach ... Ah! Vous dirai-je maman ..... Mozart ... Flat minor ..... Chopin ... Cathedrale engloutie; General ... ric; La fille aux cheveux ... . Debussy ... pluie; La plus que lente ... Debussy ..... Saint-Saens

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[93]

TIGHT BINDING

MUSIC

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SYMPHONY CONCER

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB

e la Bruchollerie

ch Pianist Gives First Recital in New York

By Francis D. Perkins

NIQUE DE LA
CHOLLERIE

... title which is sometimes ... to this movement, but ... of the element of ... is missing in this notable ... ment. The tone, apart ... hardness in a few ... or outspoken measures, ... ently musical, in the ... well as in the rest of the ...

The Debussy works were played ... appeal, variety of col- ... understanding of musical ... but, despite an im- ... of artistic understanding ... music, the expressive per- ... of this group also had ... tions. Among the most ... of the interpreta- ... were those of "La fille ... de lin," presented ... admirable lyric simplicity, ... plus que lente," while the ... toccata was an ap- ... musical vehicle for the ... of the pianist's tech- ... prowess.

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR
FEB 24 1952

Much Announces Berkshire Plans

Charles Munch, music director of the Boston Symphony Orchestra, announces his plans for the Berkshire Festival at Tanglewood. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the Theater-Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Charles Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival Chorus.

Charles Munch will conduct two concerts in each week while Pierre Menteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B.

This Clipping From
NEWPORT NEWS, VA.
PRESS
FEB 24

AN I-WITNESS REPORT

BY IRVING KOLODIN

... of Monique de la ... the French pianist who ... New York debut at the ... of the Boston Sym- ... in Carnegie Hall ... made heading ... for the technical reason ... her home is not to be in the ... sphere, concentrated in ... matters. So far as intellig- ... and command ... French artist is well in the ... to her contemporaries ... audience an ... was evident from the first ... Concerto of Rachmaninoff ... choice for the occasion. ... more than conducive to dis- ... Where the work is ... moderate proportions, ... scale crippled by ... Rachmaninoff's piano ... was flexible, here ... phrases ... in part of the scherzo ... the imposing waxing of ... and tension in the funeral ... The first statement of the ... theme in the first move- ... marked shared sostenuto ... here in musical deliberation ... lessened the sense of con- ... The finale was remarkable ... smooth swiftness of pas- ... over the ...

MONIQUE DE LA BRUCHOLLIERIE

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This Clipping From
NEW YORK, N. Y.
TIMES
FEB 24 1952

TANGLEWOOD'S FUTURE

Measures to Insure Continuity Include Extensive New Scholarship Program

By AARON COPLAND,

Composer and Assistant Director of the Berkshire Music Center.

THE summer of 1952 will mark the tenth anniversary session of the Berkshire Music Center. No one will find it strange, I suppose, if those of us who have been with the school from the start feel that this is a moment for rejoicing. This by now well-known school of music was established in 1940 because Serge Koussevitzky persuaded the trustees of the Boston Symphony Orchestra to undertake an unprecedented step: the formation of a summer school under the aegis of a symphony orchestra.

Before long the plan was enlarged to include the departments of opera production, composition and the study of the art of conducting. Beyond this—and here was a special love of Dr. Koussevitzky—a division of the school was to be set up for the musical enthusiast who wanted to spend a summer of "living and working in music."

Dr. Koussevitzky had the profound satisfaction of seeing his dream brought to reality. Everyone knows what Tanglewood came to mean in the mind of this great leader. Upon his death last spring there arose considerable speculation as to the course the school would take. It is indeed a pleasure to be able to announce in no uncertain terms that Tanglewood will go on! The trustees of the Boston Symphony Orchestra, who have maintained the school at considerable sacrifice, have shown a sympathetic understanding of what is being accomplished in the Berkshire hills.

Last summer, to fill the gap caused by the death of Dr. Koussevitzky, the group of musicians who head the school's departments formed an administrative committee to carry out the projects he had planned. This board consisted of Richard Burgin, the concertmaster of the Boston Symphony, Leonard Bernstein, Hugh Ross, Gregor Piatigorsky, William Kroll, Boris Goldovsky and myself.

Scholarships

It has always been the hope of the sponsors of the school that no talented student would be prevented from attending the center for lack of money to pay tuition fees. This year for the first time certain sections of the school are being placed frankly on an all-scholarship basis. This means that any student accepted for active work in the advanced departments will receive tuition grants from the Tanglewood Revolving Fund.

Unfortunately, no funds are available for living expenses. But, with the burden of present tuition fees removed and the basis of admission entirely that of aptitude and talent, the center expects to have an even more brilliant group of students than in the past.

One point I should like to emphasize most strongly. Tanglewood has become so identified in the public mind with advanced work on a pre-professional level that we have not succeeded in making clear to the public at large that a quite different kind of music lover is equally welcome. This year a significant development is planned in this direction. For the first time a section of the school will be called the Tanglewood Study Group, and will work under its own supervisor.

We have secured the services of a remarkable musician from California, Ingolf Dahl — composer, conductor, pianist and musical historian—who will head this division. It will be his job to see to it that the intelligent amateur and music enthusiast, also the general music student and music educator, will combine forces for the exploration, discovery and performance - for - the - joy-of-performing such music as seems appropriate for their needs.

Innovation

Another innovation for this group: Tanglewood has never before accepted students for less than the full six-week summer session. This year, however, in order to make the study group available to those who cannot attend the full school term, students in that division will be accepted for shorter enrollments of two and four weeks as well as six. It goes without saying that members of the study group are encouraged to take part in the varied activities of the school.

A final new development is the opening of the chamber music and song repertoire divisions to students who wish to concentrate in these alone, without the requirement to take part in the orchestra or opera department as has formerly been the case. There has been an increasing demand for just such training from students who wish to concentrate in these special fields. These students, however, are not to be included in the all-scholarship policy mentioned above.

This Clipping From
WORCESTER, MASS.
TELEGRAM
FEB 24 1952

Boston Symphony Coming Here Next Year

The Boston Symphony Orchestra will play here in April, 1953, at one of the concerts of the Worcester Civic Music Association, John H. Hitchcock, association president, announced yesterday.

It will be the Boston Symphony's first concert in Worcester in almost seven years.

Program Arranged

Members of the association's talent committee met yesterday afternoon in Hotel Sheraton to select the musicians to be heard at other concerts of the 1952-53 season. Announcements are completed, Mr. Hitchcock said.

Leslie B. Goff, membership campaign director, said that one change will be made this year in accepting applications for admissions to the Civic Music concert series.

Applications for new and renewed memberships will be honored only during April.

A group of 200 volunteer workers will take part in the April membership drive, Mr. Goff said.

Membership is limited to 3500 persons, the seating capacity of the Auditorium. The subscription fee for the season is $6.

CONDUCTOR

Charles Munch, conductor of the Boston Symphony, who is scheduled to bring the orchestra to Worcester in April, 1953, for one of the Worcester Civic Music Association concerts.

SYMPHONY

Continued from Page One

Mr. Goff said that he believed the subscription fee was low enough to assure a capacity membership.

The Boston Symphony Orchestra has been presented by the Worcester Civic Music Association 11 times. The first appearance was made Dec. 11, 1933 and the most recent on March 19, 1946.

Considered one of the finest music organizations in the world, the Boston Symphony was founded by Henry L. Higginson in 1881. It's present conductor is Charles Munch, successor to the late Serge Koussevitzky.

O. O. Bottorff, president of the Civic Concerts Service, New York City, who met with the association's talent committee yesterday, praised the local group for the excellence of the programs it has presented since its founding in 1931.

He said that both the association and the city itself were noted throughout the country for high musical standards.

In addition to Mr. Hitchcock, members of the talent committee are Mrs. Phyllis Lations Hanson, Alfred W. G. Peterson, Mrs. Robert S. Field, William Self, Mrs. Gerald Fales and David D. Kaplan.

Association officers are Mr. Hitchcock, president; Stanley W. Norwood, H. Earle Johnson and Mrs. C. Raymond Hagstrom, vice-presidents; Joseph G. Byran, treasurer, Mrs. Leon McDermid, secretary, and Mr. Goff, campaign director.

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 24 1952

DEBUT MADE HERE BY FRENCH PIANIST

Monique de la Bruchollerie Gives a Familiar Program in Carnegie Hall Recital

MONIQUE DE LA BRUCHOLLERIE, pianist. At Carnegie Hall.
Prelude and Fugue in G minor ..... Bach
Variations on Ah, vous dirai-je, maman. Mozart
Sonata in B Flat minor ..... Chopin
Three Preludes: Jardins dans la pluie; La que lente ..... Debussy
Toccata ..... Saint-Saens

By OLIN DOWNES

Mme. Monique de la Bruchollerie, who had a brilliant success when she appeared as soloist in the Rachmaninoff Third Concerto with the Boston Symphony Orchestra last Wednesday, gave her first New York recital yesterday afternoon in Carnegie Hall.

Her program traversed familiar fields, and it may be said that when a wholly conventional program is offered it is highly desirable that the interpretations be distinguished ones, since the interest will center entirely in effect and originality.

There had been certain reservations about the interpretation of the concerto, despite its brilliancy, but there was reason to believe that if passages of the concerto demanded more power and grandeur than the pianist could always bring to bear, the more modest dimensions of a recital program would reveal subtler characteristics and a more clearly outlined individuality.

But there was little that was exceptional in the interpretations of yesterday afternoon. The best moments as they impressed us, were the opening of the Bach G minor fugue — the smaller one — when sustained phrases were finely sung with the suggestion, not mere imitation of the contrasting registers of the organ; in the charming variations of Mozart upon "Ah! Vous dirai-je Maman," played with exceptional loveliness and delicacy of tone, and the glittering Toccata of Saint-Saëns, tossed off with exemplary bravura and virtuoso spirit.

The Chopin B minor sonata was superficially interpreted, in the first movement, along conventional lines and with none too clean execution; in the second without the transformative imagination that should be brought to this haunted tonal vision of the battlefield; in the Funeral March with unsteadiness of tempo and pulse, not justified by the conception.

In the five Debussy pictures, the passage that stood out beyond the others was the final page of "Cathédrale engloutre," when the pianist projected her own conception of this place and painted it for us in significant tone-colors. There is a degree of wit and eccentricity in the "General Lavine" that it was not given. More saliency of line and articulation was needed for "La Fille au cheveux." "Jardin de la pruie" had fluency and exterior coloring, but not inside mood. The "Plus que lent," a pleasant little piece, was pleasantly given.

There was a large audience with many recalls for the pianist, who added at the end to the printed program.

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BLACKWELL, OKLA.
JOURNAL-TRIBUNE

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PEORIA, ILL.
SUNDAY JOURNAL STAR

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HAMPSHIRE GAZETTE

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Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

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SPRINGFIELD, MASS.
NEWS

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There will be a new and much enlarged scholarship policy, which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. The school's scholarship policy, which always has been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature of the Summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland as assistant director and teacher of composition; Leonard Bernstein in charge of conducting and the student orchestra; William Kroll as head of the chamber music department, while Gregor Piatigorsky is on leave of absence; Hugh Ross in charge of chorus; and Boris Goldovsky of opera. Luigi Dallapiccola will come from Italy to teach composition. The Berkshire Music Center may be addressed at Symphony Hall, Boston 15.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 25 1952

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This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 25 1952

NEW FEATURES ANNOUNCED AT MUSIC CENTER

Under Scholarship Policies Part of Tanglewood Program

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, announces several additions in the plans for the school, which will hold its 10th session for six weeks beginning June 30. There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. The school's scholarship policy, which has always been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

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This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
FEB 25 1952

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
FEB 25 1952

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MORNING GLOBE
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This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 25 1952

NEW FEATURES ANNOUNCED AT MUSIC CENTER

Broader Scholarship Policies Part of Tanglewood Program

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 25 1952

De la Bruchollerie

French Pianist Gives First Recital in New York

By Francis D. Perkins

MONIQUE DE LA BRUCHOLLERIE

CARNEGIE HALL

Piano recital Saturday afternoon. The program:

Prelude and Fugue in G minor ..... Bach
Variation on "Ah! Vous dirai-je mamam," ..... Mozart
Sonata in B Flat minor ..... Chopin
Preludes: La Cathedrale engloutie; General Lavine-eccentric; La fille aux cheveux de lin ..... Debussy
Jardins sous la pluie; La plus que lente ..... Debusy
Toccata ..... Saint-Saens

Monique de la Bruchollerie, who made her New York debut eleven days ago as soloist with the Boston Symphony Orchestra, gave her first recital here Saturday afternoon in Carnegie Hall, offering Chopin's sonata in B flat minor as the most extensive work in a concise, varied and mainly familiar program.

The French pianist displayed a remarkably deft, flexible and fluent technique and an ability to realize fine distinctions of tone color and subtleties of volume; her dynamic shading was remarkably well controlled. The lucidity of her musical medium and its thorough disclosure of detail were particularly advantageous in the Bach fugue and the Mozart variations. Uniformity of hue and a sense of mechanized energy, which often mark the performance of a Bach work at the beginning of a piano recital, were absent in this spirited interpretation. The Mozart variations, played with momentum and delicacy, were distinguished for the persuasive differentiation of color and mood in each variation.

In the Chopin sonata, for some undefinable reason, the reviewer did not get an impression of expressive cogency in the interpretation as a whole, although this was present in certain episodes, particularly in part of the scherzo and in the imposing waxing of volume and tension in the funeral march. The first statement of the second theme in the first movement is marked, indeed, sostenuto, but here an unusual deliberation of pace lessened the sense of continuity. The finale was remarkable for its smooth swiftness of pace, suggesting the "wind over the graves" title which is sometimes applied to this movement, but something of the element of tragedy was missing in this notable accomplishment. The tone, apart from a slight hardness in a few climactic or outspoken measures, was consistently musical, in the sonata as well as in the rest of the program.

The Debussy works were played with tonal appeal, variety of color and understanding of musical perspective, but, despite an impression of artistic understanding of this music, the expressive persuasiveness of this group also had its variations. Among the most communicative of the interpretations here were those of "La fille aux cheveux de lin," presented with admirable lyric simplicity, and "La plus que lente," while the Saint-Saens toccata was an appropriate musical vehicle for the illustration of the pianist's technical prowess.

This Clipping From
RIVERSIDE, CAL.
ENTERPRISE

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart and Schubert.

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
FEB 26 1952

Tanglewood Plans To Broaden Music Scholarship Offer

The Berkshire Music Center at Tanglewood, Lenox, will have more non-paying students present on scholarships when it opens for its 10th season on June 30.

Charles Munch, music director of the Boston Symphony orchestra and director of the Music Center school at Tanglewood, announced today that a broadening of the scholarship policy is among the changes incident to the new season. The new policy, he said, will make it possible for pre-professional students to be admitted on considerations of musical promise alone without regard to their ability to pay. Scholarships generally were reserved in the past for those whose ability had been well established.

Other changes include expansion of the department for general music students, music educators and amateurs. This section of the school, called the Tanglewood study group, will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. And students who cannot stay the entire six weeks will be admitted for two or four.

In another change, Dr. Munch said, advanced students who wish to do so will be permitted to concentrate on chamber music or song repertoire alone.

The school, conducted in connection with the Berkshire festival concert season by the Boston Symphony orchestra, has a faculty of 26, most of whom are members of the orchestra.

New Features At Tanglewood Next Season

2-26-52

Scholarship Policy Broadened—Study Group Planned

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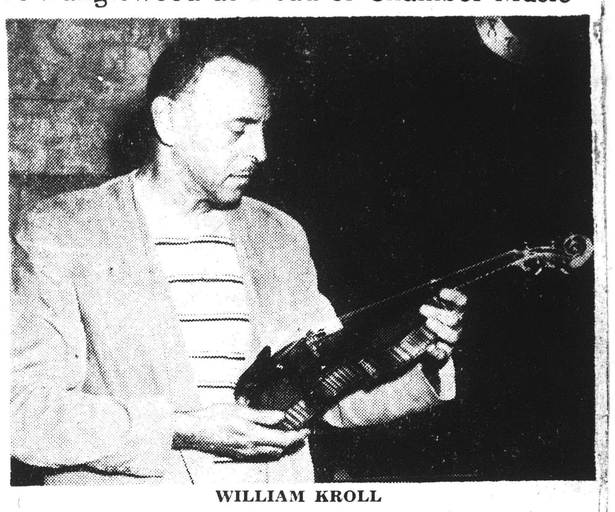
Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. A new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

This Clipping From
KINGSTON, N. Y.
FREEMAN
FEB 26 1952

Noted Woodstock Musician Will Return To Tanglewood as Head of Chamber Music



WILLIAM KROLL

The eminent concert violinist and composer William Kroll, also founder of the well known Kroll Quartet, will return to the Tanglewood School this year as head of the chamber music department, according to advice received today which also outlined several new additions in the plans for the tenth session of the summer school. The announcement was made by Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center.

William Kroll is best known perhaps in the field of chamber music. He was first violinist with the Coolidge String Quartet for 10 years before founding his own Kroll Quartet, which has concertized throughout the United States, Mexico and the Hawaiian Islands, and which has appeared frequently during this past season in New York city.

As a composer, Kroll has written works for violin, piano, string quartet and string orchestra. His most popular work, Banjo and Fiddle, has been recorded by Jascha Heifetz for Victor.

For the past several years in Woodstock, where he has been a summer resident for more than 20 years, professional musicians from various parts of the United States have been instructed by Kroll in the art of chamber music. The Maverick Chamber Music concerts have long been of special interest to him.

Enlarged Policy

The school which opens June 30 for six weeks will have a much enlarged scholarship policy. It will award tuition grants from the Tanglewood Revolving Scholarship fund to all active students in the advanced departments. The policy is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard to their present ability to pay tuition.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. Also important, is the new feature of the summer session which will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music, the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

Faculty

The Berkshire Music Center is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. The faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland as assistant director and teacher of composition; Leonard Bernstein in charge of conducting and the student orchestra; William Kroll as head of the chamber music department while Gregor Piatigorsky is on leave of absence; Hugh Ross in charge of chorus, and Boris Goldovsky of opera.

Luigi Dallapiccola will again come from Itay to teach composition.

Additional information may be obtained by addressing Symphony Hall, Boston 15, Mass.

This Clipping From
BOSTON, MASS.
AMERICAN
FEB 26 1952

Tanglewood Additions

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This Clipping From
BOSTON, MASS.
TRAVELER

FEB 26 1952

Munch Announces New School Features

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

FEB 26 1952

Music Notes

By D. E. RITZ

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced a new and much enlarged scholarship policy for the Berkshire center, which will open its 10th season June 30.

The new scholarship policy will make it possible to award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. Pre-professional students may now be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

Another innovation is that advanced students may concentrate on chamber music or song repertoire alone. An expanded department for general music students, music educators and amateurs, to be called the Tanglewood Study Group, will be headed by Ingolf Dahl. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The faculty will include 20 members of the Boston Symphony with Aaron Copland as assistant director and teacher of composition. Leonard Bernstein will be in charge of conducting and the student orchestra and William Kroll will head the chamber music department while Gregor Piatigorsky is on leave of absence. Hugh Ross will be in charge of chorus and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition.

Karol Fairchild and Frances Delfs of this city will sing with the Hope College Chapel Choir in a program to be presented Feb. 27 at Kalamazoo College at Kalamazoo, Mich. The event is being presented by six of Michigan's church related colleges.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

FEB 27 1952

Tanglewood Will Have Many New Developments

One of the surest signs that spring is near is the annual arrival of bulletins from Boston announcing plans for the coming season at Tanglewood. The 1952 Berkshire Music Festival is rapidly taking shape, with every sign that the great musical establishment started by the late Dr. Serge Koussevitsky is going to live on and grow under the leadership of his successors. The Berkshire Music Center, the summer school which Dr. Koussevitzky started in conjunction with the Boston Symphony concerts at Tanglewood, is celebrating its 10th anniversary this summer with a new enlarged scholarship program.

For the first time some parts of the school will be placed on an all-scholarship basis, so that pre-professional students may attend without paying tuition. Any student accepted for active work in the advanced departments will receive tuition grants from the Tanglewood Revolving Fund. They will have to pay only their living expenses.

Another new development at the Music Center will be the Tanglewood Study Group for the intelligent amateur and music enthusiast as well as the general music student and educator. This group will be headed by Ingolf Dahl of California. It will take students for two, four or six weeks, to study and perform together just for the joy of it.

Charles Munch Announces Berkshire Festival Plans

Charles Munch, Music Director of the Boston Symphony Orchestra, announces his plans for the Berkshire Festival at Tanglewood, Lenox, Mass. He is now in Havana to recuperate from his recent illness, and will resume his leadership of the Boston concerts next month.

The Berkshire Festival will consist of six concerts in the smaller auditorium, the Theatre-Concert Hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Charles Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the Festival Chorus.

The concerts in the Music Shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; eries B on July 31, August 2, 3; Series C on August 7, 9, 10).

Charles Munch will conduct two concerts in each week, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Mr. Munch will include Honegger's "Dance of Death," and Berlioz' Requiem, for Chorus and Orchestra with four supplementary brass choirs.

Mr. Munch has accepted the invitation of the Orchestra's trustees to serve as Director of the Berkshire Music Center, the school of music maintained by the Boston Symphony Orchestra at Tanglewood. The 1952 session, June 30 to August 10, will be the tenth, and will be marked by several new features which are to be announced shortly.

Bernstein, Newey, At Open Rehearsal

At the open rehearsal of the Boston Symphony Orchestra this evening, starting at 7:30 P. M., Leonard Bernstein will conduct and appear as soloist in Mozart's Piano Concerto in E-flat major, and Patricia Neway will be soloist in Alban Berg's "Der Wein." Miss Newey, born in New York, studied at the Mannes School and in the Opera Department of the Berkshire Music Center in 1946. The following year she sang the part of the chorus in Benjamin Britten's opera, "The Rape of Lucretia," on Broadway; and in 1950 she created the role of Magda Sorel in Menotti's "The Consul," a role which she sang later in London and in Paris. Her most recent New York appearances have been in "The Dybbuk" and "Cavaleria Rusticana" with the New York City Opera Company.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 26 1952

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TRAVELER

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THE ORIGINAL
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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 37,697)

This Clipping From
WATERBURY, CONN.
AMERICAN

FEB 28 1952

NICE GOING!

Boston, Feb. 28—(UP)—A letter from Germany addressed to Charles Munch, Commonwealth 6-1492, Boston, Mass., U. S. A." was delivered promptly to Munch who is conductor of the Boston Symphony Orchestra.

Commonwealth 6-1492 is the telephone number at Symphony Hall.

Symphony Concert

BY WARREN STOREY SMITH

This week's Symphony Concerts find Charles Munch back on the job. A week ago last Wednesday at a meeting of the Friends of the Orchestra Mr. Munch made his actual return to Symphony Hall. But this was not a whole concert nor was it a whole audience. The piece that he played then was the Second Suite from Roussel's ballet "Bacchus et Ariadne" and that stands as the second number on the current program, flanked by the Symphonic Piece from Cesar Franck's "Redemption" and the Fantastic Symphony of Berlioz.

The "Redemption" excerpt had not been heard here since 1922, the Roussel and Berlioz pieces were both performed at the Concerts of Nov. 3 and 4, 1950. In repeating them this week Mr. Munch has gone back on the half-promise he made at the beginning of the season, that he would not play anything that he had done in the two seasons previous. But since then there have been changes in the situation: his own illness, for one, the impending visit to Europe for another. It is quite possible that for his first concert after so many months, Mr. Munch did not wish to undertake the burden of rehearsing new music. It is also a strong possibility that both of these pieces will be taken on the European tour, since they are things in which conductor and orchestra excell.

The orchestral middle-part of Franck's otherwise forgotten oratorio begins, and for some time continues, with the utmost suavity. After that there are lapses into bombast and the end, that would depict the regeneration and redemption of the world, has a touch of theatricality.

It was Mr. Munch who introduced the Roussel Suite to us five years ago and the wonder was at the time that Dr. Koussevitzky had overlooked so good a bet. With its obvious leanings on the "Tannhaeuser" Bacchanale and the "Daphnis and Chole" of Ravel, this Suite is not music of the highest originality but it is extremely effective, the work of a composer who knows all the tricks. Like most ballet music transferred to the concert hall, it would be even more effective with the explanatory action.

On the other hand, the "Fantastic" of Berlioz has been turned into a ballet, and unnecessarily, since it explains itself quite fully. In listening to it we can never forget, nor should we forget, that it was composed in 1829-30. That was and still is the most amazing thing about it. Today it is in large measure a curiosity, a museum piece, a sort of exhibit A of the romantic movement. It is still a piece that challenges both conductors and orchestras and if it has empty spots and passages that do not say much to us today, it is still not deficient in musical interest, while its descriptive powers are almost unrivaled. One might object to the speed at which Mr. Munch takes the conclusion of the final movement, otherwise, his is a definite performance. Though outwardly calmer than of yore, Mr. Munch conducted with his wonted fire, and yesterday, from first to last, the orchestra was at the top of its form.

[97]

Number Rings Bell

BOSTON, Mass., Feb. 29— A letter from Germany addressed to "Charles Munch, Commonwealth 6-1492, Boston, Mass., U.S.A." was delivered promptly to Munch, conductor of the Boston Symphony Orchestra. Commonwealth 6-1492 is the telephone number at Symphony Hall.

BOSTON DAILY

MUSIC

Leonard Bernstei
Conducts at Sym

By CYRUS DURGI

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MUSIC

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By CYRUS DURGIN

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The biggest interpretive test of Mr. Bernstein came in the Sibelius Fifth Symphony, a very tricky work, and one which had not been heard here since the last performance by Serge Koussevitzky, who had made the score peculiarly his own.

Much it is to Mr. Bernstein's credit that he gave an engrossing and mostly admirable reading of it. Though there were a few seemingly nervous moments, there were also some legitimate details which he brought out, not conspicuous in the Koussevitzky reading, after which Mr. Bernstein's performance obviously was modeled.

The orchestra played excellently for Mr. Bernstein, and although the tone was inclined to be dry in Mozart, there was a superb richness and depth throughout the Sibelius Symphony.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

As the sixth conductor to lead the Boston Symphony in this, the most unsettled of its many seasons, Leonard Bernstein took over yesterday. He indulged in his pet practice of both playing and conducting a piano concerto, choosing for his vehicle Mozart's in E-flat (K. 271). There was another soloist in the person of Patricia Neway, known to Boston theatre-goers through her vivid enactment of the part of Magda Sorel in Menotti's "The Consul." Miss Neway is slated to sing the role of Marie in Alban Berg's "Wozzeck," next April, when the New York City Opera performs that disputed work, and at this week's concerts she is introducing to Boston a Berg composition, the "concert aria," "Der Wein." The other numbers on the current list are Mozart's Overture to "The Abduction from the Seraglio," and the Fifth Symphony of Sibelius.

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Considering that he wrote it at 21, Mozart's rarely heard Concerto is a work of surprising maturity, particularly in the grave slow movement. Mr. Bernstein's playing yesterday was deft and sensitive, if here and there a little mannered. It has been noted before, when he assumed this dual role, that the orchestra gets along so well when Mr. Bernstein is too busy playing to conduct, that his elaborate hand-waving at other times seems a bit superfluous.

Berg's version of three Baudelaire poems celebrating different functions and aspects of the fermented juice of the grape is a curious and troubling music, hardly to be taken in completely at a single hearing. The indebtedness to Mahler's "Song of the Earth" is obvious, and when Berg submits to this influence, the music, for all its 12-tone basis, has considerable appeal. When he relies on the somewhat arbitrary methods of his teacher, Schoenberg, Berg is less convincing, though always interesting to hear. Our thanks to Mr. Bernstein, Miss Neway and the orchestra for a superb performance.

Possibly the Sibelius Fifth was included as a tribute to Koussevitzky, who conducted it here so often, and, for the last time, a year ago last November. Mr. Bernstein's reading was patently a Koussevitzky copy. At times it seemed almost a Koussevitsky caricature. And his elaborate conducting gestures suggested Koussevitzsky's without having the same naturalness, eloquence and inevitability.

This Clipping From
BOSTON, MASS.
HERALD
MAR 1 - 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Leonard Bernstein conducting, gave the 17th program in Symphony Hall yesterday afternoon. Mr. Bernstein was the soloist in the Mozart concerto, Patricia Neway, soprano, was soloist in the Berg. The program:

Overture to "Die Entfuehrung." Concerto No. 9 in E flat (K.271)...Mozart
"Der Wein" .....Berg
Symphony No. 5 in E flat, Op. 82 Sibelius

By RUDOLPH ELIE

THE RETURN of Leonard Bernstein as conductor and soloist, after a season away from us, may be described as a pleasant change of pace. He took over yesterday—and to say that he took over is putting it pallidly—and gave us a thoroughly good time.

Mr. Bernstein's style is, as had long been remarked, Koussevitzkyesque in the extreme, which is hardly surprising considering that Koussevitzky was both his mentor and his idol. His approach is that of the virtuoso conductor whose mission is the recreation of music by means of inspiring his men through gesture, exhortation and a virtual choreographic pantomime of the music he conducts. It is interesting to watch, when he doesn't overdo it, and the results are exciting to listen to, especially in music that makes much of romantic excess.

Yesterday it was the Sibelius that gave Mr. Bernstein his particular opportunity in that respect and he made the most of it. The work has long since, in Koussevitzky's repeated performances of it, been especially established in Boston. In so incandescent a reading as it got yesterday, with all the soaring string tone that was the late conductor's crowning glory, with the ever-increasing intensity of the finale and with the chord sequence at the end, it reminded the listener of old times.

* * *

But if this sort of thing is Mr. Bernstein's forte, there is no denying him an almost equal capacity to do the more refined, more elegant and more reposed subtleties of Mozart. His reading of the Overture was exquisite, though his conducting often seemed needlessly showy. In the Concerto, which is one of Mozart's earlier but by no means lesser works in the form, Mr. Bernstein essayed the role of both soloist and conductor, leading the orchestra from the piano bench in a way that has become inimitable with him. He does this sort of thing about as well as any conductor today, seldom making too much of a fuss of conducting or too much of a display piece of the keyboard role.

* * *

Berg's "Der Wein," an extended song set for soprano and orchestra, made its first appearance on these programs yesterday afternoon with Patricia Neway singing the part. The work is one of those 12-tone double-acrostic things put together with a slide rule, calipers and T squares and sounds perfectly horrid from beginning to end. In it the late disciple of Schoenberg sings a rhapsody for that invaluable institution known as wine, first as to its soul, next as to its role in love and finally as to its qualities of poetic inspiration, the whole lasting about 15 minutes and providing a singer with one of the most terrible and thankless tasks imaginable.

Although there is no doubt that the wine Mr. Berg speaks of is a vintage that was blended with nux vomica and faultily corked the curious thing is that it makes as much effect as it does. It is easy enough to see how this music, were it heard within the frame of an operatic performance (as for instance in "Wozzeck"), would prove far more significant and be more gripping. The concert aria, however, finds an audience with no alternative but to listen; its theatrical emotions are not aroused and it consequently evaluates what it hears a good deal more acutely than it does in the opera house.

EXAMINED ON THESE terms, Berg's "Der Wein" is a total failure, though this is not to say it isn't interesting or that it doesn't deserve an outing. Now that it has had it, however, it may be put back on the shelf until another soprano has the technique and the conviction to do. Miss Neway, whose role in "The Consul" lifted her to deserved eminence, is clearly one of our most gifted singing musicians. Her voice is powerful and dramatic, her musicianship so acute that she sang this incredibly unvocal piece with unerring pitch despite the sounds attacking her from every direction. This is not to say anybody would have known the difference had she made it all up as she went along, but it's quite a trick just the same.

The program next week, Mr. Bernstein conducting, offers Beethoven's C minor Quartet (played by the string orchestra) and the Fourth Concerto with Artur Rubinstein.

This Clipping From
BOSTON, MASS.
POST
MAR 1 - 1952

SYMPHONY CONCERT

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 1 - 1952

MUSIC

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BUCKNA
CLIPPING
3/1/52

Which brings to mind an article shown in the Wall Street Journal some weeks ago about "serious" music and its financial results. It starts out by saying that "America, land of jazz, turns out to be lover of symphony, too; $45 million-a-year receipts of the 'long-haired' events surpass baseball gate."

All over the country devotees of such related types of art as opera and ballet are appearing in ever-growing numbers. In 1951 more than 30,000,000 folks paid money to attend performances of "serious" music. This is about 30 percent more than five years ago and nearly double the number in 1941.

Columbia Concerts—who gives us our Community Concerts—estimates that three times as many concerts were given in the United States during 1951 as in the rest of the world combined.

Further evidence of the way serious music is spreading geographically may be seen in the growth of the number of symphony orchestras identified with a specific town. Some, like the New York Philharmonic and the Boston, St. Louis, Chicago, and Cincinnati symphonies, have been in business since the 19th century. But in the last ten years orchestras have sprung up in much smaller places—to mention a few—Phœnix, Ariz., Austin, Texas; Bridgeport, Conn.; Jackson, Miss., etc.

Among the reasons given for making America into a land of lovers of great music, comes a statement from John Woolford, manager of the Baltimore Symphony, who thinks concerts for school children, such as those given by his orchestra over the past decade, have helped deveop a taste for sylmphonic music. Increased music education in the public schools has helped, too. Sol Hurok, independent, and famous, impressario, thinks program reform has been in part responsible for the upturn in serious music listening.

TACOMA, WASH.
NEWS-TRIBUNE

Berkshire Music Festival Planned

Charles Munch, music director of the Boston Symphony orchestra, has announced his plans for the Berkshire festival at Tanglewood, Lenox, Mass. He is now in Havana to recuperate from a recent illness, and will resume his leadership of the Boston concert next month.

The Berkshire festival will consist of two concert series, one in the theater-concert hall with Munch conducting, and programs drawn from early French music and from the works of Bach, Mozart and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

Munch will conduct two concerts each week in the music shed series, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert in each series. Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Munch will include Honegger's "Dance of Death," and Berlioz' Requiem, for chorus and orchestra with four supplementary brass choirs.

SPOKANE, WASH.
SPOKESMAN-REVIEW

Orchestra's Trip Poses Problem

That European visit of the Boston symphony has posed an incidental problem of no small magnitude, for the orchestra will be away from Boston for the month of May, when the traditional and vastly popular "Pops" series takes place. Most communities, one imagines, would just suspend the "Pops" for a month, but Bostonians don't solve difficulties by evading them.

Arthur Fiedler, "Pops" specialist, has undertaken to organize a new orchestra, drawing on a large pool of Boston-trained musicians who belong to the American Federation of Musicians local but spend the winters playing in orchestras all over the county. Such seasons are universally over by mid-April, and Fiedler expects to have a very good No. 2 orchestra when the first cork pops at the "Pops."

This Clipping From
HARTFORD, CONN.
TIMES
MAR 1 - 1952

U. S. Represented In Arts Exposition

New York — (UP)—The United States will be well-represented at the forthcoming Exposition of the Arts sponsored by the Congress for Cultural Freedom and scheduled for Paris in May.

The theme of the congress is the intellectual and artistic achievements by men of the free world in the past 50 years in the fields of music, ballet, painting and other art forms.

* * *

THE BOSTON Symphony Orchestra will make its European debut at the Paris Opera on May 6. The entire orchestra will be transported abroad and in addition to its engagements during the Paris festival, will be heard in The Hague, Amsterdam, various cities in western Germany and possibly in Belgium and Italy. The orchestra is headed by Charles Munch, musical director, and Pierre Monteux, associate conductor.

The New York City Ballet Company also will attend the exposition, which is called "Masterpieces of the 20th Century." Igor Stravinsky will conduct two ballets based on his scores.

* * *

BRUNO WALTER, who will lead the Paris Conservatory Orchestra, also will represent the United States, as will the Hall Johnston Choir.

Orchestras from England, Switzerland and Italy will be heard. There will be a group of operas, including Alban Berg's "Wozzeck" by the Vienna State Opera and Benjamin Britten's "Billy Budd" in the Covent Garden production.

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

Plans Changed At Berkshires

Charles Munch, music director of the Boston Symphony orchestra and director of the Berkshire music center, Tanglewood, Mass., announces several additions in plans for the school, which will hold its 10th session for six weeks beginning June 30. There will be a new and much enlarged scholarship policy. The school's scholarship policy is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature will be an expanded department for general music students, music educators and amateurs. Students in this department who are not able to attend the full six week session will be able to enrol for two or four weeks.

The Berkshire music center is maintained by the Boston Symphony orchestra.

The Ladies Music Club will present the University of Oklahoma String Trio in concert at 8:15 p. m. Friday at the Oklahoma City University Auditorium. The trio is composed of Robert Gerle, violinist; Gabriel Magyar, cellist, and Keith Wallingford, pianist.

The program will be as follows:

Trio in E flat Major ..... Beethoven
Trio in C Major, Op. 87 ..... Brahms
Intermission
Trio in A minor ..... Ravel

At 10 a. m. Saturday a Master class fo rstring students will be presented. These classes will be held in the Oriole Room of the Fine Arts Building of Oklahoma City University.

The idea for the Master class was conceived in order to benefit all string students throughout the state, and also to promote study of string instruments in the public schools.

The trio will also teach the class. These classes and the Friday night concert are free to all string students.

This Clipping From
aturday Review of Literature
NEW YORK, N. Y.
MAR 1 - 1952

Ernest Ansermet's continuing substitution for Charles Munch with the Boston Symphony brought several unscheduled events to the total of February music-making, including the debuts of Monique de la Bruchollerie and Arthur Grumiaux, together with the first performance of Honegger's "Monopartita." Bruchollerie is plainly a pianist of consequence, with a fine even finger strength, a finesse and tonal definition that would have been interesting in Mozart. That she played the Third Concerto of Rachmaninoff suggests that life among the artists is far from simple. This was better than academic Rachmaninoff, but wanting the authority, the substance, the drive inherent in the music. Grumiaux, of Belgium, did play Mozart (G major Concerto, No. 3) with a suavity, a sweetness, and yet a robustness of style that put one in mind of Jacques Thibaud in his great days. For Mozart his tone was sensuously broad and full, yet controlled by a bow arm marvelously disciplined to a total always appropriate. Grumiaux, who is thirtyish, should be with us for years to come.

Honegger's "Monopartita," for all its science and propulsion, added to no more than another demonstration of the limited stature of even today's most respected composers. It compresses five tempo changes into a single consecutive movement lasting about fifteen minutes, in a rather lifeless pattern of busy rhythms not too well integrated.

Also new during this week was a Dohnányi Concerto for Violin (No. 2 in C minor), introduced at a Philharmonic-Symphony seance by Frances Magnes, with Dimitri Mitropoulos conducting. It runs to four movements, and ventures new territory by subtracting the violins from the orchestral strings, with the intent to give the soloist more prominence. To my ear, the odd prominence of the lower strings—violas, cellos, and basses—was more of a distraction than any conventional scoring, hence a double disservice to the soloist. Miss Magnes played powerfully, if a little crudely, with a big tone not notable for warmth.

—IRVING KOLODIN.

BUFFALO, N. Y.
COURIER-EXPRESS
MAR 2 - 1952

France Opens Its Arms To Americans in Spring

Spring, like thousands of Americans, soon will be arriving in France. The fruit trees will burst into bloom in Normandy, wild flowers will blossom in the fields of Auvergne and the Loire region, and the sunlight will flash in the fountains of the Place de la Concorde in Paris.

Spring is something extra-special in France, and for that reason the French observe the season with extraordinary events that never fail to excite the attention of Americans. A headline attraction this year, and one of major interest to Americans, is to be the Paris Arts Festival. Titled, Masterpieces of the Twentieth Century, this epic month-long program of music, drama, art and literature will open April 30th.

Performing groups will include the Boston Symphony with Pierre Monteux conducting, the Paris Opera, the New York City Ballet, the Vienna State Opera, and the Orchestra and Chorus of the Academy of St. Cecelia in Rome. Igor Stravinsky will conduct the world premiere of Oedipus Rex, an opera he recently completed with Jean Cocteau. The Paris Festival of the Arts will also include an exhibition of 200 European and American paintings of the 20th century.

Also scheduled for 2000-year-old Paris in the Spring is the Second International Salon du Jazz, March 29th-April 6th. A show of photography and cinema will be held March 30th and 31st at the Parc des Expositions.

Elsewhere in France, saluting the Spring season, there will be agricultural and international fairs. Toulouse has one from March 22d to April 6th. It also has its great music festival from May 27th to June 10th. Nantes will have a fair April 3d-16th and Lyon April 19th-28th. The Spring Fair at Avignon, where the Palace of the Popes is located, will be held this year from May 3d to 12th. The Ham Fair of Bayonne in the Basque country will take place April 10th, 11th and 12th. The Fair of Flowers of Bordeaux is scheduled for May 16th-17th.

After Spring has had its way in France, Summer will come in for its fair share of fun and excitement. From Paris, with its continual round of gayety, the pattern of pleasure will stretch to Prades for the Casals Festival June 15th-29th, to Vichy for a season of opera in July, to Menton on the Riviera for a music festival August 1st-12th, and to Besancon for its 5th International Festival of Music September 4th-14th.

Countless other resorts and areas of France are also ready to put their best foot forward and welcome visitors with hospitality. Normandy, Brittany, the chateaux country, the Dordogne Valley, the bracing Pyrenees all will have the welcome mat out.

This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN
MAR 2 - 1952

Orchestra To Tour

This Clipping From
JACKSONVILLE, TEXAS
PROGRESS

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PHOENIX, ARIZ.
ARIZ. REPUBLIC

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NEWARK, N
NEWS
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Which brings to mind an article shown in the Wall Street Journal some weeks ago about "serious" music and its financial results. It starts out by saying that "America, land of jazz, turns out to be lover of symphony, too; $45 million-a-year receipts of the 'long-haired' events surpass baseball gate."

All over the country devotees of such related types of art as opera and ballet are appearing in ever-growing numbers. In 1951 more than 30,000,000 folks paid money to attend performances of "serious" music. This is about 30 percent more than five years ago and nearly double the number in 1941.

Columbia Concerts—who gives us our Community Concerts—estimates that three times as many concerts were given in the United States during 1951 as in the rest of the world combined.

Further evidence of the way serious music is spreading geographically may be seen in the growth of the number of symphony orchestras identified with a specific town. Some, like the New York Philharmonic and the Boston, St. Louis, Chicago, and Cincinnati symphonies, have been in business since the 19th century. But in the last ten years orchestras have sprung up in much smaller places—to mention a few—Phœnix, Ariz., Austin, Texas; Bridgeport, Conn.; Jackson, Miss., etc.

Among the reasons given for making America into a land of lovers of great music, comes a statement from John Woolford, manager of the Baltimore Symphony, who thinks concerts for school children, such as those given by his orchestra over the past decade, have helped deveop a taste for sylmphonic music. Increased music education in the public schools has helped, too. Sol Hurok, independent, and famous, impressario, thinks program reform has been in part responsible for the upturn in serious music listening.

TACOMA, WASH.
NEWS-TRIBUNE

Berkshire Music Festival Planned

Charles Munch, music director of the Boston Symphony orchestra, has announced his plans for the Berkshire festival at Tanglewood, Lenox, Mass. He is now in Havana to recuperate from a recent illness, and will resume his leadership of the Boston concert next month.

The Berkshire festival will consist of two concert series, one in the theater-concert hall with Munch conducting, and programs drawn from early French music and from the works of Bach, Mozart and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

Munch will conduct two concerts each week in the music shed series, while Pierre Monteux, making his first appearance at Tanglewood, will conduct one concert in each series. Leonard Bernstein will conduct one concert in the final week. Choral projects announced by Munch will include Honegger's "Dance of Death," and Berlioz' Requiem, for chorus and orchestra with four supplementary brass choirs.

SPOKANE, WASH.
SPOKESMAN-REVIEW

Orchestra's Trip Poses Problem

That European visit of the Boston symphony has posed an incidental problem of no small magnitude, for the orchestra will be away from Boston for the month of May, when the traditional and vastly popular "Pops" series takes place. Most communities, one imagines, would just suspend the "Pops" for a month, but Bostonians don't solve difficulties by evading them.

Arthur Fiedler, "Pops" specialist, has undertaken to organize a new orchestra, drawing on a large pool of Boston-trained musicians who belong to the American Federation of Musicians local but spend the winters playing in orchestras all over the county. Such seasons are universally over by mid-April, and Fiedler expects to have a very good No. 2 orchestra when the first cork pops at the "Pops."

This Clipping From
HARTFORD, CONN.
TIMES
MAR 1 - 1952

U. S. Represented In Arts Exposition

New York — (UP)—The United States will be well-represented at the forthcoming Exposition of the Arts sponsored by the Congress for Cultural Freedom and scheduled for Paris in May.

The theme of the congress is the intellectual and artistic achievements by men of the free world in the past 50 years in the fields of music, ballet, painting and other art forms.

* * *

THE BOSTON Symphony Orchestra will make its European debut at the Paris Opera on May 6. The entire orchestra will be transported abroad and in addition to its engagements during the Paris festival, will be heard in The Hague, Amsterdam, various cities in western Germany and possibly. in Belgium and Italy The orchestra is headed by Charles Munch, musical director, and Pierre Monteux, associate conductor.

The New York City Ballet Company also will attend the exposition, which is called "Masterpieces of the 20th Century." Igor Stravinsky will conduct two ballets based on his scores.

* * *

BRUNO WALTER, who will lead the Paris Conservatory Orchestra, also will represent the United States, as will the Hall Johnston Choir.

Orchestras from England, Switzerland and Italy will be heard. There will be a group of operas, including Alban Berg's "Wozzeck" by the Vienna State Opera and Benjamin Britten's "Billy Budd" in the Covent Garden production.

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

Plans Changed At Berkshires

Charles Munch, music director of the Boston Symphony orchestra and director of the Berkshire music center, Tanglewood, Mass., announces several additions in plans for the school, which will hold its 10th session for six weeks beginning June 30. There will be a new and much enlarged scholarship policy. The school's scholarship policy is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature will be an expanded department for general music students, music educators and amateurs. Students in this department who are not able to attend the full six week session will be able to enrol for two or four weeks.

The Berkshire music center is maintained by the Boston Symphony orchestra.

The Ladies Music Club will present the University of Oklahoma String Trio in concert at 8:15 p. m. Friday at the Oklahoma City University Auditorium. The trio is composed of Robert Gerle, violinist; Gabriel Magyar, cellist, and Keith Wallingford, pianist.

The program will be as follows:

Trio in E flat Major ..... Beethoven
Trio in C Major, Op. 87 ..... Brahms
Intermission
Trio in A minor ..... Ravel

At 10 a. m. Saturday a Master class fo rstring students will be presented. These classes will be held in the Oriole Room of the Fine Arts Building of Oklahoma City University.

The idea for the Master class was conceived in order to benefit all string students throughout the state, and also to promote study of string instruments in the public schools.

The trio will also teach the class. These classes and the Friday night concert are free to all string students.

This Clipping From
aturday Review of Literature
NEW YORK, N. Y.
MAR 1 - 1952

Ernest Ansermet's continuing substitution for Charles Munch with the Boston Symphony brought several unscheduled events to the total of February music-making, including the debuts of Monique de la Bruchollerie and Arthur Grumiaux, together with the first performance of Honegger's "Monopartita." Bruchollerie is plainly a pianist of consequence, with a fine even finger strength, a finesse and tonal definition that would have been interesting in Mozart. That she played the Third Concerto of Rachmaninoff suggests that life among the artists is far from simple. This was better than academic Rachmaninoff, but wanting the authority, the substance, the drive inherent in the music. Grumiaux, of Belgium, did play Mozart (G major Concerto, No. 3) with a suavity, a sweetness, and yet a robustness of style that put one in mind of Jacques Thibaud in his great days. For Mozart his tone was sensuously broad and full, yet controlled by a bow arm marvelously disciplined to a total always appropriate. Grumiaux, who is thirtyish, should be with us for years to come.

Honegger's "Monopartita," for all its science and propulsion, added to no more than another demonstration of the limited stature of even today's most respected composers. It compresses five tempo changes into a single consecutive movement lasting about fifteen minutes, in a rather lifeless pattern of busy rhythms not too well integrated.

Also new during this week was a Dohnányi Concerto for Violin (No. 2 in C minor), introduced at a Philharmonic-Symphony seance by Frances Magnes, with Dimitri Mitropoulos conducting. It runs to four movements, and ventures new territory by subtracting the violins from the orchestral strings, with the intent to give the soloist more prominence. To my ear, the odd prominence of the lower strings—violas, cellos, and basses—was more of a distraction than any conventional scoring, hence a double disservice to the soloist. Miss Magnes played powerfully, if a little crudely, with a big tone not notable for warmth.

—IRVING KOLODIN.

BUFFALO, N. Y.
COURIER-EXPRESS
MAR 2 - 1952

France Opens Its A To Americans in S

Spring, like thousands of Americans, soon will be a The fruit trees will burst into bloom in Normandy, wild flo in the fields of Auvergne and the Loire region, and the s in the fountains of the Place de la Concorde in Paris.

Spring is something extra-special in France, and for that reason the French observe the season with extraordinary events that never fail to excite the attention of Americans. A headline attraction this year, and one of major interest to Americans, is to be the Paris Arts Festival. Titled, Masterpieces of the Twentieth Century, this epic month-long program of music, drama, art and literature will open April 30th.

Performing groups will include the Boston Symphony with Pierre Monteux conducting, the Paris Opera, the New York City Ballet, the Vienna State Opera, and the Orchestra and Chorus of the Academy of St. Cecelia in Rome. Igor Stravinsky will conduct the world premiere of Oedipus Rex, an opera he recently completed with Jean Cocteau. The Paris Festival of the Arts will also include an exhibition of 200 European and American paintings of the 20th century.

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MORNING TENNESSEAN
MAR 2 - 1952

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PHOENIX, ARIZ.
ARIZ. REPUBLIC

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The Berkshire Music Center is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. The faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland as assistant director and teacher of composition; Leonard Bernstein in charge of conducting and the student orchestra; William Kroll as head of the chamber music department while Gregor Piatigorsky is on leave of absence; Hugh Ross in charge of chorus, and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition.

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COLUMBUS, O.
"DISPATCH"
MAR 2

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NEWARK, N.
NEWS
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NASHVILLE, TENN.
MORNING TENNESSEAN
MAR 2 - 1952

Chestra To Tour

Conducting assignments on the
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Francisco Symphony. Visits
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rs. Naff says don't forget Spike
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JACKSONVILLE, TEXAS
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COLUMBUS, OHIO
DISPATCH
MAR 2 - 1952

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This Clipping From
NEWARK, N. J.
NEWS

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This Clipping From
DAYTON, OHIO
NEWS WEEK
MAR 3 - 1952

MUSIC

Monique de la Musique

Monique de la Bruchollerie, young French pianist who has scored a series of remarkable successes in the United States since her American debut in Boston last December, admits to terrible stage fright. "It doesn't do any good to console me," she says. "The more people tell me to relax, the worse I get." For years, she always brought a little doll to her concerts for good luck, but during the past year, the doll disappeared. Before her appearance with the Boston Symphony, however, her aunt presented her with a little stuffed dog as a mascot.

The Boston debut was a smash hit. Hence, Miss de la Bruchollerie adopted the dog as her new good-luck charm, and christened him Master Boston. He has gone with her to every American concert she has played, and Master Boston was very much in evidence last week when Miss de la Bruchollerie made her Carnegie Hall recital debut in New York. A New York solo appearance was not planned when the French pianist first came to the United States, for she was already scheduled to play in New York with both the Boston Symphony and the New York Philharmonic-Symphony. But after her stunning reception in Boston, she was immediately booked for a Carnegie Hall concert.

"A striking, even spectacular, event of the music season," was the opinion of Cyrus Durgin of The Boston Daily Globe on her showing in the Hub. If Mlle. de la Bruchollerie was not back within six weeks to give a solo concert, "someone will have been asleep at the switch," he wrote. Nobody fell asleep, for the pianist was back in Boston to present a recital at Jordan Hall on Jan. 29—just over the six-week deadline.

Same Verdict: When Miss de la Bruchollerie played in New York with the Boston Symphony—in Rachmaninoff's Third Piano Concerto, the vehicle for her Boston debut—the verdict was essentially the same. "An immense triumph," said Olin Downes in The New York Times. "Musicianship and imagination all too unusual in these days of bang-bang concerto playing," wrote Virgil Thomson in The New York Herald Tribune.

In her Carnegie Hall recital, Miss de la Bruchollerie showed once again that she was no bang-banger. But she was nonetheless a lady of remarkable technique and virtuosity. In spite of a badly selected program which featured hackneyed works of Chopin (Sonata in B flat minor and Debussy ("La Cathédrale engloutie" and "Jardins sous la pluie"), she displayed sensitivity and style, with varying levels of interpretative powers. As Durgin had put it in Boston, she was "that rarity, a musicians' and the public's artist."

Miss de la Bruchollerie lives, she says,

Newsweek—Ed Wergeles

Monique and Master Boston

"in a perpetual state of arrested progress." The wife of an engineer—Armand du Roselle—she is the mother of two young daughters who claim a great deal of her attention. She admits her name is a tongue-twister to Americans, and is flattered that she already has a Yankee nickname: Monique de la Musique.

This Clipping From
COLUMBUS, OHIO
CITIZEN
MAR 4 - 1952

Efficient Uncle Sam

A letter from Germany addressed to "Charles Munch, Commonwealth 6-1492, Boston, Mass., U.S.A." was delivered promptly to Munch, conductor of the Boston Symphony Orchestra.

Commonwealth 6-1492 is the telephone number at Symphony Hall.

PEORIA, ILL.
STAR
MAR 4 - 1952

Tanglewood Music School to Boost Scholarship Fund

Charles Munch, music director of the Boston Symphony orchestra and director of the Berkshire Music Center, the orchestra's summer school at Tanglewood announces several additions in the plans for the school in western Massachusetts, which will hold its tenth session for six weeks beginning June 30.

There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood revolving scholarship fund to all active students in the advanced departments. The school's scholarship policy, which has always been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

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BOSTON, MASS.
EVENING GLOBE
MAR 5 - 1952

Children's Concert

The Zimbler Sinfonietta and assisting members of the Boston Symphony under Malcolm Holmes will give the final Children's Concert of the season in Sanders Theatre next Saturday afternoon at 3. The concert is open to the public and tickets will be on sale at the box office.

The program will include works of Bach, Haydn, Mozart, Slonimsky and others.

Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST
- 1952

Berkshire Festival Concerts

Charles Munch, music director of the Boston Symphony Orchestra, will lead the orchestra's Berkshire Festival concerts, beginning Saturday, July 5. Programs will be drawn from early French music and from works of Bach, Mozart and Schubert.

[100]

This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN
MAR 2 - 1952

chestra To Tour
Conducting assignments on the
thcoming European tour of the
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ivided between Charles Munch,
orchestra's musical director
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Francisco Symphony. Visits
planned to 13 cities in six coun-
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rs. Naff says don't forget Spike
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This Clipping From
JACKSONVILLE, TEXAS
PROGRESS
MAR 2 - 1952

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This Clipping From
PHOENIX, ARIZ.
ARIZ. REPUBLIC
MAR 2 - 1952

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Hugh Ross in charge
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COLUMBUS, OHIO
DISPATCH
MAR 2 - 1952

on sale at theatres.

Tanglewood Announces New Plans

CHARLES MUNCH, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, announces several additions to the plans for the school, which will hold its tenth session for six weeks beginning June 30. There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments.

The school's scholarship policy, which has always been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition. Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone.

An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. The faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland as assistant director and teacher of composition, Leonard Bernstein in charge of conducting and the student orchestra, William Kroll as head of the chamber music department, while Gregor Piatigorsky is on leave of absence, Hugh Ross in charge of chorus, and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition. The Berkshire Music Center may be addressed at Symphony Hall, Boston 15, Massachusetts.

This Clipping From
NEWARK, N. J.
NEWS
MAR 2 - 1952

Berkshire Music Center's Plans

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, the Orchestra's Summer school at Tanglewood, announces several additions in the plans for the school, which will hold its tenth session for six weeks beginning June 30. There will be a new and much enlarged scholarship policy.

The Center is maintained by the Boston Symphony in connection with its Berkshire Festival concerts. The faculty, in addition to 20 members of the orchestra, will include Aaron Copland as assistant director and teacher of composition, Leonard Bernstein in charge of conducting and the student orchestra, William Kroll as head of the chamber music department while Gregor Piatigorsky is on leave of absence, Hugh Ross is in charge of chorus, and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition. The Berkshire Music Center may be addressed at Symphony Hall, Boston 15, Mass.

This Clipping From
DAYTON, OHIO
NEWS WEEK
MAR 3 - 1952

MUSIC

Monique de la Musique

Monique de la Bruchollerie, young French pianist who has scored a series of remarkable successes in the United States since her American debut in Boston last December, admits to terrible stage fright. "It doesn't do any good to console me," she says. "The more people tell me to relax, the worse I get." For years, she always brought a little doll to her concerts for good luck, but during the past year, the doll disappeared. Before her appearance with the Boston Symphony, however, her aunt presented her with a little stuffed dog as a mascot.

The Boston debut was a smash hit. Hence, Miss de la Bruchollerie adopted the dog as her new good-luck charm, and christened him Master Boston. He has gone with her to every American concert she has played, and Master Boston was very much in evidence last week when Miss de la Bruchollerie made her Carnegie Hall recital debut in New York. A New York solo appearance was not planned when the French pianist first came to the United States, for she was already scheduled to play in New York with both the Boston Symphony and the New York Philharmonic-Symphony. But after her stunning reception in Boston, she was immediately booked for a Carnegie Hall concert.

"A striking, even spectacular, event of the music season," was the opinion of Cyrus Durgin of The Boston Daily Globe on her showing in the Hub. If Mlle. de la Bruchollerie was not back within six weeks to give a solo concert, "someone will have been asleep at the switch," he wrote. Nobody fell asleep, for the pianist was back in Boston to present a recital at Jordan Hall on Jan. 29—just over the six-week deadline.

Same Verdict: When Miss de la Bruchollerie played in New York with the Boston Symphony—in Rachmaninoff's Third Piano Concerto, the vehicle for her Boston debut—the verdict was essentially the same. "An immense triumph," said Olin Downes in The New York Times. "Musicianship and imagination all too unusual in these days of bang-bang concerto playing," wrote Virgil Thomson in The New York Herald Tribune.

In her Carnegie Hall recital, Miss de la Bruchollerie showed once again that she was no bang-banger. But she was nonetheless a lady of remarkable technique and virtuosity. In spite of a badly selected program which featured hackneyed works of Chopin (Sonata in B flat minor and Debussy ("La Cathédrale engloutie" and "Jardins sous la pluie"), she displayed sensitivity and style, with varying levels of interpretative powers. As Durgin had put it in Boston, she was "that rarity, a musicians' and the public's artist."

Miss de la Bruchollerie lives, she says, "in a perpetual state of arrested progress." The wife of an engineer—Armand du Roselle—she is the mother of two young daughters who claim a great deal of her attention. She admits her name is a tongue-twister to Americans, and is flattered that she already has a Yankee nickname: Monique de la Musique.

Newsweek—Ed Wergeles

Monique and Master Boston

This Clipping From
COLUMBUS, OHIO
CITIZEN
MAR 4 - 1952

Efficient Uncle Sam

A letter from Germany addressed to "Charles Munch, Commonwealth 6-1492, Boston, Mass., U.S.A." was delivered promptly to Munch, conductor of the Boston Symphony Orchestra.

Commonwealth 6-1492 is the telephone number at Symphony Hall.

PEORIA, ILL.
STAR
MAR 4 - 1952

Tanglewood Music School to Boost Scholarship Fund

Charles Munch, music director of the Boston Symphony orchestra and director of the Berkshire Music Center, the orchestra's summer school at Tanglewood announces several additions in the plans for the school in western Massachusetts, which will hold its tenth session for six weeks beginning June 30.

There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood revolving scholarship fund to all active students in the advanced departments. The school's scholarship policy, which has always been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone.

An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-weeks session will be able to enroll for two or four weeks.

The Berksire Music Center is maintained by the Boston Symphony orchestra in connection with its Berksire Festival concerts. The faculty, in addition to twenty members of the Boston Symphony, will include Aaron Copland as assistant director and teacher of composition, Leonard Bernstein in charge of conducting and the student orchestra, William Kroll as head of the chamber music department while Gregor Piatigorsky is on leave of absence, Hugh Ross in charge of chorus, and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition. The Berkshire Music Center may be addressed at Symphony Hall, Boston 15, Mass.

BOSTON, MASS.
EVENING GLOBE
MAR 5 - 1952

Children's Concert

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The program will include works of Bach, Haydn, Mozart, Slonimsky and others.

Cir. (D 311,466) (S 270,024)

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POST
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[100]

This Clipping From
NEW YORK, N. Y.
POST
MAR 7 - 1952

WORDS and MUSIC

By John Briggs

A New Piano Concerto

The euphoniously named French lady pianist, Monique de la Bruchollerie, was last evening's soloist with George Szell and the Philharmonic-Symphony at Carnegie Hall, playing the first performance in this country of a concerto by her countryman, Jean Rivier.

Miss De la Bruchollerie appeared with the Boston Symphony not long ago, playing one of the Rachmaninoff concerti — the Third, if I am not mistaken—and was a little overpowered by that taxing work. At that time I made a mental note that Miss De la Bruchollerie was a refined, sensitive and musical performer, but hardly an exciting one.

Last evening, however, the artiste revealed another facet of her musical personality. The Rivier concerto is nothing except display, and Miss De la Bruchollerie made the most of that fact.

The new work is a big, percussive composition wth plenty of fireworks. It sounds as if the composer is himself a pianist. He knows all the tricks. There are brilliant, interlocking octaves, glissandi, and pianistic embellishments of every description. It is a thoroughly up-to-date work (it was written in 1943), with touches of polytonality and similar innovations. Its scoring is loud, and audacious in a good-humored sort of way.

For me the concerto dragged during the second movement, because to create a successful slow movement it is necessary to write music rather than sound effects. But virtuosi will love the work if they are looking for a brisk, showy piece with plenty of opportunity for technical display, ending with a dramatic flourish calculated to wring applause from the most recalcitrant audience.

Mr. Szell and the orchestra began the business of the evening with a sound, well-paced interpretation of the Beethoven Fourth Symphony, and ended with Elgar's "Enigma" variations.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 8 - 1952

MUSIC

Artur Rubinstein Soloist in Beethoven Concerto

By CYRUS DURGIN

Artur Rubinstein is soloist with the Boston Symphony Orchestra this week, playing the Beethoven Piano Concerto in G major. There is one other number upon the program conducted by Leonard Bernstein, and that, too, is by Beethoven: the String Quartet in C-sharp minor, performed by the massed string sections. All of which proves, among other things, that it is possible to present a substantial all-Beethoven program with an orchestra and not include one of the symphonies.

I doubt that Mr. Rubinstein ever played with more delicacy, grace and loving poetry than he did yesterday afternoon. The G major Concerto, though beloved of the keyboard brethren and sistern, is no thundering battlesteed of the virtuosi. It is a relatively intimate masterpiece, of comparatively subdued communication, requiring precise, clear and gentle treatment. If a pianist begins to thunder he is violating the style of this work, and there is no greater crime in the decalog except, perhaps, murdering one's sweetheart, or putting tomatoes in New England clam chowder.

Mr. Rubinstein's performance seemed flawless. Technically it was magnificent: even of articulation, exact in rhythm and tempo, superbly phrased. The piano was a fine instrument and was tuned to the fractionally higher pitch which the Boston Symphony uses.

The fact that Mr. Rubinstein played not the Beethoven, but the Saint-Saens, cadenzas, is a transgression which may keep him out of Heaven if the academic purists have their way. To be sure, these cadenzas are not pure Beethoven in style, for they are rippling arabesques with a suggestion of Schumann and Liszt. But they do sound well.

Mr. Bernstein managed the orchestral accompaniment creditably, even though some of the orchestral detail did not come out, and though there were a few places where orchestra and soloist were not exactly together. But his reading of Beethoven's C-sharp minor Quartet was splendid. It followed the score exactly; the tempi were well chosen, and the whole of this vast and super-terrestrial masterwork lacked nothing of musicianship and eloquence.

This Quartet had been essayed by massed strings only once before at these concerts, when Dimitri Mitropoulos gave a memorable reading of it in 1937. Technically, such a performance is an unabashed "stunt," for sustained playing of four voices by multiple strings is not easy. But there were few spots where the ensemble got so much as a hair out of absolute precision.

Tonight's audience had best be reminded that this work opens the program and goes on for nearly 45 minutes without a break, for there is no place where it can be interrupted without ruining the continuity. So, unless you are on time, you'll miss the whole of it!

The essential heroic stature of the last Beethoven String Quartets is traditional and proverbial. The C-sharp minor, one of musical history's greatest masterpieces, does not suffer at all when transferred to massed strings, and its cello line occasionally reinforced by a half-dozen double-basses. The texture remains the same, the balance of part-writing is not affected. The only difference is that the volume of sound is increased, and the effect is to make the score seem even bigger.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAR 8 - 1952

Boston Symphony to Play In Germany On Spring Tour

Frankfurt, March 7 (INS)—The U. S. High Commissioner's office announced today that the world-famous Boston Symphony Orchestra will give two concerts in Frankfurt May 13-14 and one in Berlin May 15.

The trip to Germany will be part of a spring tour which will take the 104-member orchestra to London, Amsterdam, The Hague, Brussels and Paris.

WILMINGTON, DEL.
NEWS
MAR 8 - 1952

CONCERTS DUE IN REICH

FRANKFURT, March 7 (INS).—The U. S. High Commissioner's Office announced today the world-famous Boston Symphony Orchestra will give two concerts in Frankfurt May 13-14 and one in Berlin May 15.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 8 - 1952

SYMPHONY TO VISIT BERLIN

Boston Group Will Play Also at Frankfurt on May Trip

Germany has been included on the itinerary of the Boston Symphony's tour of Europe, which opens with a concert in Paris on May 6. The orchestra will play at Frankfurt on May 13 and 14 and in Berlin on May 15, the American Committee for Cultural Freedom announced yesterday.

The Netherlands, Italy, Belgium and England are other countries that will be visited by the orchestra, which will participate in the month-long May Exposition of the Congress for Cultural Freedom. Charles Munch and Pierre Monteux will share the podium. It will be the Boston Symphony's first visit to Europe.

This Clipping From
BOSTON, MASS.
HERALD
MAR 8 - 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Leonard Bernstein conducting, gave the 19th program of the 7-st season in Symphony Hall yesterday afternoon. The all-Beethoven program offered the C sharp Minor Quartet, Op. 131 (played by the string orchestra) and the Piano Concerto No. 4, Op. 58 (Arthur Rubinstein, soloist).

By RUDOLPH ELIE

All in all, this was one of the very finest concerts of the season so far; everything contributed to make it so.

There was, in the first place, Beethoven in two contrasted but towering moods. For another there was Artur Rubinstein at the very peak of his art. For another there was Leonard Bernstein in the most maturely eloquent vein I have ever seen him in, and for still another there was the string section of the orchestra in all its tonal and technical glory.

Real Outing

Indeed, it seems to me that the performance of the C sharp minor Quartet, a work of nearly unparalleled elevation of spirit, was one of the most salutary events of the entire season for the orchestra itself. This is not to say the string section has declined in any way in the last season or so, but I think nearly everyone has been aware that it has undergone a subtle change in character. Although a string player himself, Munch's attitude to the strings is typically French; he prefers the drier, lighter, more detached approach that sacrifices tonal opulence to exactitude and response. The string orchestra, consequently, though neither better nor worse, is different.

Under Bernstein, who is not a string player but who yesterday demonstrated a remarkable mastery of the strings (a special thing all its own), the string band had a real outing. It started off a little stiffly, a little tentatively as if afraid to let itself go as of old, but by the time it arrived at the presto movement it was playing its collective head off. Obeying, with that curious intuition developed by a string orchestra, every least inflexion of rhythm, dynamic shading and nuance of phrase demanded by the conductor, its flight to the last bar was absolutely magical. And so, too, was the esprit de corps; one got the happy feeling that there was joy in the playing in every desk.

To be sure this joy was created by the music itself; even the most jaded string player comes alive in the exultation of overcoming both the musical and technical problems this immense quartet generates. But there was more to it than that; there was the overall atmosphere created by Bernstein himself, and he is to be congratulated beyond words not only for giving us this work in this form, but for giving the string section itself a much-needed lift of spirit. If it can sound like that in Europe this spring, there is no doubt as to its reception anywhere.

Standard for Years

Rubinstein's performance of Beethoven's Fourth set, I think, the standard for us for many years to come. Supported by a truly beautiful orchestral accompaniment that demonstrated Bernstein's utter command in that special field, he achieved a nobility of style coupled with a technique of such crystalline purity that not a single note nor a single phrase escaped the listeners. The audience, which is a lot more acute in its perception than most people give it credit for, sensed that this was The performance from the outset and maintained a quite incredible hush throughout.

For his part, Rubinstein never played better or with more dignity though I was puzzled by the cadenzas which, unless I am horribly mistaken, were not Beethoven's at all. Admittedly they were more brilliant, but entirely out of character, and I see no reason why a man of Rubinstein's stature should employ them. Be that as it may, however, it was a performance of the very first order and one to be long remembered.

ARTHUR FIEDLER conducts the 50-piano orchestra which will be one of the highlights at the Boston Piano Fair in Symphony Hall March 14 and 15.

Incidentally, in case you're a Saturday nighter at the Symphony, promptness is especially necessary for this concert as the Quartet is done without break, so latecomers will miss the whole thing. It is not a thing to be missed. The orchestra is out of town next week, returning on March 21 with G. Wallace Woodworth doing Mozart's Symphony No. 34, Vaughan Williams' Fantasia on the 104th Psalm, and Stravinsky's "Oedipus Rex." Assisting will be the Harvard Glee Club and the Radcliffe Choral Society with soloists.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 8 - 1952

Boston Symphony Tour

3 Concerts in Germany Slated on First European Trip

During its first European trip this spring the Boston Symphony Orchestra will give three concerts in Germany at Frankfurt-am-Main on May 13 and 14 and at the Titania Palace in Berlin May 15. The second Frankfurt concert will be free for members of the armed forces. The trip to and from Berlin will be made in United States Air Force planes. Charles Munch, its present music director, and Pierre Monteux, of the San Francisco Symphony, will conduct.

The Boston musicians will sail from New York April 28 on the Ile de France and return on the same liner, sailing from Southampton May 27. The orchestra will give three Paris concerts, May 6 at the Opéra and May 8 and 21 in the Theatre des Champs-Elysees. The other dates on the tour are May 10, The Hague; 11, Amsterdam; 12, Brussels; 17, Strasbourg; 19, Turin; 23 and 24, Bordeaux; 26, London, in the new Royal Festival Hall.

EL PASO, TEX.
TIMES
MAR 9 - 1952

Munch Makes Festival Plans For Berkshire

New York. (UP)—Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. Choral works for his and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, Aug. 2, 3; Series C on Aug. 7, 9, 10.)

Munch will conduct two concerts in each week. Pierre Monteux will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 9 - 1952

Boston Symphony Now on Final Tour

The Boston Symphony Orchestra will make its final tour of the season this week, and return to Boston to perform the next to last concert of the Tuesday Evening series in Symphony Hall on March 18 and the 19th pair of Friday and Saturday concerts on March 21-22.

At the Tuesday concert, Richard Burgin will conduct Mendelssohn's "Italian" Symphony, and Mahler's Ninth Symphony.

At the Friday and Saturday concerts, G. Wallace Woodworth will conduct. His program will consist of Mozart's Symphony in C major, No. 34 (K. 338), Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune, for Piano solo accompanied by Chorus and Orchestra. The soloist will be Richard Sogg. The closing number will be Stravinsky's "Oedipus Rex." In this work the soloists will be Eunice Alberts, contralto; David Lloyd, tenor; Paul Tibbetts, bass, and Wesley Addy, speaker. The Harvard Glee Club will assist and will be joined in the Vaughan Williams work by the Radcliffe Choral Society.

NEW BEDFORD, MASS.
STANDARD-TIMES
MAR 9 - 1952

Willie Suttons.

Munch Announces Plans For Tanglewood

Charles Munch, director of the Boston Symphony Orchestra and of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, has announced several additions to the plans for the school, which will open its 10th session for six weeks on June 30.

Most important of the additions will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. Furthermore, the school's scholarship policy is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

Another important new development (one that ought to interest many local musicians and educators) will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The Berkshire Music Center faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland, as assistant director and teacher of composition; Leonard Bernstein, in charge of conducting and the student orchestra; William Kroll, as head of the chamber music department during the absence of Gregor Piatigorsky; Hugh Ross, who wi' direct the chorus, and Bor Goldovsky, who will return head the opera departme Luigi Dallapiccola will ag come from Italy to teach c position.

Bernstein

Incidentally, all correspondence concerning the Berks Music Center should be dressed to Symphony Hall, ton 15, Mass.

THE TRAVEL AGENT
NEW YORK, N.Y.
3/10/52

French Line should have no trouble staging ship concert during April 28th voyage of *Ile de France*. The entire Boston Symphony orchestra is booked to sail on that date.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Latecomers at yesterday afternoon's Symphony concert were out of luck; they missed half the show. The all-Beethoven program prepared by Leonard Bernstein consisted of the C-sharp minor String Quartet, Opus 131, performed by the string orchestra, and the Fourth Piano Concerto, with Artur Rubinstein as soloist. Beethoven planned to have the seven divisions of his quartet connected without pause, and while breaks are possible, they are inadvisable, and Mr. Bernstein did not make them. Those who are attending this evening's concert are hereby warned.

Since the program is not particularly long, Mr. Bernstein might have started off with an overture, but he evidently felt that the musical effect was better without it. The C-sharp minor, like the other four "last" Quartets, is perhaps not as well known as it should be, and there is no excuse for playing it at an orchestral concert. Nor was this the first time that it has been so performed at Symphony Hall, since Mr. Mitropoulos conducted it as guest in 1937. Orchestrally played, there is a loss of intimacy, but there is a gain in grandeur and excitement. We can hardly quarrel with Mr. Bernstein for giving us a chance to hear this wonderful music, and his conducting of it disclosed both appreciation and understanding. The only suggestion to be made here is that, with the full body of strings, the Andante might have been played a shade more slowly.

The passage fr n quartet to concerto worked two ways. Musically there was a decline in interest, since charming as the G major is, the great quartet towers far above it, so far above it, indeed, that yesterday it sounded almost trite by comparison, at least, until the second movement was reached. This, of course, is one of the most imaginative movements in all Beethoven and it received its due yesterday. There was demurring in some quarters at the cadenza played by Mr. Rubinstein, which may not be identified here. As Tovey puts it, Beethoven scribbled a couple of bad ones, that by Clara Schumann is better, but any musician is justified in making his own best. Mr. Rubinstein's performance of the first movement was always tasteful and the final Rondo was delivered in brilliant fashion. It was still possible to feel that, while, outwardly satisfactory and sometimes a little more, this was not what you would characterize as a memorable disclosure of the music.

The programs in this most curious of Symphony seasons have tended toward the conventional. Even young Mr. Bernstein, aside from a few moments of Alban Berg, stuck to Mozart and Beethoven, plus shopworn Sibelius. Next week the orchestra goes to New York, and on its return it will be led by G. Wallace Woodworth, the major offering being Stravinsky's "Oedipus Rex," with the choirs of Harvard and Radcliffe assisting.

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT
MAR 10 1952

The World of Music

BY WILLIAM J. SWANK

Charles Munch, director of music for the Boston Symphony orchestra, and director of the Berkshire Music center, the orchestra's summer school at Tanglewood, near Lenox, Mass., announces several additions in the plans for the school which will hold its 10th session for six weeks beginning June 30.

There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood revolving scholarship fund to all active students in the advanced departments. The school's scholarship policy now is broadened to help make it possible for pre-professional students to be admitted on consideration of musical promise alone, without regard for their present ability to pay tuition.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session, will be permited to enroll for two or four weeks.

will make her first orchestra appearance in New York Jan. 5 . . . The other soloists selected by Thomas Scherman, leader of the group, include Rudolf Serkin, piano; Isaac Stern, violin; Winifred Cecil, soprano, and William Kroll, violin director of the Kroll quartet . . . Weber's "Euranthe" has been chosen as one of the operas to be given in concert during the spring, with Eileen Farrell in the leading role.

EL PASO, TEX.
TIMES
MAR 9 - 1952

Munch Makes Festival Plans For Berkshire

New York. (UP)—Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. Choral works for his and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, Aug. 2, 3; Series C on Aug. 7, 9, 10.)

Munch will conduct two concerts in each week. Pierre Monteux will conduct one concert each in Series A and B; Leonard Bernstein will conduct one concert in the final week.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 9 - 1952

Boston Symphony Now on Final Tour

The Boston Symphony Orchestra will make its final tour of the season this week, and return to Boston to perform the next to last concert of the Tuesday Evening series in Symphony Hall on March 18 and the 19th pair of Friday and Saturday concerts on March 21-22.

At the Tuesday concert, Richard Burgin will conduct Mendelssohn's "Italian" Symphony, and Mahler's Ninth Symphony.

At the Friday and Saturday concerts, G. Wallace Woodworth will conduct. His program will consist of Mozart's Symphony in C major, No. 34 (K. 338), Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune, for Piano solo accompanied by Chorus and Orchestra. The soloist will be Richard Sogg. The closing number will be Stravinsky's "Oedipus Rex." In this work the soloists will be Eunice Alberts, contralto; David Lloyd, tenor; Paul Tibbetts, bass, and Wesley Addy, speaker. The Harvard Glee Club will assist and will be joined in the Vaughan Williams work by the Radcliffe Choral Society.

NEW BEDFORD, MASS.
STANDARD-TIMES
MAR 9 - 1952

Willie Suttons.

Munch Announces Plans For Tanglewood

Charles Munch, director of the Boston Symphony Orchestra and of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, has announced several additions to the plans for the school, which will open its 10th session for six weeks on June 30.

Most important of the additions will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. Furthermore, the school's scholarship policy is now broadened to help make it possible for preprofessional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

Another important new development (one that ought to interest many local musicians and educators) will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The Berkshire Music Center faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland, as assistant director and teacher of composition; Leonard Bernstein, in charge of conducting and the student orchestra; William Kroll, as head of the chamber music department during the absence of Gregor Piatigorsky; Hugh Ross, who wil direct the chorus, and Bor Goldovsky, who will return head the opera departme Luigi Dallapiccola will ag come from Italy to teach c position.

Bernstein

Incidentally, all corresp ence concerning the Berks Music Center should be dressed to Symphony Hall. ton 15, Mass.

THE TRAVEL AGENT
NEW YORK, N.Y
3/10/52

French Line should have no trouble staging ship concert during April 28th voyage of *Ile de France*. The entire Boston Symphony orchestra is booked to sail on that date.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Latecomers at yesterday afternoon's Symphony concert were out of luck; they missed half the show. The all-Beethoven program prepared by Leonard Bernstein consisted of the C-sharp minor String Quartet, Opus 131, performed by the string orchestra, and the Fourth Piano Concerto, with Artur Rubinstein as soloist. Beethoven planned to have the seven divisions of his quartet connected without pause, and while breaks are possible, they are inadvisable, and Mr. Bernstein did not make them. Those who are attending this evening's concert are hereby warned.

Since the program is not particularly long, Mr. Bernstein might have started off with an overture, but he evidently felt that the musical effect was better without it. The C-sharp minor, like the other four "last" Quartets, is perhaps not as well known as it should be, and there is that excuse for playing it at an orchestral concert. Nor was this the first time that it has been so performed at Symphony Hall, since Mr. Mitropoulos conducted it as guest in 1937. Orchestrally played, there is a loss of intimacy, but there is a gain in grandeur and excitement. We can hardly quarrel with Mr. Bernstein for giving us a chance to hear this wonderful music, and his conducting of it disclosed both appreciation and understanding. The only suggestion to be made here is that, with the full body of strings, the Andante might have been played a shade more slowly.

The passage from quartet to concerto worked two ways. Musically there was a decline in interest, since charming as the G major is, the great quartet towers far above it, so far above it, indeed, that yesterday it sounded almost trite by comparison, at least, until the second movement was reached. This, of course, is one of the most imaginative movements in all Beethoven and it received its due yesterday. There was demurring in some quarters at the cadenza played by Mr. Rubinstein, which may not be identified here. As Tovey puts it, Beethoven scribbled a couple of bad ones, that by Clara Schumann is better, but any musician is justified in making his own best. Mr. Rubinstein's performance of the first movement was always tasteful and the final Rondo was delivered in brilliant fashion. It was still possible to feel that, while, outwardly satisfactory and sometimes a little more, this was not what you would characterize as a memorable disclosure of the music.

The programs in this most curious of Symphony seasons have tended toward the conventional. Even young Mr. Bernstein, aside from a few moments of Alban Berg, stuck to Mozart and Beethoven, plus shopworn Sibelius. Next week the orchestra goes to New York, and on its return it will be led by G. Wallace Woodworth, the major offering being Stravinsky's "Oedipus Rex," with the choirs of Harvard and Radcliffe assisting.

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT
MAR 10 1952

The World of Music

BY WILLIAM J. SWANK

Charles Munch, director of music for the Boston Symphony orchestra, and director of the Berkshire Music center, the orchestra's summer school at Tanglewood, near Lenox, Mass., announces several additions in the plans for the school which will hold its 10th session for six weeks beginning June 30.

There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood revolving scholarship fund to all active students in the advanced departments. The school's scholarship policy now is broadened to help make it possible for preprofessional students to be admitted on consideration of musical promise alone, without regard for their present ability to pay tuition.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session, will be permited to enroll for two or four weeks.

will make her first orchestra appearance in New York Jan. 5 . . . The other soloists selected by Thomas Scherman, leader of the group, include Rudolf Serkin, piano; Isaac Stern, violin; Winifred Cecil, soprano, and William Kroll, violin director of the Kroll quartet . . . Weber's "Euranthe" has been chosen as one of the operas to be given in concert during the spring, with Eileen Farrell in the leading role.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAR 12 1952

BOSTON SYMPHONY STARS BERNSTEIN IN CONCERT HERE

The Boston Symphony usually puts on a good "show" here and last evening's concert in Woolsey Hall was all of that, even if it was something of a "one man" affair. Acting as both conductor and soloist, Leonard Bernstein centered audience attention pretty much on himself with his dramatic podium antics and his featured role at the piano.

There is no mistaking the fact that youthful Mr. Bernstein is a most talented musician, for he has long since established himself as composer, conductor, and pianist. He is not equally adept at all three of his principal musical endeavors, being perhaps a better conductor than anything else. As a protege of the late Serge Koussevitzky, he certainly had the best of instruction in conducting and in a musical sense, we might call him a "chip off the old block." He has copied many of Koussevitzky's conducting mannerisms and he has the same flair for the dramatic as his mentor, as well as a similar interpretive approach.

However, last evening's conductor is no mean shakes either as a composer or a pianist. His solo role in Mozart's Concerto for Pianoforte in E-Flat major, considering that he also had to conduct the performance from the piano bench, was most creditable if a bit heavy handed for this composer's work. Mr. Bernstein's hurried tempi, particularly in the final movement's two Rondos, showed off a well developed technique even if it had an adverse effect on the Boston strings. Antiphonal passages here, cleanly executed on the part of the soloist, made the violin portions at times sound like glissandos.

Personally, I am of the belief that performing and conducting should be done "one at a time." It is true that Dimitri Mitropoulos, conductor of the New York Philharmonic, has achieved some success in this double role but it is not to be recommended as a general practice but should be considered in the nature of a "stunt."

Though less well known as a composer, Mr. Bernstein has great ability in this field too. His First Symphony ("Jeremiah") won the award of the Music Critics Circle in New York City as the most distinguished new American work of the 1943-44 season.

To get back to the program, the writer missed what, I am told, was a program highlight—the opening "Eine kleine Nachtmusik," by Mozart. The Sibelius Fifth Symphony, though the orchestra "gave it everything," didn't win a convert in this listener, though the Berlioz, particularly the final Hungarian March in the excerpts from "The Damnation of Faust," put me as well as the other listeners in a "flag waving mood." Berlioz and Bernstein are, in more ways than one, "birds of a feather."

G. E. A.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

MAR 13 1952

Boston Symphony at Carnegie

By MILES KASTENDIECK

Leonard Bernstein came as conductor-soloist of the Boston Symphony for its final Wednesday night concert of the season. He chose a Mozart-Sibelius program, appearing as the pianist in Mozart's E-flat major concerto K. 271. His conducting of the Sibelius Fifth Symphony marked the high point of the evening.

A fondess for Mozart may have led him to program the "Eine Kleine Nachtmusik" and the concerto, but these works apparently did not inspire him last night. The performances were dull.

Aside from the orchestra's clean-cut playing that sounded well neither work offered any special enchantment. The serenade was too business-like to yield any of its ingratiating qualities. The performance was less communicative than that of the concerto.

But even this lacked personality. Conducting from the piano produced some inflexibility on both sides last night. Bernstein's tone was a bit dry and his manner stiff. There was some style but little elegance or sparkle in his playing.

In Sibelius, Bernstein could throw off some of the restraint noted in the Mozart and give himself more to the music. Characteristically the music directed him. He nevertheless had the orchestra under admirable control and showed a certain command of the score.

He gave the brasses their head and let them glorify Sibelius's music. Some exaggerated posturing, some deliberate pacing, and an overdramatized finale robbed him of a distinguished interpretation. Though he still gets in the way of the music, what he does accomplish still proclaims exceptional talent.

This Clipping From
BOSTON, MASS.
HERALD

MAR 13 1952

Munch Will Return To Podium Next Week

Charles Munch, conductor of the Boston Symphony Orchestra, will return to the Podium next week after a three-month absence because of a virus infection.

Munch, successor to the late Dr. Serge Koussevitzky, became ill last December after an extensive symphony tour and rested in Havana, Cuba, for several months. He returned to his Milton home yesterday.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 13 1952

BSO Friends To Meet Wednesday

The 18th annual meeting of the Friends of the Boston Symphony Orchestra will be held in Symphony Hall, Boston, Wednesday afternoon at 4. Charles Munch, music director of the orchestra, will conduct Beethoven's eighth symphony following a brief business session when Oliver Wolcott, chairman of the Friends society, and Henry B. Cabot, president of the orchestra, will speak.

The orchestra's trustees will meet the members at tea in the upper foyer of the hall following the symphony. The meeting a year ago was attended by more than 800 contributors, whose donations help to finance the orchestra.

This Clipping From
LOUISVILLE, KY.
TIMES

MAR 13 1952

Conductor Munch Recovers

Boston, March 13 (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, will return to the podium next week after a three-months absence because of a virus infection.

HARTFORD, CONN.
COURANT

MAR 13 1952

Munch Returns to Podium

BOSTON, March 12 (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, will return to the podium next week after a three-months' absence because of a virus infection, a symphony official said tonight.

Munch, successor to the late Dr. Serge Koussevitzky, became ill last December after an extensive symphony tour and rested in Havana, Cuba, for several months.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 13 1952

Munch, Recovered, Back on Job Announces Festival Programs

BOSTON — Charles Munch has returned from Cuba to his home in Milton recovered from his illness and ready to resume his duties as music director of the Boston Symphony Orchestra. He has drafted his programs for the remainder of the season in Boston, for this orchestra's European tour next May, and for the Berkshire Festival at Tanglewood, July 5 to Aug. 10.

The programs for Tanglewood will be as follows:

Chamber orchestra concerts in the theatre, Charles Munch conducting, on Saturday evenings and Sunday afternoons, July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

The concerts by the full Boston Symphony Orchestra in the Music Shed will be given on Thursday evenings, Saturday evenings, and Sunday afternoons, Mr. Munch to conduct two concerts in each weekend.

Series A: Thursday July 24, Beethoven, Symphony No. 3, "Eroica"; Brahms, Symphony No. ; Saturday, July 26 (Pierre Monteux conducting), Cimarosa, overture "The Secret Marriage"; Schubert, Symphony No. 9 in C major; Stravinsky, "The Rites of Spring"; Sunday, July 27, Franck, symphonic piece from "The Redemption"; Bizet, symphony; Dallapiccola, chorus, "Savonarola"; Ravel, "Daphnis and Chloe," Suites 1 and 2 (with chorus).

Series B: Thursday, July 31, Beethoven, overture to "Leonore" No. 3; Schumann, piano concerto; Hindemith, "Metamorphosis"; D'Indy, "Symphony on a Mountain Air"; Saturday, Aug. 2 (Pierre Monteux conducting), excerpts from Wagner's "Ring of the Nibelung" (with soloists); Sunday, Aug. 3, Beethoven, overture to "Egmont" and Symphony No. 8; Debussy, "Iberia"; Honegger, "Danse des Morts" (with chorus), first performance in America.

Series C: Thursday, Aug. 7, Schumann, Symphony No. 1 ("Spring"); Swanson, "Short Symphony"; Tchaikovsky, Symphony No. 4; Saturday, Aug. 9 (Leonard Bernstein conducting), Copland Symphony No. 3; Sibelius, Symphony No. 5; Sunday, Aug. 10, Charles Munch will close the Festival with a performance of Berlioz' "Requiem" for chorus and orchestra with four supplementary brass choirs.

The season sale is being held at the subscription office in Symphony Hall. The Berkshire Music Center, the orchestra's school at Tanglewood, will have its 10th season through the six Festival weeks.

NEW YORK, N. Y.
TIMES

MAR 13 1952

BERNSTEIN DOUBLES FOR CONCERT HERE

Conducts, Boston Symphony and Is Soloist in Mozart Work at Carnegie Hall

BOSTON SYMPHONY ORCHESTRA. Conductor and piano soloist, Leonard Bernstein. At Carnegie Hall.
Eine kleine Nachtmusik.....Mozart
Concerto in E flat (K. 271).....Mozart
Symphony No. 5 .....Sibelius

By OLIN DOWNES

Leonard Bernstein conducted the Boston Symphony Orchestra last night in Carnegie Hall in music by Mozart and Sibelius. He was pianist as well as conductor in the performance of the E-flat concerto numbered 271 in Koechel's catalogue. Rather curiously, and contrary to what one might have expected, Mr. Bernstein reached his height as an interpreter with Sibelius and not with Mozart. His performance of the "Kleine Nachtmusik" was pedestrian, dry in tone and in spirit, and the involuntary comparison with other performances of this same "Nachtmusik" with another conductor than Mr. Bernstein was not flattering to last night's interpretation.

Mr. Bernstein's performance of the concerto was neat, suave and unnecessarily miniature. He would seem to belong to that school of thought which conceives that Mozart must be played softly and small-scaled to reproduce his style. One might ascribe the closing of the piano lid to modesty, but that was a false modesty where this concerto is concerned. It should sound brilliantly from the piano as well as the ensemble, and it need not be played with its shoes quite so smoothly polished to communicate the effervescence and pulse of the music.

The ensemble was good, the delicate balances well judged, but there is more than discretion in this concerto, even in the finale, which on the whole is a weak and over-extended movement. Mr. Bernstein's performance of another Mozart concerto, last February in this city, was of far finer texture and more technically precise than the one he gave last night, and the G major, K. 453, is certainly a finer concerto.

The performance of the Sibelius symphony was a far more sizable achievement. One could take exceptions to a tempo here, an accent or other detail there. This was Mr. Bernstein's performance and he missed nothing that was in the score. The big spaces and magnificent solitudes, the passionate and solitary broodings were there.

The first movement is really the combination of two movements, and the changes of rhythm and pace and firm joining together of the two parts were admirably accomplished. The middle movement is thematically in the nature of a chaconne based upon a theme as simple as a nursery rhyme.

The development of this theme is technically resourceful and richly imaginative, and these attributes were not lost upon Mr. Bernstein. He took the beginning of the finale pretty fast, but again he integrated the movement and his finale climax was one of shattering magnificence. It was furthermore noticeable that he played the great anvil blows of the final B flats, set in irregular accents, apart from each other, exactly as written by the composer—which happens rarely, and is very important for the effect of the symphony.

It is the symphony of the single living composer who can say the great elemental things as one to the manner born, and achieve sublimity. There is no other contemporary composer of nearly his stature, and every year that passes by confirms the fact. Mr. Bernstein reminded us of it eloquently.

NEW YORK, N. Y.
HERALD TRIBUNE

CONCERT AND RECITAL

* * *

By Arthur Berger

BOSTON SYMPHONY

CARNEGIE HALL

Sibelius and Mozart

[illegible] time in recent [illegible] night one of the [illegible] symphonies of Sibelius [illegible] Carnegie Hall in [illegible] Mozart's music. [illegible] nothing quite like [illegible] century master to [illegible] and fortify it for [illegible] dark. Nordic world [illegible] contemporary Finnish [illegible] On this occasion, a [illegible] the Boston Symphony Orchestra under Leonard Bernstein's direction, the combination worked well again, and the clear, controlled approach of this admirable conductor to the sprawling structure of the Fifth Symphony of Sibelius went quite a long way toward holding the attention of this observer, who is not particularly partial to the Finnish bard.

Whatever any of us may think, the full Sibelius orchestra will go on exerting its fascination on conductors as a means of spreading themselves out, working wonders with pure sonorities and indulging their ego. I find myself bothered by sections in which the composer seems on his way somewhere for a needlessly long time or worrying material beyond its capacity. But the music has its moments, and Bernstein made the most of them. He wasted no time stretching the line out more than the composer has himself stretched it out. He concluded the second movement powerfully, stated the Andante theme with an exceptionally sharp-edged tone, and spaced the final chords with stunning effect.

The Sibelius Fifth was the last work the late Serge Koussevitzky conducted with the Boston Symphony. That was in Boston, in December, 1950. It was ever one of his favorites and Bernstein had a fine model for its interpretation, since he grew up under Koussevitzky's wing. But while benefiting from his model, Bernstein has reconstructed it along quite new lines, and these make it considerably more palatable for one of my predispositions.

Though Bernstein has been on a sabbatical only since last summer, it seems a much longer time—too long—since we last heard him conduct. His maturity of recent years places him in the front line of conductors, and it may take a while for his full stature to be realized, since the memory of his indiscretions of youth is still fresh. His thoroughgoing musicianship, an all-embracing, fluid musicianship, was further demonstrated last night by his performance of Mozart's earlier Concerto in E-flat, in which he was both pianist and conductor. I have always enjoyed Bernstein in this dual role of conductor-soloist. Unlike other conductors in this tour de force, he has more than one or two vehicles for such occasions. This concerto is, perhaps, still a bit too new for him to carry off the difficult stunt with ultimate perfection. But I found the chamber music effect he achieves completely engaging, natural and unforced, and in the Andantino in particular my attention was held throughout by the sensitivity, poetry and unflagging impulse.

Ruth Diehl

Ruth Diehl, soprano, was heard in recital last night in Town Hall. Miss Diehl, who is known locally as a leading church soloist, presented a program which included opera and cantata airs by Handel, Bach, Cesti and Vivaldi, the "Brautlieder" of Peter Cornelius and divers songs by Celius Dougherty, Harold Friedell and Benjamin Britten. Edward Hart was the piano accompanist and Eugenie Dengel, violinist, assisted in the Bach and Cesti.

Miss Diehlh has a bright, dramatic and well schooled voice. Her soprano is large, rounded, and throughout its range steady and firm. Only in the very top register is there any sign of tautness, and even here tones were placed squarely on pitch and made to ring. Miss Diehl's most admirable vocal feature is the sweep with which she administers long and flowing phrases. Her breath supply is seemingly endless and her melodic lines were floated in space, turned with striking precision and colored with shades pure and luminous. Her technical prowess, in sum, is of the highest order.

Less convincing, however, were the strictly musical aspects of her singing. The soprano appeared more concerned with the beauty of her tones than the meaning which these tones brought to her text. Several of the Cornelius "Brautlieder," for this reason, seemed inappropriate in sentiment and atmosphere. But this was a minor flaw. Artistry such as that possessed by Miss Diehl is welcome in spite of its shortcomings.

J. S. H.

Beethoven Program

Edward Steuermann, pianist, is well known for his beautiful and authoritative performances of Schoenberg's piano works, so it was especially interesting to hear him in an all-Beethoven program last night at the Ninety-second Street Y.M.H.A.

Mr. Steuermann is a formidable musician indeed. His ideas about Beethoven are mature, noble, warm, and patiently unfolded. The listener is never rushed headlong into the great composer's moods. Every note is prepared and justified, revealing the full cumulative power of each work. It would be a pleasure to report that Mr. Steuermann's technical control last night equaled the high standards he attains for his specialty, Schoenberg, but unfortunately, discrepancies in rhythm, occasional harsh tones and indistinct textures interfered with the development of the pianist's grand musical concepts. He was heard to best advantage in the slow movements of the F minor sonata, Opus 57 and the E major sonata, Opus 109. The variations, Opus 35, and the C major sonata, Opus 53, completed the program. T. M. S.

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAR 13 1952

Music

Bernstein Doubles in Strings

By ROBERT BAGAR.

The Boston Symphony's last-but-one concert of their New York season was given in Carnegie Hall last evening. At its helm, as he will be again on Saturday afternoon, was Leonard Bernstein. Nor was that all that Mr. Bernstein did, for he played the solo part in the Mozart Piano Concerto in E-flat major K. 271. Other works were the Mozart "Eine kleine Nacht Musik," and the Sibelius Fifth Symphony.

This was not the first time, certainly, that Mr. Bernstein has given us the benefit of batonistic and keyboard talents at one sitting, as it were. Nor was it the last time for that sort of doubling.

One really has nothing against the practice—it is a practice, and of long and rich history. Dimitri Mitropoulos has served his muse likewise, as has Jose Iturbi, and also Bruno Walter, to mention a few in recent years.

Serene Sailing.

At any rate, Mr. Bernstein did not pick for himself some technical tarter to do it with, for the Mozart Concerto in question is anything but technically difficult. In other words, the young conductor could play the piano and he could give considerable attention to the other matter of leading the orchestra. All that with a better than reasonable expectation of serene sailing through the Mozartian seas.

Serene the performance was, serene but uneventful. There was clean piano playing, clean orchestral playing, a clean line throughout. However, there should have been more of vividness and color and variety.

Up to the conclusion that piece Mr. Bernstein had not yet regaled us with his well-known podium emotionalism. He did not in the Mozart Serenade and he could scarcely do that in the Concerto.

Episodic Is the Word.

It was the Sibelius, as things turned out, to become the anointed in that respect. Mr. Bernstein has a graceful figure on the conductor's stand. He has a magnificent bea[illegible] that can be seen, I'm sure, by e[illegible] musician on the stage, as we[illegible] every other one in the house, [illegible]t counting the nonmusicians present. And just why he deems it important to give us the posturings, the tragedian's suffering, is more than I can understand. And I wish he wouldn't do it, because all that is just pure corn.

Moreover it was scarcely any help to his interpretation of Sibelius which — whether his Lou Tellegen acting had anything to do with it or not—hardly came up to some of the concise, beautifully integrated readings to which I have become accustomed. His version lacked tension, it lacked fluidity. In a word, it was episodic with thick walls to separate passages in each movement.

This Clipping From
NEWARK, N. J.
NEWS
MAR 14 1952

Boston Symphony

Orchestra, Under Leonard Bernstein, Heard by Enthusiastic Audience at Mosque

BY CHARLES HAUFLER

The Boston Symphony Orchestra paid its second visit to town this season in a concert at the Mosque last night and once again regaled a large audience by its superb performing. This time it was under the direction of Leonard Bernstein and had as a soloist Eugene Istomin, young pianist making his first appearance here.

The program was not over diversified but was of marked contrast, juxtaposing the conventional measures of Mozart and Beethoven with the broad surges of Sibelius. Both sides were well liked, with a tremendous show of applause following the performance of Beethoven's G Major Concerto by Istomin and wave after wave of enthusiasm evoked by the Finn's Fifth Symphony.

Delicacy

The Mozart number was his serenade for strings, "Eine Kleine Nachtmusik," which opened the concert, and a delightful offering it was, its rippling, engaging melodies played with the utmost delicacy and clarity. The Beethoven Concerto was next, and unlike the "Emperor," was somewhat of a novelty here. Despite not being played too often, it has its moments, particularly its stimulating final vivace, which was brought to the audience by Istomin with a fine flair.

The pianist has an excellent technique and is an earnest performer. There were times last night when his tone, it seemed, partook more of hardness than power, but he played in the main expressively and smoothly and made so favorable an impression on listeners that he was recalled to loud applause several times.

The full resources and artistry of the orchestra came into play in the Sibelius work and quite a display it was. Strings and brasses fairly outdid themselves in sonorities and colorful effects as the tides of the somber, foreboding composition slowly rose and fell. Bernstein controlled the vaunting tonal developments admirably, as he also did with the more easily confined passages of the earlier numbers. It would have been a completely satisfying performance, for us at least, but for his distracting, hard to understand podium stomping.

A welcome improvement in the visual aspect of the concert was the use of another stage setting to replace the eye-offending flats of many past occasions at the Mosque. However, we may not have known when we were well off—musically. There was a certain dimness in the tone of the orchestra not heretofore noticed which may have been caused by the new velvet drapes.

This Clipping From
DALLAS, TEX.
TIMES HERALD

Berkshire Festival Plans Taking Shape

New York, March 14 (UP).—Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the Berkshire Festival at Tanglewood, Mass., this summer. Munch has been in Havana recuperating from his recent illness but will resume leadership of the orchestra shortly.

The Berkshire Festival will be in two parts. There will be six concerts in the smaller auditorium, the theater-concert hall, on Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Munch will conduct, and will draw his programs from early French music and from the works of Bach, Mozart, and Schubert. Choral works for this and the larger concerts will be prepared by Hugh Ross, leader of the festival chorus.

The concerts in the music shed will be given on Thursday and Saturday evenings and Sunday afternoons for three weeks (Series A on July 24, 26, 27; Series B on July 31, Aug. 2, 3; Series C on Aug. 7, 9, 10).

Munch will conduct two concerts in each week. Pierre Monteux will conduct one concert each in Series A and B; Leonard Bernstein will conduct in the final week.

CONCERT AND RECITAL

* * *

By Arthur Berger

BOSTON SYMPHONY

CARNEGIE HALL

Leonard Bernstein, guest conductor and piano soloist. The program:
Eine Kleine Nachtmusik, K. 525; Piano Concerto in E-flat major, K. 271.....Mozart
Symphony No. 5 in E-flat major, Op. 82 Sibelius

Sibelius and Mozart

For the second time in recent months, Wednesday night, one of the massive symphonies of Sibelius was presented in Carnegie Hall in the company of Mozart's music, and there is nothing quite like this eighteenth century master to refresh the spirit and fortify it for entering the dark, Nordic world of the contemporary Finnish composer. On this occasion, a concert by the Boston Symphony Orchestra under Leonard Bernstein's direction, the combination worked well again, and the clear, controlled approach of this admirable conductor to the sprawling structure of the Fifth Symphony of Sibelius went quite a long way toward holding the attention of this observer, who is not particularly partial to the Finnish bard.

Whatever any of us may think, the full Sibelius orchestra will go on exerting its fascination on conductors as a means of spreading themselves out, working wonders with huge sonorities and indulging their ego. I find myself bothered by sections in which the composer seems on his way somewhere for a needlessly long time or worrying material beyond its capacity. But the music has its moments, and Bernstein made the most of them. He wasted no time stretching the line out more than the composer has himself stretched it out. He concluded the second movement powerfully, stated the Andante theme with an exceptionally sharp-edged tone, and spaced the final chords with stunning effect.

The Sibelius Fifth was the last work the late Serge Koussevitzky conducted with the Boston Symphony. That was in Boston, in December, 1950. It was ever one of his favorites and Bernstein had a fine model for its interpretation, since he grew up under Koussevitzky's wing. But while benefiting from his model, Bernstein has reconstructed it along quite new lines, and these make it considerably more palatable for one of my predispositions.

Though Bernstein has been on sabbatical only since last summer, it seems a much longer time—too long—since we last heard him conduct. His maturity of recent years places him in the front line of conductors, and it may take a while for his full stature to be realized, since the memory of his indiscretions of youth is still fresh. His thoroughgoing musicianship, an all-embracing, fluid musicianship, was further demonstrated Wednesday night by his performance of Mozart's earlier Concerto in E-flat, in which he was both pianist and conductor. I have always enjoyed Bernstein in this dual role of conductor-soloist. Unlike other conductors in this tour de force, he has more than one or two vehicles for such occasions. This concerto is, perhaps, still a bit too new for him to carry off the difficult stunt with ultimate perfection. But I found the chamber music effect he achieves compietely engaging, natural and unforced, and in the Andantino in particular my attention was held throughout by sensitivity, poetry and ur impulse.

Boston Symphony Lists Tanglewood Progr

Charles Munch ha the programs to full Boston in this va

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 14 1952

Boston Symphony Lists Tanglewood Programs

Charles Munch has announced the programs to be played by the full Boston Symphony Orchestra in this summer's Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass. He will conduct six of the nine concerts to be given in three series on Thursday and Saturday nights and Sunday afternoons. Two concerts will be conducted by Pierre Monteux and one by Leonard Bernstein. The programs are:

Series A: July 24, Beethoven, "Eroica" Symphony and Brahms, Symphony No. 1. July 26 (Mr. Monteux conducting), Cimarosa, Overture to "The Secret Marriage"; Schubert, Symphony No. 9, in C major; Stravinsky, "The Rite of Spring." July 27, Franck, "Redemption"; Bizet, Symphony; Dallapiccola, choral work, Ravel, Suites from "Daphnis and Chloe."

Series B: July 31, Beethoven, "Leonore" Overture No. 3; Schumann, Piano Concerto; D'Indy, Symphony on a Mountain Air. Aug. 2 (Mr. Monteux conducting), Wagner, excerpts from "Ring" cycle, with soloists. Aug. 3, Beethoven, "Egmont" Overture and Symphony No. 8; Debussy, "Iberia"; Honegger, "Danse des Morts," with chorus (first American performance).

Series C: Aug. 7, Schumann, Symphony No. 1; Swanson, Short Symphony; Tchaikovsky, Symphony No. 4. Aug. 9 (Mr. Bernstein conducting). Copland, Symphony No. 3; Sibelius, Symphony No. 5. Aug. 10, Berlioz, Requiem.

Mr. Munch will also conduct six chamber orchestra concerts on Saturday nights and Sunday afternoons in Tanglewood's Theater-Concert Hall, offering works of Bach and early French composers July 5-6, of Mozart July 12-13, and of Haydn and Schubert July 19-20. Tickets can be obtained from the Boston Symphony's office in Symphony Hall, Boston.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAR 14 1952

MUNCH SUBMITS HIS PROGRAM FOR MUSIC FESTIVAL

Boston Symphony Orchestra To Be at Tanglewood July 5-Aug. 10

Charles Munch has returned from Cuba to his home in Milton recovered from his illness and ready to resume his duties as music director of the Boston Symphony Orchestra. He has drafted his programs for the rest of the season in Boston, for this orchestra's European tour next May and for the Berkshire Festival at Tanglewood July 5 to Aug. 10.

The programs for Tanglewood will be as follows:

Chamber orchestra concerts in the theater, Charles Munch conducting, on Saturday evenings and Sunday afternoons, July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

The concerts by the full Boston Symphony Orchestra in the Music Shed will be given on Thursday evenings, Saturday evenings and Sunday afternoons, Mr. Munch to conduct two concerts in each week end.

Series A: Thursday, July 24, Beethoven, Symphony No. 3, "Eroica"; Brahms, Symphony No. 1. Saturday, July 26 (Pierre Monteux conducting), Cimarosa, Overture, "The Secret Marriage"; Schubert, Symphony No. 9 in C major; Stravinsky, "The Rite of Spring." Sunday, July 27, Frank, Symphonic Piece from "The Redemption"; Bizet, Symphony; Dallapiccola, Chorus, "Savonarola"; Ravel, "Daphnis and Chloe," Suites 1 and 2 (with chorus).

Series B: Thursday, July 31, Beethoven, Overture to "Leonore" No. 3; Schumann, piano concerto; Hindemith Metamorphosis; D'Indy, Symphony on a Mountain Air. Saturday, Aug. 2 (Pierre Monteux conducting). Excerpts from Wagner's "Ring of the Nibelung" (with soloists). Sunday, Aug. 3, Beethoven, Overture to "Egmont" and Symphony No. 8; Debussy, "Iberia"; Honegger, "Danse des Morts" (with chorus). First performance in America.

Series C: Thursday, Aug. 7, Schumann, Symphony No. 1 ("Spring"); Swanson, "Short Symphony"; Tchaikovsky, Symphony No. 4. Saturday, Aug. 9 (Leonard Bernstein conducting). Copland Symphony No. 3; Sibelius, Symphony No. 5. Sunday, Aug. 10, Charles Munch will close the festival with a performance of Berlioz "Requiem" for Chorus and Orchestra with four supplementary brass choirs.

The season sale is being held at the subscription office in Symphony Hall. The Berkshire Music Center, the Orchestra's School at Tanglewood, will have its 10th season through the festival weeks.

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
MAR 14 1952

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[From Late Editions of Yesterday's TIMES.]

BERNSTEIN DOUBLES FOR CONCERT HERE

Conducts Boston Symphony and Is Soloist in Mozart Work at Carnegie Hall

BOSTON SYMPHONY ORCHESTRA. Conductor and piano soloist, Leonard Bernstein. At Carnegie Hall.
Eine kleine Nachtmusik.....Mozart
Concerto in E flat (K. 271).....Mozart
Symphony No. 5 .....Sibelius

By OLIN DOWNES

Leonard Bernstein conducted the Boston Symphony Orchestra last night in Carnegie Hall in music by Mozart and Sibelius. He was pianist as well as conductor in the performance of the E-flat concerto numbered 271 in Koechel's catalogue. Rather curiously, and contrary to what one might have expected, Mr. Bernstein reached his height as an interpreter with Sibelius and not with Mozart. His performance of the "Kleine Nachtmusik" was pedestrian, dry in tone and in spirit, and the involuntary comparison with other performances of this same "Nachtmusik" with another conductor than Mr. Bernstein was not flattering to last night's interpretation.

Mr. Bernstein's performance of the concerto was neat, suave and unnecessarily miniature. He would seem to belong to that school of thought which conceives that Mozart must be played softly and small-scaled to reproduce his style. One might ascribe the closing of the piano lid to modesty, but that was a false modesty where this concerto is concerned. It should sound brilliantly from the piano as well as the ensemble, and it need not be played with its shoes quite so smoothly polished to communicate the effervescence and pulse of the music.

The ensemble was good, the delicate balances well judged, but there is more than discretion in this concerto, even in the finale, which on the whole is a weak and over-extended movement. Mr. Bernstein's performance of another Mozart concerto, last February in this city, was of far finer texture and more technically precise than the one he gave last night, and the G major, K. 453, is certainly a finer concerto.

The performance of the Sibelius symphony was a far more sizable achievement. One could take exceptions to a tempo here, an accent or other detail there. This was Mr. Bernstein's performance and he missed nothing that was in the score. The big spaces and magnificent solitudes, the passionate and solitary broodings were there.

The first movement is really the combination of two movements, and the changes of rhythm and pace and firm joining together of the two parts were admirably accomplished. The middle movement is thematically in the nature of a chaconne based upon a theme as simple as a nursery rhyme.

The development of this theme is technically resourceful and richly imaginative, and these attributes were not lost upon Mr. Bernstein. He took the beginning of the finale pretty fast, but again he integrated the movement and his finale climax was one of shattering magnificence. It was furthermore noticeable that he played the great anvil blows of the final B-flats, set in irregular accents, apart from each other, exactly as written by the composer—which happens rarely, and is very important for the effect of the symphony.

It is the symphony of the single living composer who can say the great elemental things as one to the manner born, and achieve sublimity. There is no other contemporary composer of nearly his stature, and every year that passes by confirms the fact. Mr. Bernstein reminded us of it eloquently.

[From Late Editions of Yesterday's TIMES.]

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BROOKLYN, N. Y.
EAGLE

Music

by PAUL AFFELDER

Bernstein Appears as Pianist-Conductor At Boston Orchestra's Last Visit Here

Leonard Bernstein doubled as conductor and solo pianist last evening when the Boston Symphony Orchestra paid its final visit of the season to the Academy of Music.

The entire first half of the program was devoted to a performance by the full string section of Beethoven's String Quartet in C sharp Minor, Op. 131. Though no credit was given on the program, the arrangement used was probably that of Dimitri Mitropoulos, which he used with both the Boston and Philharmonic - Symphony Orchestras some 15 years ago.

In our opinion, blowing up Beethoven quartets in this fashion is a musical disservice. True, the sonority is increased and made richer—especially when the magnificent Boston strings are playing—but as soon as a conductor takes hold of chamber music, and a large group begins to play it simultaneously, it loses its sense of completeness, its intimacy and, most important of all, its flexibility.

Showed Understanding

Mr. Bernstein conducted with evident understanding of the music and its implications, but he and 60 fine string players couldn't do what four good chamber musicians could—that is, make this soul-searching music personal and communicative.

After intermission, Mr. Bernstein again tried his hand at playing a piano concerto and conducting from the keyboard. This time it was the Mozart Concerto in E flat Major (K. 271). As we have remarked on previous occasions, this is another experiment which just doesn't come off. With the top off the piano, most of the tone quality is lost, and with the soloist obliged to divide his attention between playing and conducting, the music loses much of its meaning. His was a fairly neat performance, except in the overly fast finale where many passages were blurred; but the overall interpretation was completely bloodless.

A Pallid Berlioz

We expected things to pick up in the concert's final number, the three familiar excerpts from Berlioz's "Damnation of Faust." This is the sort of music which would allow Mr. Bernstein to display his talent for colorful interpretations. Yet what we heard was entirely lacking in richness of texture, dynamic shadings or brilliance—characteristics so painstakingly included in the composer's imaginative orchestration.

A notice in the program informed us that, as usual, the orchestra will return for five more Friday evening concerts next season.

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Programs for the Berkshire Festival at Tanglewood, Mass., has been announced by the Boston Symphony. As in previous years, the main concerts in the Music Shed will be divided into Series A, B and C. There also will be concerts by a chamber orchestra in the Tanglewood Theatre.

Series A will open Thursday, July 24, with Pierre Monteux conducting Beethoven's "Eroica" Symphony and the Brahms First. On Saturday evening Charles Munch will conduct Cimarosa's "Secret Marriage" Overture, Schubert's Ninth Symphony in C major and Stravinsky's "Sacre du Printemps."

The following afternoon Mr. Munch will lead the orchestra in Franck's "Redemption," the Bizet Symphony, "Savonarola" by Dallapiccola and Ravel's "Daphnis and Chloe" suites.

The opening concert on Series B, on July 31, conducted by Mr. Monteux, will consist of Beethoven's Third "Leonore" Overture, the Schumann Piano Concerto, Hindemith's "Metamorphosis" and D'Indy's "French Mountain" Symphony. The program on Saturday night, with Mr. Munch at the helm, will be devoted to excerpts from Wagner's "Ring."

Sunday afternoon's program, again conducted by Mr. Munch, will contain Beethoven's "Egmont" Overture and Eighth Symphony, Debussy's "Iberia" and the first American performance of Honegger's "Danse des Morts."

Mr. Munch will open Series C on Aug 7 with Schumann's "First Symphony, Swanson's "Short Symphony" and Tchaikovsky's Fourth. Leonard Bernstein will conduct the Saturday evening concert—Copland's Third Symphony and Sibelius' Fifth. The festival will close with Mr. Munch's program on Sunday afternoon, Aug. 10. Berlioz' Requiem will be the only work.

Chamber orchestra concerts in the theatre will be given Saturday evenings and Sunday afternoons. On July 5-6 Bach and early French composers will be featured. The programs on July 12-13 will be all-Mozart, and on July 19-20, Haydn and Schubert.

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HERALD TRIBUNE

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MUSIC

Boston Symphony Orchestra

By VIRGIL THOMSON

CARNEGIE HALL

Last New York afternoon concert of the season; guest conductor, Leonard Bernstein; soloist, Patricia Neway, soprano. The program:
String Quartet in C sharp minor, Op. 131 ..... Beethoven
"Der Wein," concert aria ..... Berg
Excerpts from "The Damnation of Faust," Op 24 ..... Berlioz

Sombre Ceremony

THE Boston Symphony Orchestra, playing yesterday afternoon in Carnegie Hall under the direction of Leonard Bernstein, gave a sombre program. A Beethoven String Quartet (Opus 131), played by the full string section, was but dimly illuminated by this multiplication. A concert aria (or solo cantata) by Alban Berg proved, in spite of its subject, which was the delights of wine, to be a sober, even sobering, experience. Only the Berlioz excerpts—the familiar "Will-o-the-Wisps," "Sylph Dance" and Rakoczy March from "The Damnation of Faust"—savored of joy in the making of music.

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These last were admirably conducted, deliciously played. Mr. Bernstein seemed happy in them. Also, in control of his orchestral balances in a way that has not always been his custom. First class in every way was their performance and deeply satisfactory. All the more satisfactory, indeed, coming after two not at all happy musical events.

* * *

The first of these, a Beethoven Quartet blown up to sixteen times life size, was doomed to failure beforehand. Designed for linear interest and not at all for great volume variation, any string quartet loses some of the former when the latter is imposed upon it. The sound of string parts composed for solo execution loses life, moreover, when subjected to mass execution. And the substitution of a unified command for the spontaneous flexibilities of chamber-music performance gives ever a coarse result. There has never been any justification in artistic effect or in popular appeal for playing the great quartet literature in symphonic version. It does not sound well, and it does not please. Yesterday the only moment that came to life was one on which no instrumental doubling had been imposed. Audible foot-patting from the conductor was of no help to the music, either.

* * *

Alban Berg's "Der Wein" is based on three poems by Baudelaire (called "Le Vin") translated into German by Stefan Georg. It is a twelve-tone piece for soprano and orchestra and, like most twelve-tone music, more apt in its communication of sorrow than of joy, of confused states than of clear delight. Actually it sounds very much like any other well composed twelve-tone work. Its vocal line is less hysterical than Schoenberg's; but it is jumpy, all the same. Patricia Neway's expert musicianship coped with its written notes expertly, but her monotonous of color and none too lovely voice was not shown off to advantage. The whole piece seemed gloomy and banal to me, its execution careful but far from happy.

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Patricia Neway Is Soloist in Berg Concert Aria as Unit Closes Carnegie Season

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String Quartet, Op. 131 ..... Beethoven
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Alban Berg's extended concert aria, "Der Wein," was the highlight of the Boston Symphony's final Carnegie Hall concert of the season yesterday afternoon. Patricia Neway was the soprano soloist, and the orchestra was conducted by Leonard Bernstein.

Berg's evocation of the subtle spirit of wine was composed in 1929, after the successful opera "Wozzek" and before his uncompleted "Lulu." Available records indicate that it had not been performed here since a League of Composers concert sixteen years ago, and Mr. Bernstein deserves credit for a significant revival.

Yesterday's event gives a hint as to reasons for the neglect, for the music not only is complicated for all concerned, but it makes heavy demands on the soloist's dramatic and emotional resources—demands whose fulfillment can mean the difference between its success or failure.

Miss Neway has remarkable vocal and dramatic assets, and she gave a performance that was practically note-perfect. The exciting sound of her voice rose above the tense, introverted comments of the orchestra in a pure and revealing line. It was apparent that she understood and felt the varying moods and expressions of the aria's three sections, although this was not always conveyed so distinctly in sound.

In the same way, one felt that the orchestra, whether because of the composition or performance, lacked the luminous clarity that one would expect after hearing "Wozzek." It was, nevertheless, a stirring experience, and the performers were warmly applauded.

The concert opened with the entire string section playing an arrangement of Beethoven's String Quartet in C sharp minor, Op. 131. There is precedent for this procedure (both Toscanini and Mitropoulous have done it), which is conceivably justified by the grand and elevated scale of the composer's last quartets.

But those musical thoughts are essentially intimate, and demand more personal expression than half a hundred men—no matter how expert, no matter how unanimous their spirit—can produce. The tone inevitably becomes thickened, dulled and sweentened, the communication becomes generalized and, especially where basses are used to help out the 'cellos, blunted. That wonderful string section could be used to better advantage.

C. H.

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But those musical thoughts are essentially intimate, and demand more personal expression than half a hundred men—no matter how expert, no matter how unanimous their spirit—can produce. The tone inevitably becomes thickened, dulled and sweentened. the communication becomes generalized and, especially where basses are used to help out the 'cellos, blunted. That wonderful string section could be used to better advantage.

C. H.

This Clipping From
Boston Mass Guardian
FEB 16 1952

THE BOSTON POPS

By WALTER J. STEVENS

I recall reading an article in a prominent magazine some months ago that told of the "promenade concerts" in London in 1838. The writer described the Lyceum as "a small concert hall, cleared of seats, so that the audience could leisurely stroll about while the music played". A little later the audience sat, listened and drank glasses of beer and wine. These were called Pop concerts.

Whether the name "Pop" derived from the word popular or from the sound made by opening a bottle of wine, on one knows. The "Pops" however started in Boston in 1885 when the management of the Boston Symphony orchestra attempted to give its players a longer season and a larger income. At first the "Pops" was made up of only light music, but after a few weeks the programme became more elaborate Tables were installed in the old Music Hall, sandwiches were served, lobster salad at 40 cents an order, and even champagne was on tap. The idea of music and light refreshments combined met with immediate favor, according to the write up in the old Boston Transcript.

TheBoston "Pops" have now increased this popularity. Their recordings of light music ranging from the Grand March of Aida to heavier overtures, are best sellers. I have read that the ticket sales to these concerts amount to more than $175,000 a season.

With this extremely successful example one would think that long ago other cities would have adopted this type of concert. New York tried it in Carnegie Hall and failed. The venture was a commercial flop. Only in Boston of all the cities in America is the "Pops" a huge success. It is a Boston specialty. To begin with we have the Boston Symphony orchestra, and no other cit yhas this. Next we have Arthur Fiedler who for 21 seasons has conducted this great musical aggregation, and no other city has a conductor to equal him. A writer states, "He is the perfect example of the right man in the right spot." Fiedler is a native Bostonian. This man is serious and forceful. He believes in himself and the orchestra, and the audience believes in him. He is absolutly free of being a snob. He will grant an audition to any aspiring musician or singer regardless of race or color.

In a recent article about Mr. Fiedler, the writer describes him as a "debonair Bostonian, with the energy of a New Yorker and the humor of a Parisian". At fifty seven, Mr. Fiedler impresses one with his dash and fire. In fact we have heard that he will leave his house at any time to join in some volunteer fire fighting, and he also carries the Fire Department insignia on his car. He is a married man and a father. and meeting him for the first time at a gathering of colored folk, I thought him one of the most courteous gentlemen I had ever met.

Let us pass on to our summer visitors the information that Boston is the only city in America that satisfies the musical appetite of all its citizens.

IE NEW YORK TIMES, SUNDAY, MARCH 16, 1

BOSTON SYMPHONY OFFERS 'DER WEIN'

Patricia Neway Is Soloist in Berg Concert Aria as Unit Closes Carnegie Season

THE BOSTON SYMPHONY ORCHESTRA. Conducted by Leonard Bernstein. Patricia Neway, soprano. At Carnegie Hall.
String Quartet, Op. 131 ..... Beethoven
Der Wein, concert aria ..... Alban Berg
Excerpts from The Damnation of Faust ..... Berlioz

Alban Berg's extended concert area, "Der Wein," was the highlight of the Boston Symphony's final Carnegie Hall concert of the season yesterday afternoon. Patricia Neway was the soprano soloist, and the orchestra was conducted by Leonard Bernstein.

Berg's evocation of the subtle spirit of wine was composed in 1929, after the successful opera "Wozzek" and before his uncompleted "Lulu." Available records indicate that it has not been performed here since a League of Composers concert sixteen years ago, and Mr. Bernstein deserves credit for a significant revival.

one would expect after hearing "Wozzek." It was, nevertheless, a stirring experience, and the performers were warmly applauded.

The concert opened with the entire string section playing an arrangement of Beethoven's String Quartet in C sharp minor, Op. 131. There is precedent for this procedure (both Toscanini and Mitropoulous have done it), which is conceivably justified by the grand and elevated scale of the composer's last quartets.

But those musical thoughts are essentially intimate, and demand more personal expression than half a hundred men—no matter how expert, no matter how unanimous their spirit—can produce. The tone inevitably becomes thickened, dulled and sweentened. the communication becomes generalized and, especially where basses are used to help out the 'cellos, blunted. That wonderful string section could be used to better advantage.

C. H.

Makes Heavy Demands

Yesterday's event gives a hint as to reasons for the neglect, for the music not only is complicated for all concerned, but it makes heavy demands on the soloist's dramatic and emotional resources—demands whose fulfillment can mean the difference between its success or failure.

Miss Neway has remarkable vocal and dramatic assets, and she gave a performance that was practically note-perfect. The exciting sound of her voice rose above the tense, introverted comments of the orchestra in a pure and revealing line. It was apparent that she understood and felt the varying moods and expressions of the aria's three sections, although this was not always conveyed so distinctly in sound.

A Stirring Experience

In the same way, one felt that the orchestra, whether because of the composition or performance, lacked the lumi-

N.Y. Times Ma

Music: Dallapiccola Work For Tanglewood Festival

By ARTHUR BERGER

When the Italian composer, Luigi Dallapiccola, comes to Tanglewood for his second summer as visiting instructor at the Berkshire Music Center, he will enjoy the privilege of hearing the Boston Symphony perform his "Savanarola" for chorus and orchestra at the first Sunday afternoon concert of the Berkshire Music Festival in the shed, July 27. It has long seemed to some observers that it would be appropriate to make a regular policy of presenting in the major series a work by the visiting European composer.

The Boston Symphony's summer school chooses its visiting composer on the basis of his stature and international reputation. It seems to follow almost as a corollary, that having granted him this distinction and having brought him so far from home to teach in its school, the Boston Symphony should seize the occasion to honor him with a performance.

Charles Munch will conduct the Dallapiccola work on a program with Franck's "Redemption," Bizet's Symphony and both of Ravel's "Daphnis et Chloe" Suites. It is no surprise to find that the other unfamiliar work to be given at the festival will be by Honegger, to whom Mr. Munch has shown himself on several occasions to be profoundly devoted. The contemporary French composer will be represented on the second Sunday by "Danse des Morts," which is also for chorus and orchestra.

Beethoven's Eighth Symphony and Debussy's "Iberia" are among the works to be heard with the Honegger. The final Sunday concert, Aug. 7, concluding the festival, will be the occasion for a major undertaking on the part of the Boston Symphony director, for he will conduct the Berlioz Requiem at that time.

Two contemporary American symphonies are also on the schedule. One of these, Copland's Third, will be given at the single program under Leonard Bernstein's direction, along with the Sibelius Fifth, on the final Saturday night program. The other American work, Howard Swanson's Short Symphony, will be conducted by Mr. Munch at his last Thursday program, along with Schumann's First Symphony and Tchaikovsky's Fourth.

The three weekends of concerts in the shed by the full orchestra will open conservatively Thursday night, July 24, with Mr. Munch conducting Beethoven's Third Symphony and Brahms' Fourth. The second Thursday concert, also under Mr. Munch, will include Schumann's Piano Concerto. No soloist has been announced yet. This program will also include Hindemith's "Metamorphosis."

Pierre Monteux will be guest conductor for the first and second Saturday nights. Schubert's Ninth Symphony and Stravinsky's "Sacre" will be his principal offerings July 26, and excerpts from Wagner's "Ring," with soloists, will be the fare on Aug. 2. All in all, the proportion of contemporary music is substantial and promises to establish closer contact between the festival and the school, which places its emphasis on the here and now.

Preceding the major series, there will be the usual chamber orchestra concerts, conducted by Mr. Munch in the Tanglewood Theater. Those on Saturday night, July 5, and Sunday afternoon, July 6, will be devoted to Bach and early French composers. A Mozart weekend is planned for July 12 and 13, while Haydn and Schubert will be the composers for the final concerts by the reduced Boston Symphony, July 19 and 20.

* * *

Schumann Devotee: Benno Moiseiwitsch, returning to the local concert platform after an absence of two seasons, has devised as his project for this occasion a series of two Schumann programs, the first of which will be given Friday night in Town Hall. The British pianist confesses to a policy of evasion when he is pressed by fans or interviewers to name his favorite composer. He tries, if he can, so he says, to "guard my secret that in the depths of my heart Schumann is and always was my favorite composer." Reminiscing over forty years of concertizing, Mr. Moiseiwitsch retains as one of his most cherished memories a series of three Schumann recitals he gave in one week in Wigmore Hall, London, some thirty years ago. Mr. Moiseiwitsch will give his second local Schumann recital Sunday night, March 30.

* * *

Various Items: Grant Johannesen will play Aaron Copland's Piano Variations of 1930 at his recital tonight (Town Hall). . . . Copland will also be represented on Vadim Hrenoff's program next Sunday (Town Hall, 5:30) by his early passacaglia which will be part of a first half entirely devoted to this and the related form of the chaconne. . . . The University of Texas is the latest of our institutions of higher learning to adopt the policy of the annual festival of contemporary American music. The three-day period of concerts will begin there Thursday. It is described as a symposium and includes both prepared concerts and reading sessions. . . . William Walton's opera, "Troilus and Cressida," will not be ready for mounting at Covent Garden next fall as originally planned, but the composer reports from Ischia that the work is progressing and its premiere may be expected next year.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
MAR 17 1952

'Die Meistersing

By MILES K

BOSTON MATINEE.

Neither the program nor Leonard Bernstein's conducting brought any lift to the final Boston Symphony concert in Carnegie Hall Saturday afternoon.

Beethoven's string quartet, Opus 131, emerged only as a transcribed work instead of something in its own right.

In its garb for full string orchestra, Berg's Aria "Der Wein" sounded dated and rather colorlessly interpreted by Patricia Neway as soloist. Berlioz's excerpts from "The Damnation of Faust" lacked crisp brilliance and color.

The lack of exhilaration could be traced to Bernstein's peculiar concept of the Beethoven. The Berg sounded much more alive. The Berlioz needed more lustre in spite of the Bostonians' excellent coloration.

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WALL St. Journal, Mar. 16, 1951

VOL. XXXII No. 54

"Serious" Music

America, Land of Jazz, Turns Out to Be Lover Of the Symphony, Too

$45 Million-a-Year Receipts of The "Long-Haired" Events Surpasses Baseball Gate

Ballet Boom in Clarksdale

BY STANLEY KLIGFELD
Staff Correspondent of THE WALL STREET JOURNAL

NEW YORK—Americans, who gave birth to such forms of music as be-bop, jazz and jive, are now becoming the world's most avid consumers of symphonies.

They're also becoming devotees of such other related types of art as opera and ballet in ever-growing numbers. This year more than 30 million folks have paid money to attend performances of "serious" music—about 30% more than five years ago and nearly double the number in 1941.

Columbia Concerts, Inc., big musical booking concern, estimates three times as many concerts will be given in the U.S. this year as in the rest of the world combined. O. O. Bottorff, president of National Concert & Artists Corp., another big booking company, notes U.S.-born singers and instrumentalists outnumber their foreign-born counterparts here by more than two-to-one. "Twenty years ago," he adds, "the figure was the other way around."

$45 Million a Year Business

This boom in demand for what one man who manages and stages the events calls his "product of cultural maturity" will push box-office receipts to the $45 million mark this year.

That figure is, of course, relatively small potatoes as U.S. industries go. A comparable business, for example, is the sale of popcorn in movie theatres, which also runs about $45 million annually. But it's more than the $40 million spent by the public at stadiums to see professional baseball games this year.

Impresarios (managers of musical events) take particular joy in the way their business has been growing in the smaller U.S. towns and cities. This year, for example, more than 2,100 towns have featured the "long haired" musicians, compared with only about 1,000 in 1940. Big Springs, Neb., (population 600) and Clarksdale, Miss., (population around 13,000) are among those which have taken to serious music in recent years.

Ballet Hunger in Clarksdale

"A few years back," recalls David Libidins, manager of the Ballet Russe de Monte Carlo, "some Clarksdale people asked me before performance time what language ballet was spoken in. Today, people there are just as enthusiastic about ballet as the so-called sophisticated audiences in New York or Chicago."

Further evidence of the way serious music is spreading geographically may be seen in the growth of the number of symphony orchestras, identified with a specific town. Some, like the New York Philharmonic and the Boston, St. Louis, Chicago and Cincinnati symphonies have been in business since the 19th century. But in the last decade orchestras have sprung up, too, in such smaller places as Phoenix, Ariz.; San Jose, Calif.; Bridgeport, Conn.; Jackson, Miss.; Great Falls, Mont.; Casper, Wyo.; and the atomic town of Oak Ridge, Tenn.

Theories and Savages

Several reasons are given for the making of America into a land of lovers of great music.

Julian Olney, spokesman for the National Association of Concert Managers—sort of a trade association for impresarios—is partial to the theory that the U.S. is reaching "cultural maturity."

John Woolford, manager of the Baltimore Symphony Orchestra, thinks concerts for school children, such as those given by his orchestra over the last 10 years, have helped develop a taste for symphony. Increased music education in the public schools has probably helped too.

"Don't forget movies, the radio and recordings," say such bookers of talent as Elmer Wilson of Pasadena, Cecelia Schultz of Seattle, and Marvin McDonald of Atlanta. But one cynical European impresario, who arrived here a decade ago to find himself surrounded by "savages," put it this way: "Americans are still savages. Only now they've hit on supporting fine music as the most ostentatious way of displaying their wealth and playing they aren't savages."

The Program Revolution

Perhaps the most important reason for the increased popularity of serious music is the relatively recent revolution in programs. Time was when an impresario would aim an artist's program at a relatively small group of people educated to understand the technical fine points of music. The average man was about as much at home in a concert hall as in a convention of atomic scientists. He might like music, or be interested in the atom, but was in the wrong place to get the satisfaction he wanted.

Says Mr. Bottorff of National Concert & Artists: "The mass musical audience wants 'music for enjoyment'; it wants to be entertained. Top-flight artists can meet that demand as well as hill-billy singers. And that's what many are doing."

Sol Hurok, independent impresario who books through Mr. Bottorff's concern, agrees program reform has been in part responsible for the serious music spree. Donald Nugent of Columbia Concerts adds only a few artists today would dare to present, for instance, a series of piano sonatos arranged in the order they were composed, as once was a general custom. Few people are able, or interested

Please turn to Page 11, Column 2

"Serious" Music: U.S. Turns Out To Be a Lover of the Symphony

Continued from First Page

enough, to enjoy listening to the development of a composer's technique through the years as is supposedly revealed in such an arrangement.

"They'd just as soon read the *Koran*, whose chapters are arranged in order of length," comments one music-lover.

The Organized Audience Plan

Bringing the new-type programs to audiences throughout the country has been done primarily by two groups which have their roots in the 1920's—Community Concerts, a Columbia Concerts affiliate, and N.C.A.C.'s Civic Concerts. These two organizations work almost entirely in towns with populations of less than 500,000. Together, they presented last year more than 8,000 concerts, with the two groups dividing the field about 50-50.

These organizations operate on what is known as the "organized audience plan." Memberships are sold in a city on a season basis for $5 and include four or five concerts. With all tickets sold before any artists are booked or the season opens, there's little gamble, either by impresario or artist. And some local music lover isn't forced to make up deficits as used to be the case in smaller cities before the organized audience plan began.

Biggest city under the organized audience plan is St. Louis; the smallest: Big Spring, Neb. In between are roughly 2,000 other cities including such smaller places as LaPorte, Ind.; Glen Burnie, Md.; Magnolia, Ark.; Chester, Calif.; Olney, Ill.; and Goodland, Kansas. Among larger cities participating are Seattle, Oakland, Calif., and Worcester, Mass.

While the organized audience concert continues to thrive, the men who book attractions on an independent basis in the larger cities are one part of the industry who find their business in something of a slump. Typical of these is James A. Davidson, New York impresario and manager of Miss Margaret Truman. He attributes the current dip to the same decline which has hit movies, baseball and other entertainments in the last year.

How is Miss Truman doing? Pretty well. "She's an exception, of course," Mr. Davidson asserts. This impresario, formerly with the New York brokerage firm of Hayden, Stone & Co., got into the business of handling musicians through a connection with the motion picture industry.

Miss Truman gets about $1,500 per concert—very good for a relatively new artist. Performers starting out in the business usually get $50 to $100 a performance. Many beginners work for nothing, too, in the hope they'll be discovered.

Outstanding artists, like Artur Rubenstein, the pianist, earn as much as $100,000 a year—an amount comparable to the salary of Ted Williams, ace Boston Red Sox baseball player, or that of Ralph H. Tapscott, chairman of Consolidated Edison Co. of New York, Inc., the nation's largest gas and electric utility company.

Pinza and Heifitz

Jascha Heifitz, one of the premier violinists, ordinarily receives $3,500 a concert, plus a percentage of the gate. Near the top financially is Ezio Pinza, Metropolitan Opera bass-baritone, who gained even greater fame as the romantic lead in the Broadway hit musical, *South Pacific*. Mr. Pinza gets $5,000 to $8,000 a concert.

The huge increase in the number of symphony orchestras in the nation has come despite the fact that few of them make money. Today there are close to 200 professional ones in the U.S., about 80% more than in 1940 and 900% more than in 1920. However, they earn only about 50% of their aggregate $16 million-plus a year expenses through sales of tickets and radio and recording incomes.

The rest comes from contributions from music-minded citizens—such gifts are deductible on the federal income tax—and symphony experts think one reason for the continued growth is in large part a matter of local pride.

Says Hans Heinsheimer of G. Schirmer, Inc., New York City music publishers: "Orchestras add glamour in any community." Arthur See, manager of the Rochester (N.Y.) Philharmonic Orchestra, a particularly successful one, adds: "Radio, recordings and motion pictures have let Americans everywhere—not only in the larger cities—know what a wonderful thing is symphonic music. They hear it on radio or records; they want it in the form of a 'live' orchestra at home."

Measure of the Boom

In Rochester, an average of 2,500 people show up at each concert in the huge auditorium built by the late George Eastman, founder of Eastman Kodak Co. In Oklahoma City it's almost impossible to buy a single ticket at a performance of the Oklahoma State Symphony. Each year the Utah Symphony Orchestra, located in Salt Lake City, visits Logan, a Rocky Mountain community of 12,000. Some 4,000 children show up at the afternoon concert; some 4,000 adults at night.

The growth of ballet and opera—while less spectacular is impressive.

The Sadler's Wells Ballet is perhaps the most successful of the ballet companies. In its 1950-1951 tour of 32 U.S. and Canadian cities it gave 153 performances and grossed $2,500,000. At a recent week's run of three days in Seattle and four days in Portland, Ore., the troupe's sister company—the Sadler's Wells Theatre Ballet—grossed $74,000. During the same seven days in New York such top Broadway musical shows as *South Pacific* and *Top Banana* pulled in only $50,000 each.

Ten years ago the nation had only two major opera companies—New York's Metropolitan and the San Francisco Opera. Today there's a third major company—the New York City Center Opera Company. In addition there are about 12 minor companies including the New Orleans Opera, the Lascala in Philadelphia and such touring troupes as the Charles Wagner Touring Opera Company.

This Clipping From
ATLANTA, GA.
DAILY WORLD
MAR 16 1952

Gantt Featured On Top Program

With over 4,000 in attendance and several hundreds turned away, bass-baritone Hermann Gantt, recent Marian Anderson Scholarship Award winner, was a featured artist on the "Big Day Celebration," in conjunction with the National Bonds for Israel Campaign last Sunday evening in the Grand Ballroom and Lobby Salon of Boston's Hotel Bradford. Also on the program were Dean Martin and Jerry Lewis famed comedy team of stage, screen, radio and television. Also stars of "Bagels and Yox" the Yiddish-American hit revue at the Shubert Theatre.

Because of the overwhelming success of his appearance, Gantt is being asked by the Bond Committee to appear at a Rally at Madison Square Garden in New York.

Present to hear him was Leonard Bernstein, pianist-composer-conductor soon to be guest director of the Boston Symphony. Of Gantt's performance he said, "Beautiful, simply beautiful!"

Mr. Gantt will sing on June 14 under Berstein's direction with the Boston Symphony Orchestra for the first Eastern performance of Stravinsky's intricate work "Les Noces" (The Wedding) at Brandeis University's Creative Arts Festival in its new amphitheatre at Waltham, Mass.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 20 1952

CONDUCTOR RETURNS AFTER ILLNESS—Charles Munch (left) with Cyrus Durgin, Globe music critic, as he made unexpected appearance yesterday at meeting of Society of Friends of the Boston Symphony Orchestra.

Munch Recovers From Illness, Resumes Conducting Next Week

By CYRUS DURGIN

The annual Symphony Hall meeting of the Society of Friends of the Boston Symphony Orchestra is always an interesting and pleasant occasion. But the one yesterday afternoon had a further aspect that gave a lift to everyone present. That was the return of conductor Charles Munch after an illness which had kept him away for nearly five months.

Accordingly, everyone, orchestra and audience, rose when Mr. Munch stepped out upon the stage to begin the short musical part of the meeting. They stood applauding him until he made a gestured request for silence.

"One cannot live without friends," said Mr. Munch. "What would life be without friends? What would this orchestra, these wonderful musicians be without the Society of Friends of the Boston Symphony?"

Then the conductor announced that he would resume his activities with a piece which the orchestra will play in Paris, Brussels and Bordeaux, during the coming European trip, as well as at Symphony Hall next week: the Second Suite from Roussel's ballet, "Bacchus et Ariane."

The instant he had begun conducting, you knew Charles Munch was back at the head of his orchestra. They played for him as, I think, they have not quite played since last October. You would not have known, however, had you not been told, that Mr. Munch had suffered illness. His manner, his intensity of conducting, seemed much the same. He looked trim and well.

Mr. Munch will resume his public appearances next Thursday at an open rehearsal and at the concerts of March 28 and 29.

During the business meeting, Oliver Wolcott, chairman of the Society of Friends, stated that, thanks largely to the contribution to the orchestra, by the subscribers, of the money representing the amount of the now repealed Federal admissions tax, there will be no deficit this season. He added, however, that a deficit is in prospect next season.

Henry B. Cabot, president of the orchehtra's trustees, said that tickets next season will revert to the original price before the former tax was computed. That is, a subscription costing $120, tax included, would be $100. Mr. Cabot thanked the orchestra for their understanding and patience in financial matters and added that negotiations are being conducted with the aim of salary increases for the players.

The audience was one of the largest since the society was founded. Tea was served in the upper foyer after the meeting.

This Clipping From
BOSTON, MASS.
POST
MAR 20 1952

SYMPHONY BUDGET IS BALANCED

Increase in Radio and Recording Royalties

BY ROSE WALSH

Oliver Wolcott had good news for friends of the Boston Symphony Orchestra at yesterday afternoon's annual meeting at Symphony Hall.

MUNCH CONDUCTS

After his announcement that due to individual contributions bequests and an increase in record royalties and radio receipts the B. S. O. will balance its budget this year came the news that Charles Munch, who has been absent through illness for some time, would conduct the afternoon's concert.

Among those applauding his return were Mrs. Allan Forbes, Dr. and Mrs. Lewis Perry, Mrs. Alexander Steinert and her daughter-in-law, Mrs. Frederick J. Leviseur, Mrs. Paul F. Clark, Mrs. William Dana Orcutt, Mrs. Louis Speyer, Mrs. Richard Sears, Mr. and Mrs. Henry Laughlin, Mrs. Arthur M. Beale, Mrs. W. E. Leuchbenberg and Miss Florence Garrity who had as guests, Lady Valerie Goulding and Mrs. Cedric C. Callaghan.

This Clipping From
HARTFORD, CONN.
TIMES
MAR 20 1952

Munch Announces Tanglewood Slate

Programs for the 1952 Berkshire Festival at Tanglewood in Lenox, Mass., have just been announced by Charles Munch, music director of the Boston Symphony Orchestra.

Mr. Munch, in a series of six concerts to be given in the theater, Saturday evenings and Sunday afternoons, July 5-6, 12-13 and 19-20, will conduct music by the following composers:

In the first week, Bach; in the second, Mozart, and in the third, Haydn and Schubert.

In a series of nine concerts to be given in the shed, Mr. Munch will share the conducting honors with Pierre Monteux. The concerts will be divided into three series, each series consisting of three performances.

* * *

SERIES A will consist of concerts on July 24, 26 and 27. On the 24th, Mr. Munch will conduct Beethoven's Symphony No. 3 "Eroica;" and Brahms Symphony No. 1 in C minor. On 26th, Mr. Monteux will con the overture, "The Se riage," by Cimaro Symphony No. 9 Stravinsky's "Rit On July 27, Mr. M duct Franck's sy from "The Redem phony by Bizet, "Da "The Release of Savonar chorus, and Ravel's Daph Chloe Suites 1 and 2, also with chorus.

Series B will fall on July 31, Aug. 2 and Aug. 3. On the 31st, Mr. Munch will conduct Beethoven's overture to "Lenore No 3," a Schumann piano concerto, "Metamorphosis" by Hindemith and D'Indy's "Symphony on a Mountain Air."

In the second concert of Series B, August 2, Mr. Monteux will conduct an all-Wagnerian program with soloists whose names are to be announced later.

* * *

ON AUG. 3, Mr. Munch will direct Beethoven's overture to "Egmont" and Symphony No. 8, Debussy's "Iberia" and "Danse des Morts" by Honegger, with chorus.

Aug. 7, 9 and 10 are the dates of the final series, Series C. on the 7th Mr. Munch will conduct Schumann's Symphony No. 1, "Spring;" Swanson's Short Symphony, and Symphony No. 4 by Tchaikovsky.

Leonard Bernstein will be guest conductor on the 9th, when Aaron Copland's Symphony No. 3 and Sibelius' Symphony No. 5 will be performed.

In the final concert of the season, Aug. 10 Mr. Munch will direct Berlioz' "Requiem" with chorus.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 21 1952

OUT OF CHARACTER are James Stewart, currently clowning in "The Greatest Show on Earth," and Norman Shirk, assistant manager of the Boston Symphony, who's taking a fling onstage.

Theatre Talk

It's Getting Hard to Tell Who's Who These Days

By JOHN WM. RILEY

Everybody's trying to get into the act. The managers want to be actors, and the actors want to be singers. The comedians want to play Hamlet and the tragedians long to be comics.

Take Jimmy Stewart, who is noted for playing serious roles. They've got him doing a clown in "The Greatest Show on Earth," De Mille's epic at the Metropolitan.

Audiences are used to Jimmy as a friendly casual fellow, the guy who usually misses the girl, or who undergoes great mental torture with stoic calm. See, he's a serious actor who plays a funnyman.

And then there's Norman Shirk, in another walk of life, an assistant manager of the Boston Symphony. He's going to get into the act as a performer when Harry Dubbs and a company of Boston Symphony players put on a concert for kids in the Brookline High School come Saturday. Once a concert artist in Pennsylvania, Shirk is going back to his old trade, this time as a narrator of Don Gillis' musical story, "The Man Who Invented Music."

Now there's still another character who's trying to get into the act. Gillis is a New York radio executive. But he composes on the side. In fact, some of his pieces, like the Symphony No. 3½ (I think that's the title), have been performed by Toscanini.

Maybe you guessed, noting Shirk's name and that he comes from Pennsylvania, that he might be one of the Pennsylvania Dutch folk. You were right. The dialect is natural to him, and when he was confronted by a reporter, he fell into the dialect the other day, as natural as pie. And here's how he described what goes on in "The Man Who Invented Music."

* * *

"You want mebbe I schut tell you whatfer zing ziss iss, anyhow yet? Now mind I tell you. It's like diss. Ay li'l nixnootz makes laht tell her grampop sess a choke. He makes aht he's de gink what startet mew-sick. He sess he went by de woods aht, and stratet to make a tree dahn wiss his axe, and venn he hit de tree, it mate a nice tune.

"Den he sought, 'Vel, if woot makes so nice, I wanded vat stones vil do.' Den he hit a stone and it sorendet rite like a bell. Aht uf sticks and stones came mew-sick rite like marches, end dences, end sings like dat-dare. Asz he talks, de tunes what he makes iss madelike by de dypes, de boss-gykes, de floss-hahns, de tswarich-pifes, de drooms and deckere. . . ."

* * *

Well, you see what I mean. For this there should be a special glossary. But by this time the reporter was so exhausted taking down notes that in the confusion he fled.

This Clipping From
BOSTON, MASS.
HERALD

MUSIC

Symphony Concert

The Boston Symphony orchestra, G. Wallace Woodworth conducting, gave the first concert of the 71st season in Symphony Hall yesterday afternoon. The soloists were Richard Sogg, piano; David Lloyd, tenor; Eunice Alberts, contralto; Paul Tibbetts, baritone; Oscar Henry, tenor, and Wesley Addy, speaker. Assisting were the Radcliffe Choral Society and the Harvard Glee Club. The program: Symphony No. 34 in C, K.338 . . . Mozart; Fantasia on the Old 104th Psalm Tune for Piano, Chorus and Orchestra . . . Vaughan Williams; Oedipus Rex . . . Stravinsky

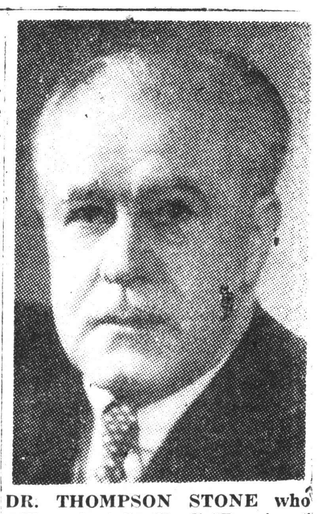
By RUDOLPH ELIE

THE STATURE of G. Wallace Woodworth as a choral conductor has often been remarked: his work and his musical standards as conductor of the Harvard Glee Club and the Radcliffe Choral Society has long since placed him among the foremost leaders in that special field.

He has conducted the Boston Symphony before this, too, and demonstrated himself equally at home in the very different baton technique of the orchestral leader. But it remained for yesterday's concert to reveal the true extent of his musicianship. He did the Mozart symphony with a beautiful ear for line and in the best possible taste, though I don't ever remember hearing the finale go [illegible] fast, but he really [illegible] his own in the presentation of two choral works, one of them of pretty uneven quality, the other one of the ranking choral works of the century so far. Presenting an attractive and [illegible] appearance, Mr. Woodworth's actual baton technique leaves from Koussevitzky's. In many ways his gestures and movements recall those of the late conductor, though he never overdoes it. His beat is precise and clearly defined (as a choral conductor's has always to be), but it is flexible, too; an dhis musical conceptions are clean, and strong yet filled with warmth and humanity. He is, in short, a musical leader who, had he wished to, might have become a virtuoso conductor of the first rank.

IT WAS GIVEN the finest performance in my experience. David Lloyd, after a slow start, gave the role of Oedipus with breadth and emotional vigor while Eunice Alberts, never in better form vocally, sang Jocasta with queenly nobility. Mr. Tibbets sang well, too, though his conceptions might have been a little more vivid, and Oscar Henry did the bit of the shepherd very well. Wesley Addy, who has narrated the work here before, enunciated excellently but with a little too much theatrical emphasis here and there. The chorus, meantime, never sang so splendidly or with such phonetic and musical precision, while the orchestra gave the whole brilliant support. Mr. Woodworth, in short, who has so often prepared these choral works but so seldom had the opportunity to realize them, made the afternoon one of exceptional interest.

Charles Munch, fully recovered, returns next week to a Symphonic piece of Fraenck, Roussel's "Bacchus et Ariane" and Berlioz' Fantastic Symphony.



DR. THOMPSON STONE who will conduct the Verdi "Requiem," with the Handel and Haydn Society in Symphony Hall tomorrow night.

The Christian Science Monitor
AY, MARCH 22, 1952 Art—Music—Theater **13

nsky's 'Oedipus' at Symphony

Woodworth Guest Conductor for Oratorio

By Harold Rogers

The program this week end by the Boston Symphony Orchestra is unusual for a variety of reasons, all of which are fused—in Stravinsky's Opera Oratorio "Oedipus Rex"—into a climax of deepened tragedy, exciting sound, and choral splendor.

These contributing elements, as evident in Symphony Hall yesterday afternoon, are provided by the guest conductor G. Wallace Woodworth, genial and energetic director of the Harvard Glee Club; by a trio of superb soloists, Paul Tibbetts, David Lloyd, and Eunice Alberts; and by the Harvard Glee Club itself, one of America's leading undergraduate choral organizations.

* * *

Stravinsky composed his masterly oratorio in 1926-27 and selected as his text Daniélou's Latin translation of Jean Cocteau's rendition of the Sophoclean tragedy. Cocteau, whose specialty is the transformation of classic stories and plays into modern terms, has also made excellent use of the Oedipus legend in his drama, "The Infernal Machine."

Stravinsky is said to have preferred a Latin translation because he wished to think in purely phonetic terms, in terms of the syllable. In this he was remarkably successful; the syllables fairly crackle in their forthrightness. But Stravinsky never forgot the underlying emotion of Cocteau's abbreviated text; indeed, the emotional impact of the music compensates for the information that such a shortened text cannot provide.

But "a certain monumental aspect of its various scenes" is preserved, as a speaker tells us in a prologue. Candidly wishing to spare our ears and our memories, he tells the story as it unfolds, thus making the use of a dead language by the singers of no obstacle to modern listeners. Wesley Addy was the poised speaker, enunciating the lines in a clipped, dramatic, and ringing manner.

* * *

While portions of Mr. Tibbett's opening solo were covered by the agitation of the orchestra, his baritone voice was otherwise heard to dynamic and compelling effect. He carried the roles of Creon, Tiresias, and the Messenger.

David Lloyd, who sang the Oedipus solos four years ago in Symphony Hall, was again heard in this role, singing with his high standard of clarity and eloquence. Miss Alberts carried the long Jocasta solo with a dark, magnificent power. Oscar Henry sang the Shepherd's short air in a fine lyrical tenor.

Though occasionally there was a slight lack of precision between the chorus and orchestra, the chorus itself sang as one voice, a voice that drove its message home with elemental force. Stravinsky's neo-classic score, spare and often brutal, effectively underlined the action through Mr. Woodworth's intense direction. The minor third, pounded out again and again by the timpani, lent a particularly ominous note.

Prior to "Oedipus" Mr. Woodworth presented the first performance at these concerts of Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune for Piano Solo, accompanied by Orchestra, Organ, and Chorus. Richard Sogg, Harvard pianist who was heard in this work a month ago in Sanders Theater, is again the soloist. His conception and command of this work has meanwhile grown remarkably.

Mr. Woodworth opened the concert with a fine Anglo-Saxon impression of Mozart's Symphony in C major, No. 34.

Verdi Requiem Scheduled

The Handel and Haydn Society, under the conductorship of Thompson Stone, will present Verdi's Requiem and Zalton Kodály's Psalmus Hungaricus in Symphony Hall Sunday evening.

The Verdi Requiem was given by the Society last spring and is to be repeated this season by request of many patrons. In view of this request the same quartet heard in the performance last spring will be soloists for the coming presentation. These are Alice Farnsworth, soprano; Lillian Chookasian, contralto; Paul Knowles, tenor; and Paul King, bass.

An orchestra of 70 players will assist the chorus and soloists.

Entertainment Timetable on Page 4

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Those who heard the Conservatory's performance of Honegger's "King David" on Thursday night and Stravinsky's "Oedipus Rex," as directed by G. Wallace Woodworth at yesterday afternoon's Symphony Concert, could make interesting comparisons between these two works, so alike in some respects and so dissimilar in others. Both came from that stormy musical period, the 1920s. The setting of one is Biblical, that of the other, Greek. Each piece is available for either stage or concert presentation and in the latter form, at least, each requires a chorus, soloists, orchestra and speaker. Honegger adds an organ to his forces, and Stravinsky a piano.

It seems to me, despite the power of Stravinsky's music and its more distinctive idiom, that the advantage lies with "King David." Honegger's work has a color and variety, a richness of treatment, a melodiousness that Stravinsky's lacks. The Frenchman rises to every occasion, the Russian is master here of only one element in his oratorio-opera, the relentless fate that has Oedipus in its clutches at the outset and that carries him to his dreadful doom. In the delineation of this aspect of the drama, Stravinsky is superb, but when the human element enters he is less successful. Jocasta's big air, sung yesterday by Eunice Alberts, is a relief from the prevailing somberness and it has about it a touch of grandeur but Stravinsky can find for the chorus of Oedipus' subjects, near the end of the piece, no more fitting expression of their pity than a jaunty passage that sounds like something out of the early Verdi.

Nobody has ever equalled, in the role of Jocasta, Mme. Matzenauer, who first sang it here in 1928, but Miss Alberts was decidedly better than her immediate predecessor. David Lloyd was again effective as Oedipus, and Wesley Addy once more did his best with the stilted passages assigned to the Speaker. Paul Tibbetts ably assumed the three baritone roles and Oscar Henry was satisfactory as the Shepherd. Once more the Harvard Glee Club covered itself with glory in this difficult music.

Mr. Woodworth's program opens with Mozart's C major Symphony, No. 34, which is one of the better ones, if not one of the best. Yesterday it received a performance that was completely in the Mozartean spirit. The remaining item on this 19th list is Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune, that was heard for the first time in this vicinity at an all-Vaughan Williams concert that the forces of Harvard and Radcliffe gave in Sanders Theatre on Feb. 15, last. Yesterday, as before, Richard Sogg gave a capable account of the piano part. The Harvard Glee Club and Radcliffe Choral Society sang the music lustily, under Mr. Woodworth's direction, as they had before, and this time they had the Boston Symphony to help them out. The work itself is effective in an obvious sort of way, though the interrupting cadenzas for the piano do not seem to have much point to them. England's foremost living composer has given us better things than this product of his 78th year.

[110]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 22 1952

MUSIC

G. Wallace Woodworth Leads Boston Symphony

By CYRUS DURGIN

G. Wallace Woodworth is guest conductor of the Boston Symphony Orchestra concerts this week. Since he is also conductor of the Harvard Glee Club and Radcliffe Choral Society, it is natural that he has chosen a largely choral program in which those organizations take part. The two choral scores are Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune, and Stravinsky's "Oedipus Rex." The one purely orchestral number is the C Major Symphony (one of the Salzburg group, and K. 338) by Mozart.

Bearing in mind the traditional injunction about the dentures of proffered steeds, nonetheless one may observe that the choral Vaughan Williams and Stravinsky, in large quantity, are decidedly dry. So it proved yesterday, though the performance of each appeared to be admirable.

Vaughan Williams' curious work, which had been presented by Mr. Woodworth in Cambridge about a month ago, is for "piano solo, accompanied by orchestra, organ and chorus." It is music of rugged stature, of power and thoroughly craftsmanlike facture. It truly "sounds." But in its monumental grandeur, like "Oedipus Rex," it is but intermittently and slightly moving. One can hear it, admire its worth and otherwise remain untouched. The piano solo was most ably taken by Richard Sogg.

The soloists for "Oedipus Rex" were tenor David Lloyd, in the title role; contralto Eunice Alberts as Jocasta; Paul Tibbett as Creon, Tiresias and The Messenger; Oscar Henry as The Shepherd, and Wesley Addy, very eloquent and clearly-spoken, indeed, as The Narrator.

Mr. Woodworth and the Harvard Glee Club obviously had made this work a labor of love, and from first to last the whole performance was tense, dramatic, and massive. Mr. Lloyd's singing, truly operatic, and that of Miss Alberts and Mr. Tibbetts lacked nothing of tonal beauty or expressive impact. You are not likely to encounter a more forceful presentation of "Oedipus Rex."

I must confess, however, that I am in outer darkness so far as any feeling other than objective admiration is concerned. To me the idiom is impersonal (intentionally so) and its effect is to touch the mind but never the heart. The tragedy of Oedipus is here something awesome and remote, perceived darkly and distantly through the lens of a musical art intended to filter out emotion and leave only a sense of antique grandeur. To me, such music is as dead as the Latin upon which it is conveyed.

The Mozart Symphony went well, in a performance full-bodied and vigorous, cleanly detailed, rhythmically alive and tonally rich. Mr. Woodworth was most cordially received through the afternoon.

MUSIC

Symphony Concert

The Boston Symphony orchestra, G. Wallace Woodworth conducting, gave the 19th concert of the 71st season in Symphony Hall yesterday afternoon. The soloists were Richard Sogg, piano; David Lloyd, tenor; Eunice Alberts, contralto; Paul Tibbetts, baritone; Oscar Henry, tenor; and Wesley Addy, speaker. Assisting were the Radcliffe Choral Society and the Harvard Glee Club. The program:

Symphony No. 34 in C (K.338) Mozart
Fantasia on the Old 104th Psalm for Piano, Chorus and Orchestra ..... Vaughan Williams
Oedipus Rex ..... Stravinsky

By RUDOLPH ELIE

THE STATURE of G. Wallace Woodworth as a choral conductor has often been remarked; his work—and his musical standards—as conductor of the Harvard Glee Club and the Radcliffe Choral Society has long since placed him among the foremost leaders in that special field.

He has conducted the Boston Symphony before this, too, and demonstrated himself equally at home in the very different baton technic of the orchestral leader. But it remained for yesterday's concert to reveal the true extent of his musicianship. He did the Mozart symphony with a beautiful clarity of line and in the best possible taste (though I don't ever remember hearing the finale go quite that fast), but he really came into his own in the presentation of two choral works, one of them of pretty uneven quality, the other one of the ranking choral works of the century so far.

Presenting an attractive and modest appearance, Mr. Woodworth's actual baton technique derives from Koussevitzky's. In many ways his gestures and movements recall those of the late conductor, though he never overdoes it. His beat is precise and clearly defined (as a choral conductor's has always to be), but it is flexible, too; and his musical conceptions are clean, and strong yet filled with warmth and humanity. He is, in short, a musical leader who, had he wished to, might have become a virtuoso conductor of the first rank.

THE NEW WORK on the program yesterday was Vaughan Williams' Fantasia on the "Old 104th" Psalm. Grandiosely set for piano solo, orchestra, chorus and organ (the organ was omitted yesterday) it is a composition that produces a mingled reaction. Its accompanied choral parts are fine, reaching at times a nobilty of expression as well as a musico-religious emotion that is remarkably effective.

These choral parts occur in three stanzas, often against a chorale-like statement of the Psalm itself in the brasses, and achieve mounting tension with each stanza. Each is introduced by an extended cadenza for the solo piano, a device of considerable novelty.

And it may be said that these cadenzas, very improvisatory, in character, were brilliantly realized by Richard Sogg, a Harvard senior of remarkable musical ability. These cadenzas, however, are altogether too amorphous; they never come to grips with the thematic material in a way to catch and hold the musical attention. They do hold attention as pieces of keyboard virtuosity, of course, but they just never seem to be getting anywhere. Indeed, this peculiar quality of never getting anywhere really, seems to be present in much of Vaughan Williams' music. It's good, it's very good, it is sometimes remarkably good, but it seems contrived rather than inspired; it seems special rather than universal.

Contrasted with it, Stravinsky's "Oedipus," spoke with incredible musical tragectory; it was clear, from the first hushed cry of the men of Thebes to Oedipus to save the city from the pestilence that a towering giant of music knew exactly where he was going and knew exactly how to get there. The tragedy of Oedipus in Stravinsky's music, consequently, builds and grows and is fulfilled with the same crushing inevitability of the drama itself. And the wonderful thing is that with every hearing of this work, the essentially beautiful musical values in it—at first so hard to grasp—emerge more and more. This is the stuff of the classic; the music is there, it merely remains for the listener to grow to hear it.

IT WAS GIVEN the finest performance in my experience. David Lloyd, after a slow start, gave the role of Oedipus with breadth and emotional vigor while Eunice Alberts, never in better form vocally, sang Jocasta with queenly nobility. Mr. Tibbetts sang well, too, though his conceptions might have been a little more vivid, and Oscar Henry did the bit of the shepherd very well. Wesley Addy, who has narrated the work here before, enunciated excellently but with a little too much theatrical emphasis here and there. The chorus, meantime, never sang so splendidly or with such phonetic and musical precision, while the orchestra gave the whole brilliant support. Mr. Woodworth, in short, who has so often prepared these choral works but so seldom had the opportunity to realize them, made the afternoon one of exceptional interest.

Charles Munch, fully recovered, returns next week to a Symphonic piece of Franck, Roussel's "Bacchus et Ariane" and Berlioz' Fantastic Symphony.

IN THE THEATERS

BRATTLE— [illegible] School For Scandal; [illegible] mances [illegible] a 20th [illegible] Kilts; [illegible] 8:30 P. M.

COLONIAL— [illegible] man Candida; [illegible] take up [illegible] died [illegible] ers; [illegible] 8:30 P. M.

PLYMOUTH— Broadway [illegible] love in [illegible] Reginald [illegible] capitol [illegible] P. M.

SHUBERT— [illegible] with the [illegible] and Dolores [illegible] P. M.

WILBUR— Sally [illegible] comedy [illegible] Teresa W[illegible] stars 2:30, 8:30 P. M.

This Clipping From
BOSTON, MASS.
ADVERTISER
MAR 23 1952

Charles Munch Back Thursday

Charles Munch will make his public appearance as the conductor of the Boston Symphony Orchestra when the rehearsal at Symphony Hall is opened to the public next Thursday evening, March 27, at 7:30.

This Clipping From
BOSTON, MASS.
HERALD
MAR 23 1952

Charles Munch Back To Conduct Symphony

Charles Munch is again with his orchestra, and will resume conducting at the Boston Symphony Concerts next Friday afternoon and Saturday evening, in Symphony Hall. His program will open with Cesar Franck's Symphonic Piece from "Redemption," and include the second Suite from Roussel's Ballet, "Bacchus et Arianne." The closing number will be Berlioz' Fantastic Symphony.

This orchestra will give a concert in Sanders Theatre Cambridge, next Tuesday, March 25, when G. Wallace Woodworth will conduct. The program will consist of Mozart's Symphony in C. No. 34, Brahms' "Academic Festival" Overture, and Stravinsky's Oratorio "Oedipus Rex." The Harvard Glee Club will assist, and the following soloists: Eunice Alberts, David Lloyd, Oscar Henry, Paul Tibbetts, and Wesley Addy (the speaker). On Sunday, April 30, Mr. Munch will conduct the last program but one of the Sunday afternoon series in Symphony Hall. The program: Franck's Symphonic Piece from "Redemption," Rouseel's Suite from "Bacchus and Arianne," and Brahms' Fourth Symphony.

This Clipping From
BOSTON, MASS.
HERALD
MAR 23 1952

Munch Announces Berkshire Plans

Charles Munch, conductor of the Boston Symphony, has drafted his programs for the remainder of the season in Boston, for his Orchestra's European tour next May, and for the Berkshire Festival at Tanglewood, July 5 to August 10.

The programs for Tanglewood will be as follows:

Chamber Orchestra concerts in the Theatre, Charles Munch conducting, on Saturday evenings and Sunday afternoons, July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

The concerts by the full Boston Symphony Orchestra in the Music Shed will be given on Thursday evenings, Saturday evenings, and Sunday afternoons, Mr. Munch to conduct two concerts in each weekend.

SERIES A:—Thursday, July 24—Beethoven, Symphony No. 3, "Eroica;" Brahms, Symphony No. 1. Saturday, July 26 (Pierre Monteux conducting)—Cimarosa, Overture, "The Secret Marriage;" Schubert, Symphony No. 9 in C major; Stravinsky, "The Rite of Spring." Sunday, July 27—Franck, symphonic piece from "The Redemption;" Bizet, symphony; Dallapiccola, chorus, "Savonarola"; Ravel "Daphnis and Chloe." Suites 1a nd 2 (with chorus).

SERIES B:—Thursday, July 31—Beethoven, overture to "Leonore" No. 3; Schumann, piano concerto; Hindemith Metamorphosis; D'Indy, Symphony on a Mountain Air. Saturday, Aug. 2 (Pierre Monteux conducting)—Excerpts from Wagner's "Ring of the Nibelung" (with soloists). Sunday, Aug. 3—Beethoven, overture to "Egmont" and Symphony No. 8; Debussy, "Iberia;" Honegger, "Danse des Morts" (with chorus)—first performance in America.

SERIES C:—Thursday, Aug. 7—Schumann, Symphony No. 1 ("Spring"); Swanson, "Short Symphony;" Tchaikovsky, Symphony No. 4. Saturday, Aug. 9 (Leonard Bernstein conducting)—Copland Symphony No. 3; Sibelius, Symphony No. 5. Sunday, Aug. 10—Charles Munch will close the festival with a performance of Berlioz' "Requiem" for chorus and orchestra with four supplementary brass choirs.

The season sale is being held at the subscription office in Symphony Hall. The Berkshire Music Center, the orchestra's school at Tanglewood, will have its 10th season through the six festival weeks.

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
MAR 23 1952

Berkshire Programs Now Announced

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has announced programs for the Berkshire Festival at Tanglewood, July 5-Aug. 10. Chamber Orchestra concerts in the Theater-Concert Hall, Munch conducting, on Saturday evenings and Sunday afternoons, are: July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

Munch has accepted invitation of the Orchestra's trustees to serve as director of the Berkshire Music Center, the school of music maintained by the Boston Symphony at Tanglewood. The 1952 session, June 30-Aug. 10, will be the tenth.

Pierre Monteux and Leonard Bernstein will be guest conductors in the Music Shed by the full Boston Symphony on Thursday and Saturday evenings and Sunday afternoons, Munch to conduct two concerts in each weekend. The schedule:

Series A: July 24—Beethoven, Symphony No. 3, Brahms, Symphony No. 1; July 26—(Monteux) Cimarosa, Overture "The Secret Marriage". Schubert, Symphony No. 9 C major; Stravinsky, "The Rite of Spring"; July 27—Franck, Symphonic Piece from "The Redemption"; Bizet, Symphony; Dallapiccola, Chorus, "Savonarola"; Ravel, "Daphnic and Chloe," Suites 1 and 2 with chorus.

Series B: July 31—Beethoven, Overture to "Leonore," No. 3; Schumann, Piano Concerto; Hindemith, "Metamorphosis"; D'Indy, Symphony on a Mountain Air; Aug. 2—(Monteux) Excerpts from Wagner's "Ring of the Nibelung," with soloists; Aug. 3—Beethoven, Overture to "Egmont" and Symphony No. 8; Debussy, "Iberia"; Honegger, "Danse des Mortes," with chorus, first performance in America.

Series C: Aug. 7—Schumann, Symphony No. 1; Swanson, Short Symphony; Tschaikowsky, Symphony No. 4; Aug. 9—(Bernstein) Copland Symphony No. 3; Sibelius, Symphony No. 5; Aug. 10—Brelioz, "Requiem," chorus and orchestra and four supplementary brass choirs.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

Charles Munch, musical director for the Berkshire festival, has announced the program which will be held at Tanglewood, Mass., during the summer. Munch will share conducting for the season with Pierre Monteaux and Leonard Bernstein.

Chamber orchestra concerts will be given in the theater on Saturday evening and Sunday afternoons during July.

Concerts by the full Boston Symphony orchestra will be held in the Music Shed on Thursday and Saturday evenings and Sunday afternoons.

THEATERS

"School For Scandal," comedy, in its final perfor- an 18th century comedy in ntury farce setting. Jerry Farrand and others: 2:30.

"The Grass Harp," Tru- a comedy about people who idence in a tree house. Mil- ck, Johnny Stewart and oth- performances here: 2:30.

— "Affairs of State," the omedy success about life and shington, D. C. June Havoc, owen and others ride the erry-go-round: 2:30, 8:36

Two On the Aisle," a revue pious talents of Bert Lahr Gray foremost: 2:30, 8:36

alt of the Earth," a new ut Mormons and polygamy. ht and Kent Smith are the 8:30 P. M.

fternoon one of excep- est.

Munch, fully recovered, t week to a Symphonic acnck, Roussel's "Bac- ane" and Berlioz' Fan- phony.

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAR 27 1952

Music

BOSTON SYMPHONY TO BE KEPT BUSY

By RAYMOND MORIN

There was a time when symphony players rested during the Summer months, but it's a different story now for members of the Boston Symphony.

Under Charles Munch, the orchestra will close its Boston season on April 26. Two days later he will accompany the orchestra as it sails on its first trip to Europe for a tour under the auspices of the Congress for Cultural Freedom.

Their debut will be May 6 at the Theatre Des Champs-Elysees in Paris. This will be under the sponsorship and in the presence of Hon. Vincent Auriol, President of France.

'Fled From Theater'

Thursday, May 8 will be a special event. Pierre Monteux will conduct the Boston Symphony in Igor Stravinsky's "The Rite of Spring." He conducted this work at its world premiere in 1913, and the audience reacted so violently that the composer, who had been backstage, fled from the theater.

On May 21, the orchestra will perform its last Paris concert under Mr. Munch, and the players will hasten back for the Esplanade and "Pops" concerts under Arthur Fiedler. Taking place every night for six weeks, these represent a season by themselves.

With these tasks completed, the symphony men then embark for Tanglewood, and here is the schedule that is lined up from July 5 through August 10 . . .

Chamber orchestra concerts in the Theater, Charles Munch conducting, on Saturday evenings and Sunday afternoons—July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

Schedule of Concerts

The concerts by the full orchestra in the music shed will be given on Thursday evenings, Saturday evenings, and Sunday afternoons, Mr. Munch to conduct two concerts each weekend.

Series A: July 24—Beethoven, Symphonny No. 3, "Eroica." Brahms, Symphony No. 1; July 26 (Mr. Monteux conducting) — Cimarosa, Overture, "The Secret Marriage," Schubert, Symphony No. 9 in C major, Stravinsky, "The Rite of Spring"; July 27 — Franck, Symphonic Piece from "The Redemption," Bizet, Symphony, Dallapiccola, Chorus, "Savonarola," Ravel, "Daphnis and Chloe," Suites 1 and 2 (with chorus).

Series B: July 31—Beethoven, Overture to "Leonore" No. 3, Schumann, Piano Concerto, Hindemith, Metamorphosis, D'Indy, Symphony on a Mountain Air; Aug. 2 (Mr. Monteux conducting) — Excerpts from Wagner's "Ring of the Nibelung" (with soloists); Aug. 3—Beethoven, Overture to "Egmont" and Symphony No. 8, Debussy, "Iberia," Honegger, "Danse des Morts" (with chorus) —First performance in America.

Series C Concerts

Series C: Aug. 7—Schumann, Symphony No. 1 ("Spring"), Swanson, "Short Symp[illegible] Tschaikowsky, Symphony No. 4; Aug. 9 (Leonard Bernstein conducting) — Copland, Symphony No. 3, Sibelius, Symphony No. 5; Aug. 10—Mr. Munch will close the festival with a performance of Berlioz' "Requiem" for chorus and orchestra with four supplementary brass choirs.

The season sale is being held at the subscription office in Symphony Hall, Boston 15. The Berkshire Music Center, the orchestra's school at Tanglewood, will have its tenth season through the six festival weeks.

Lind Legends

In less than 24 hours, every seat in Worcester's old City Hall was sold for the Jenny Lind concert that began at 8 o'clock, the evening of December 10, 1851.

The following quotation from the Daily Morning Transcript will give you some idea of the polite enthusiasm with which she was received here:

"It was a splendid affair, and was a ended by one of the largest and most popular audiences ever seen in Worcester. Everyone who attended seemed delighted to the utmost. The pieces sung by Md'lle Lind were rendered in her pure, enraptured melody, eliciting expressions not only of hearty welcome and admiration, but partaking of feelings of a more sublime [illegible] those which belong to applause."

According to an a[illegible] in the current issue of Etude, Miss Lind caused a higher fever elsewhere. A Boston coachman, for five dollars, let people kiss the hand that had helped Jenny Lind out of the carriage.

Broke With Wife

A New Yorker collected two shillings from everyone who wanted to kiss a glove reputedly dropped by the singer . . . One New Englander attended her concert despite his wife's threat never to speak to him again if he did. He never heard a word from her until the day she died, 30 years later.

The Swedish Nightingale also experienced other forms of enthusiasm. A woman in Pittsburgh wrote that she had given birth to twins which she named P. T. Barnum and Jenny Lind. She asked for $5000 in cash and additional funds to cover their support and education.

I wonder how flattered she was when she learned that a Lynn, Mass. provision dealer named a sausage after her!

This Clipping From
BOSTON, MASS.
TRAVELER

MAR 27 1952

CHARLES MUNCH, again conducting Boston Symphony, after his long illness, at concerts tomorrow afternoon and Saturday evening. He also will "preview" his porgram at the Open Rehearsal tonight at 7:30 at Symphony.

This Clipping From
HUDSON, N. Y.
DAILY STAR

MAR 27 1952

AUDITIONS SCHEDULED FOR TANGLEWOOD CLASS

ALBANY, March 26—Voice students planning on applying for admission to the opera department of the Berkshire Music Center for the summer session at Tanglewood will have their auditions at Carnegie Hall, New York City, Thursday, April 3, from 1 until 4 p. m. An accompanist will be present. If possible, they should notify the center in advance by mail at Symphony Hall, Boston.

The Berkshire Music Center will open this season June 30 and continue until August 10, under direction of Charles Munch, with Aaron Copland as assistant director. Boris Goldovsky again will be in charge of the opera department.

MARCH 27

THE CHRISTIAN SCIENCE MONITOR.

Cambridge—'Seme

Fred Fehl

Charles Munch will return to the Symphony Hall podium tonight when he will conduct the final open public rehearsal this season of the Boston Symphony Orchestra.

BOSTON DAILY GLOBE

SOPRANO Patricia Neway will be the soloist with the Boston Symphony on Friday and Saturday in Alban Berg's concert aria, "Der Wein." She will also appear at tonight's open rehearsal.

Patricia Neway, soprano soloist with the Boston Symphony Orchestra at its public rehearsal tonight and at its concerts Friday afternoon and Saturday evening in Symphony Hall.

3/28/52

Symphony Rehearsal

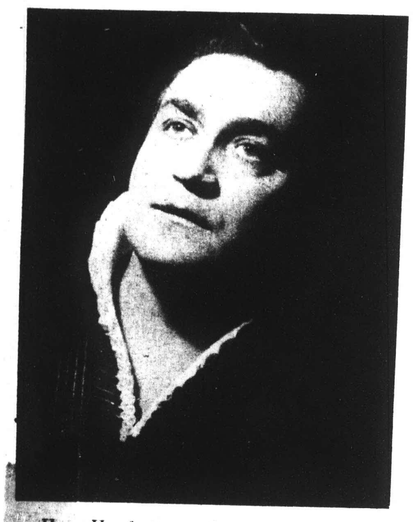
An open public rehearsal by the Boston Symphony Orchestra will be held in Symphony Hall Thursday evening at 7:30. Leonard Bernstein will be the guest conductor of the week, and Patricia Neway, who recently returned from a London engagement in Menotti's "The Consul," will be the soprano soloist. "The Wine," a concert aria by Alban Berg, will be rehearsed.

[112]

This Clipping From
Saturday Review of Literature
NEW YORK, N. Y.
MAR 25 1952

Music to My Ears

CHESTERTONIAN "MEISTERSINGER"—BERNSTEIN AT THE BOSTON



Hans Hopf—"contribution of value."

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What distinguished this "Meistersinger" from other recent ones with as much total vocal virtue—if not so evenly distributed—was the strong pulse and skilful integration provided by Reiner, the well-organized stage direction of Yannopoulos. Beginning with a spacious playing of the Prelude, Reiner's direction merged a clean articulation of the musical design with accent, emphasis, and contrast as one likes to hear it. One musical high spot was the choral finale of Act II, another the Prelude to Act III. The first profited by a reorganization of the choral ensemble (wider spacing of the scenery broadened the usual narrow alley between the homes of Sachs and Pogner), but the second was due wholly to Reiner's way with orchestral masses, functioning here with full efficiency. Welcome, too, was the reappearance of some choice matter in Acts I and II usually cut.

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BY WARREN STOREY SMITH

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The orchestral middle-part of Franck's otherwise forgotten oratorio begins, and for some time continues, with the utmost suavity. After that there are lapses into bombast and the end, that would depict the regeneration and redemption of the world, has a touch of theatricality.

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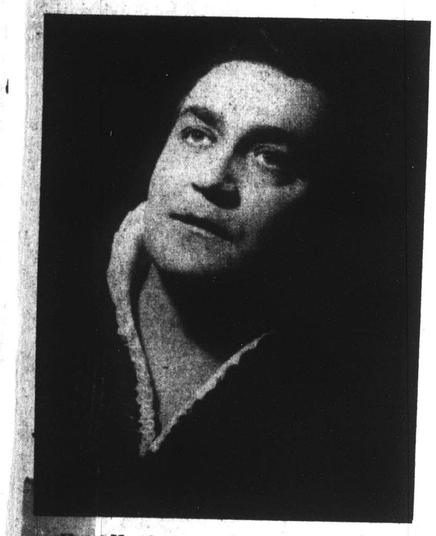

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It was the first time seeing his bald appearance [illegible] ago to confirm the meaning of the Friends that Mr. Munch has conducted since October 27 when he was [illegible] with [illegible] In the interval some [illegible] great [illegible] leadership and authority have given us some [illegible] concerts, but it was [illegible] yesterday when the orchestra's [illegible] conductor returned who has been missing all along: style, a visual style that truly projects across the gulf between all performers and audiences.

It may be argued that a musical audience should not be concerned with the visual; that music should communicate only through the ear. If this were true, however, there would be no point in in-person performance today in all considering the advanced quality of recordings and the more comfortable atmosphere of the home.

As it happens, one of the major attractions of the concert hall is the added sense of participation conveyed by watching. It is almost as interesting to watch the grace and beauty of two harpists choreographing highly esthetic movements of arm, wrist and hand as it is to listen to them (and let me take this opportunity to compliment Olivia Lueteke, the new second harpist and the first woman to be a regular member of the orchestra). It is almost as communicative to watch the fluent unanimity of the bowing of the string sections as it is to hear them. Indeed, even watching a violinist replace a broken string, tune up secretly and return unruffled to his part, as happened yesterday (along with the loud snapping of a harp string), is all part of the in-person experience. It is being there and hearing there and seeing there, and to deny sight has anything to do with musical experience is untenable.

ACTUALLY, Mr. Munch once remarked that he wasn't concerned with the visual (I was arguing for the more sightly appearance of the orchestra on Koussevitzky's risers), but whether he is or not he is the exemplification of the interesting, the attractive, the stylish figure on the stage. His back, like Koussevitzky's, is handsome; his movements are at once virile and manly but informed with infinite shades of grace, elegance, refinement, propriety. What I am trying to say is that he looks well in everything he does and in looking well conveys the additional and very important esthetic sensation of style.

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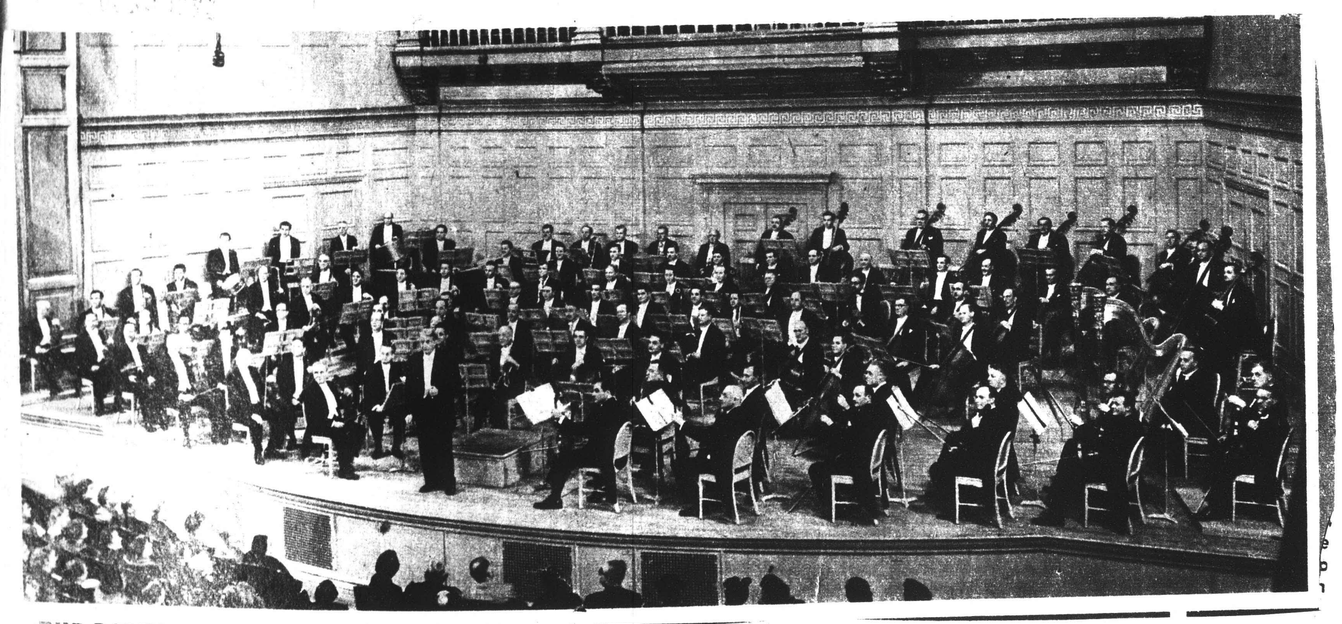

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MUSIC

Charles Munch Returns to Boston Symphony

By CYRUS DURGIN

Not since last October has this musical chronicler been so happy as when he sat down to write the sentence which follows: Charles Munch returned yesterday to the conductor's stand of the Boston Symphony Orchestra. During his long and unfortunate illness we were well served by various gentlemen, but Mr. Munch is the true and admired master of this orchestra, which yesterday sounded as it has not sounded since October. There was a basic passion in the tone and in the manner of playing which had been absent all these months. Its effect was immediate and unmistakable, and electrifying.

Orchestra and audience alike were elated to see Mr. Munch back on the Symphony Hall stage, for they rose in greeting upon his first appearance. Enthusiastic applause followed each performance, and at the end cheers were mingled with handclapping.

Mr. Munch chose a French program for this occasion: the Symphonic Piece which Cesar Franck evolved out of a portion of his oratorio, "Redemption"; the Second Suite from Roussel's ballet, "Bacchus et Ariane," and the "Fantastic" Symphony of Hector Berlioz.

Although Mr. Munch may have moderated the intensity of his gestures somewhat, there was no mark of illness upon any of his readings. Listening with closed eyes, one would not have perceived any difference in the heat of performance. This was especially evident in the most fiery score of the afternoon, the Romantic and incandescent "Fantastic" Symphony, which built up to the expected frenzy of excitement in the movement of the Witches' Sabbath.

Everything was absolutely clear, too, and if the tempo of the waltz seemed a little slower, one had but to read again the designation of the movement, allegro non troppo, to realize that the waltz should not race along. Mr. Munch placed the big bells used in the finale just outside the door at the back of the stage. This proved a good place, for the jangling overtones which can spoil the effect of the accompanying music were more or less absorbed off-stage, and the bell sound was more than usually pure and sweet.

Cesar Franck's chaste music, chromatic and perhaps Lisztian (rather than Wagnerian), had not been heard at these concerts in 30 years. This is understandable, for attractive though it is, such music is of a dead past. It exists in time but it does not live in this year of 1952.

From a purely musical point of view, Roussel's ballet suite was the high mark of the afternoon. Once again its authority of invention and its vitality and imagination proclaimed Roussel a great composer who has yet, nearly 15 years after his death, to find the recognition and the niche in musical history properly due him. While he may have learned much from Ravel about orchestration, the voice and the idiom are those of Roussel and no other, individual and distinguished and clearly of this turbulent age. Yet Roussel was no dealer in strong dissonance, no mere fabricator of pattern music. He was a modern and an artist to whom music meant color and emotion as well as structural theory.

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ACTUALLY, Mr. Munch once remarked that he wasn't concerned with the visual (I was arguing for the more sightly appearance of the orchestra on Koussevitzky's risers), but whether he is or not he is the exemplification of the interesting, the attractive, the stylish figure on the stage. His back, like Koussevitzky's, is handsome; his movements are at once virile and manly but informed with infinite shades of grace, elegance, refinement, propriety. What I am trying to say is that he looks well in everything he does and in looking well conveys the additional and very important esthetic sensation of style.

While Berlioz' Fantastic Symphony has long been one of his most brilliant essays with the orchestra (and one of our most thorough-going musical pleasures), the program was more interesting for another hearing of Roussel's ballet suite "Bacchus et Ariane." You know, somehow, that this music is French, but it has a more universal quality; you would be hard put to pin down the French elements. The suite, a late work dating from 1932, five years before the composer's death, is a blend of contrapuntal and impressionistic devices in which dissonant harmonies are so subtly used the contemporary ear is hardly aware they are there. With this, a pseudo oriental quality, a highly individual coloristic texture, an ample melodic inspiration and a powerful sense of climax, it makes a great effect. Although it has none of the sound of Ravel's "Daphnis and Chloe," it is laid out along parallel lines and comes to just as exciting a conclusion.

I FOUND FRANCK'S Symphonic Piece from "Redemption" a very pleasant work indeed principally because it didn't sound at all like Franck. I entertain a notorious blind spot for the sinuous chromaticism, the endless dwelling upon the same melodic fragment in the later Franck, but this seemed a felicitous blend of Faure and Wagner, and though it goes on too long after it has made its point, it is an interesting and enjoyable piece. It was played as the whole program was played, with great technical and tonal excellence by the orchestra in top form. One final word: the bells Mr. Munch had sent over from Paris expressly for the Dies Irae of the Dream of a Witches' Sabbath in the Berlioz are stunning.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MUSIC
Charles Munch Returns to Boston Symphony
By CYRUS DURGIN
Not since last October has this musical chronicler been so happy as when he sat down to write the sentence which follows: Charles Munch returned yesterday to the conductor's stand of the Boston Symphony Orchestra. During his long and unfortunate illness we were well served by various gentlemen, but Mr. Munch is the true and admired master of this orchestra, which yesterday sounded as it has not sounded since October. There was a basic passion in the tone and in the manner of playing which had been absent all these months. Its effect was immediate and unmistakable, and electrifying.
Orchestra and audience alike were elated to see Mr. Munch back on the Symphony Hall stage, for they rose in greeting upon his first appearance. Enthusiastic applause followed each performance, and at the end cheers were mingled with handclapping.
Mr. Munch chose a French program for this occasion: the Symphonic Piece which Cesar Franck evolved out of a portion of his oratorio, "Redemption"; the Second Suite from Roussel's ballet, "Bacchus et Ariane," and the "Fantastic" Symphony of Hector Berlioz.
Although Mr. Munch may have moderated the intensity of his gestures somewhat, there was no mark of illness upon any of his readings. Listening with closed eyes, one would not have perceived any difference in the heat of performance. This was especially evident in the most fiery score of the afternoon, the Romantic and incandescent "Fantastic" Symphony, which built up to the expected frenzy of excitement in the movement of the Witches' Sabbath.
Everything was absolutely clear, too, and if the tempo of the waltz seemed a little slower, one had but to read again the designation of the movement, allegro non troppo, to realize that the waltz should not race along. Mr. Munch placed the big bells used in the finale just outside the door at the back of the stage. This proved a good place, for the jangling overtones which can spoil the effect of the accompanying music were more or less absorbed off-stage, and the bell sound was more than usually pure and sweet.
Cesar Franck's chaste music, chromatic and perhaps Lisztian (rather than Wagnerian), had not been heard at these concerts in 30 years. This is understandable, for attractive though it is, such music is of a dead past. It exists in time but it does not live in this year of 1952.
From a purely musical point of view, Roussel's ballet suite was the high mark of the afternoon. Once again its authority of invention and its vitality and imagination proclaimed Roussel a great composer who has yet, nearly 15 years after his death, to find the recognition and the niche in musical history properly due him. While he may have learned much from Ravel about orchestration, the voice and the idiom are those of Roussel and no other, individual and distinguished and clearly of this turbulent age. Yet Roussel was no dealer in strong dissonance, no mere fabricator of pattern music. He was a modern and an artist to whom music meant color and emotion as well as structural theory.

This Clipping From
CHICAGO, ILL.
TRIBUNE
MAR 23 1952

Tanglewood's Programs for Summer Listed

Programs for this summer's activities of the Boston Symphony orchestra at the Berkshire festival at Tanglewood have been announced by Charles Munch, musical director. Conductors in addition to Mr. Munch will be Pierre Monteux and Leonard Bernstein.

Concerts by the full orchestra in the Music Shed will be given Thursday and Saturday evenings and Sunday afternoons. Series A offers Beethoven's "Eroica" and Brahms' First Symphony on July 24; Cimarosa's Overture, "The Secret Marriage," Schubert's C Major Symphony, and Stravinsky's "Rite of Spring [Monteux conducting], July 26; Franck's "The Redemption," Bizet's C Major Symphony, Dallapiccola's chorus, "Savonarola," and Ravel's "Daphnis et Chloe" [both suites, with chorus], July 27.

Series B comprises Beethoven's Third "Leonore" Overture, Schumann's Piano Concerto, Hindemith's "Metamorphosis" on themes by Weber, and D'Indy's Symphony on a Mountain Air, July 31; excerpts from Wagner's "Ring of the Nibelung," with soloists [Monteux conducting], Aug. 2; Beethoven's "Egmont" Overture and Symphony No. 8, Debussy's "Iberia," and the American premiere of Honegger's "Danse des Morts" [with chorus], Aug. 3.

Series C lists Schumann's First Symphony, Swanson's Short Symphony and Tschaikowsky's Fourth Symphony on Aug. 7; Copland's Third Symphony and Sibelius' Fifth [Bernstein conducting], Aug. 9, and Berlioz's Requiem, with chorus, orchestra, and four supplementary brass choirs, Aug. 10.

Mr. Munch will conduct all concerts listed above, except where otherwise indicated.

Chamber orchestra concerts by Mr. Munch in the smaller Theater are scheduled for Saturday evenings and Sunday afternoons: Music by Bach and early French composers, July 5 and 6; Mozart, July 12 and 13, and Haydn and Schubert, July 19 and 20.

Subscription information may be obtained from Symphony hall, Boston.

This Clipping From
MONTREAL, CANADA
GAZETTE
MAR 29 1952

Extend Berkshire Music Centre For Sessions Beginning in June

Boston—Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Centre, the orchestra's summer school at Tanglewood announces several additions in the plans for the school, which will hold its 10th session for six weeks beginning June 30.

There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. The school's scholarship policy is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition.

Another development is the arrangement that advanced students may concentrate on chamber music or song repertory alone. An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

The Berkshire Music Centre is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. The faculty, in addition to 20 members of the Boston Symphony, will include Aaron Copland as assistant director and teacher of composition, Leonard Bernstein in charge of conducting and the student orchestra, William Kroll as head of the chamber music department while Gregor Piatigorsky is on leave of absence, Hugh Ross in charge of chorus and Boris Goldovsky of opera. Luigi Dallapiccola will again come from Italy to teach composition.

MUSIC

Symphony Concert

BY RUDOLPH ELIE

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BOSTON, MASS.
HERALD
MAR 30 1952

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This Clipping From
TOLEDO, OHIO
BLADE
MAR 30 1952

[illegible], March 30, 1952

Munch Lists Tanglewood Programs

Special to The Blade

BOSTON, March 29—Charles Munch, music director of the Boston Symphony Orchestra, has announced the following programs for the Berkshire Festival at Tanglewood, July 5 to Aug. 10:

Chamber Orchestra concerts in the Theater, Charles Munch conducting, on Saturday evenings and Sunday afternoons—July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

The concerts by the full Boston Symphony Orchestra in the Music Shed:

Series A: Thursday, July 24—Beethoven, Symphony No. 3, "Eroica"; Brahms, Symphony No. 1. Saturday, July 26 (Pierre Monteux conducting)—Cimarosa, Overture, "The Secret Marriage"; Schubert, Symphony No. 9 in C major; Stravinsky, "The Rite of Spring." Sunday, July 27 — Franck Symphonic Piece from "The Redemption"; Bizet, Symphony; Dallapiccola, Chorus, "Savinarola"; Ravel, "Daphnis and Chloe," Suites 1 and 2 (with chorus).

Series B: Thursday, July 31—Beethoven, Overture to "Leonore" No. 3; Schumann, Piano Concerto; Hindemith Metamorphosis; D'Indy, Symphony on a Mountain Air. Saturday, Aug. 2 (Pierre Monteux conducting)—Excerpts from Wagner's "Ring of the Nibelung" (with soloists). Sunday, Aug. 3 — Beethoven, Overture to "Egmont" and Symphony No. 8; Debussy, "Iberia"; Honegger, "Danse des Morts" (with chorus)—first performance in America.

Series C: Thursday, Aug. 7—Schumann, Symphony No. 1 ("Spring"); Swanson, "Short Symphony"; Tchaikovsky, Symphony No. 4. Saturday, Aug. 9 (Leonard Bernstein conducting)—Copland Symphony No. 3; Sibelius, Symphony No. 5.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 30 1952

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AMERICAN

Munch Will Conduct Bach

Pursuing his custom of presenting the two great Passion settings by Bach in alternate years in Holy Week, Charles Munch will conduct the Passion According to St. John on April 10 and 12. It will be repeated on Easter Sunday, April 13, at 3 o'clock in Symphony Hall for the benefit of the Boston Symphony Orchestra's Pension Fund.

The orchestra will be joined by the chorus from Harvard and Radcliffe and the following soloists: Gladys Spector, soprano; Mack Harrell, contralto; David Lloyd, tenor; Mack Harrell, bass, and Edmund Hurshell, bass.

MUSIC

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BOSTON, MASS.
MORNING GLOBE
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CYRUS DURGIN

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BLADE
MAR 30 1952

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This Clipping From
NEW YORK, N. Y.
TIMES
MAR 30 1952

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AMERICAN

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BOSTON, MASS.
HERALD
MAR 30 1952

CHARLES MUNCH, who returns this week after a long illness to conduct the Boston Symphony Orchestra in the regular Friday and Saturday concert and also at the open rehearsal at Symphony Hall on Thursday evening at 7:30.

NEW HAVEN, CONN.
REGISTER
MAR 30 1952

MUSIC

Mass.

Auditions Scheduled For Tanglewood Opera Group

Auditions for applicants to this summer's session of the Opera Department at the Berkshire Music Center in Tanglewood will be held in New York City at Carnegie Recital Hall on Thursday from 1 to 4 P. M. An accompanist will be present.

The Music Center's tenth season will open at Tanglewood on June 30 and run until August 10. Charles Munch will be director and Aaron Copland, assistant director.

Major productions of the opera department in past seasons have included such works as Britten's "Peter Grimes," Mozart's "Idomeneo," Strauss' "Adriadne" and Tschaikovsky's "Pique Dame."

Applicants planning to come to the auditions should, if possible, notify the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

AKRON, OHIO
BEACON JOURNAL
30 1952

Audition For Opera Listed

Boris Goldovsky will hold final auditions for the opera department of the Berkshire Music Center in Tanglewood, Lenox, Mass., at 2 p. m. Thursday in the Cleveland Institute of Music.

Goldovsky, conductor of the former Akron Civic Opera Guild, is well-known as an intermission commentator of the Metropolitan Opera Association Saturday afternoon broadcasts.

The Music Center's 10th season will open at Tanglewood June 30 for a six-week session under direction of Charles Munch, conductor of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN
MAR 30 1952

TANGLEWOOD OPERA AUDITIONS THURSDAY

Auditions for applicants to this summer's session of the Opera Department at the Berkshire Music Center in Tanglewood will be held in New York City at Carnegie Recital Hall on Thursday, from 1 to 4 p. m. An accompanist will be present. The Music Center's 10th season will open at Tanglewood on June 30 and run until August 10.

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The New York Times
NOVEMBER 29, 1951.

EXPOSITION OF ARTS IS PLANNED IN PARIS

What Western World Has Done in Music, Ballet, Drama and Thought to Be Shown in May

Special to THE NEW YORK TIMES.

PARIS, Nov. 28—An exposition of what the free creative mind has produced during this century in the arts will be held in Paris next May under the auspices of the Congress for Cultural Freedom, which includes leading intellectuals in the Western countries.

Under the title "Masterpieces of the Twentieth Century," some of the outstanding artists and intellectual leaders of our time will present a cavalcade of music, opera ballet, drama, art, literature and philosophy during the month, according to Nicolas Nabokov, secretary general of the congress.

Mr. Nabokov said the festival would be an answer to the propaganda that has sought, and, to some extend, has succeeded "in planting in our own minds doubts of the validity, strength and vitality of our Western culture."

During the twentieth century, Mr. Nabokov said, "free creative imagination of the poets, painters and composers has produced an abundant flow of masterpieces in all the arts." At the same time, he added, as a by-product of political upheaval there has been a violent reaction against the free creative spirit.

Powerful political movements, he said, have tried to stifle free creation. "Narrow restrictive rules have sought to transform the artist into an instrument of the state, producing works tailored to the utilitarian needs of totalitarian regimes."

What has been done in the past fifty years in the free world will be shown in music by such organizations as the Vienna State Opera and Vienna Philharmonic, the chorus and orchestra of the Academy of St. Cecilia in Rome, R. I. A. S. Orchestra of Berlin, Orchestre de la Suisse Romande from Geneva, France's Conservatory Orchestra and National Orchestra.

Concert programs will present works of Debussy, Ravel, Schoenberg, Milhaud, Honegger and others, including some written by the Russian composers Shostakovich and Prokofieff and forbidden in the Soviet Union. Igor Stravinsky will conduct a program of his ballets and a concert of his music. Some of the outstanding conductors in the world also will participate.

Georges Balanchine's New York City Ballet will give performances. Two new ballets have been commissioned from the French composers Georges Auric and Henri Sauguet.

The Vienna Opera will give two performances of Alban Berg's "Wozzeck" and negotiations are under way for a performance by an all-Negro cast of Virgil Thomson's opera, "Four Saints in Three Acts," with book by Gertrude Stein.

In art, a comprehensive exhibition of contemporary painting is planned. Works are being collected in Europe and America.

Some of the most important dramatic works of modern times will be staged. Two notable productions will be Kafka's "The Trial," staged by Jean Louis Barrault, leading French actor and producer, and Shaw's "Caesar and Cleopatra," with Sir Laurence Olivier and Vivien Leigh.

A series of afternoon forums led by noted writers and philosophers is planned. One of the forums will discuss freedom of the press.

NEW YORK
Herald Tribune
Sunday, January 20, 1952

Boston Symphony, City Ballet Going to Paris Festival in May

By Paul V. Beckley

The Boston Symphony Orchestra will make its first European appearance with three concerts at the Festival of the Arts at Paris in May, it was disclosed yesterday in a joint announcement by Nicolas Nabokov, secretary-general of the Congress for Cultural Freedom, and George E. Judd, manager of the Boston orchestra.

As the major American representative at the festival, which is sponsored by the Congress, the Boston Symphony will stay in Europe two weeks and also play in Belgium, Holland, Austria, Switzerland and other Fernch communities. The cost of this overseas trip for the 104-member orchestra is estimated from $150,000 to $175,000.

One of the principal motives of the Congress in sponsoring the spring festival, it was said, is to combat the current Communist party line in Europe which has been insulting Western art and culture as "decadent."

Mr. Nabokov is director of the exposition committee of the Congress and Julius Fleischmann, of Cincinnati, its American chairman. Sidney Hook is chairman of the American committee of the Congress and has conducted negotiations with the American participants.

The American cultural invasion of Paris will be further assisted by the inclusion of a number of American paintings in an exhibition of 200 contemporary works representative of Western culture assembled by James Johnson Sweeney, a former director of the Museum of Modern Art. A number of American poets and writers are also scheduled to address literary forums during the festival.

The Boston Daily Globe
FRIDAY, JAN. 4, 1952

THE BOSTON SYMPHONY AND EUROPE

In its 71st year of history-making, the Boston Symphony Orchestra continues to make history. Next Spring it will play for the first time in Europe.

The occasion is special. Since 1914 our Western world has been forced to remember what in years of tranquil prosperity it is so easy to forget; that a civilization, if it leave any heritage at all, does so not in money and guns, but in the arts, sciences, philosophy, and religion. The content of these is spiritual, although the word more commonly used to designate them is culture. Thus it is the Congress for Cultural Freedom which has invited the Boston Symphony Orchestra to Paris in May for three, possibly four, concerts in a month of "Masterpieces of the 20th Century," designed to show specimens of vital creative achievement in all the arts by peoples not under stultifying interference by State control.

When we consider what an extinguisher cap has descended on the arts in Russia since her revolution went sour, this point need not be labored.

That the Boston Symphony Orchestra should have been chosen is striking but not startling. To begin with the most prosaic fact, the expenses of this trip, beyond what the orchestra itself earns in Paris and on tour in Belgium, Holland, Austria, Bordeaux, Strassbourg, and Zurich and by radio broadcast, are to be paid by the Cultural Congress without cost to our local supporters. A less prosaic fact is the repute for world eminence which the Boston orchestra has had, and, save for a short interval during and after the first World War, has maintained since the early years of this century.

This eminence is an historical process. It began in 1881 with imported European players and famous conductors; it continues now when at least half the players when they go to Paris will be seeing Europe for the first time. They go as a virtuoso orchestra, not indeed the first to be heard in Europe nor the only one in America, but the fact of the invitation speaks for itself. Most of the great European orchestras, especially those on the Continent, have been adjuncts of opera houses; the Boston orchestra has cultivated in its public an eager taste for music in its most advanced form, the symphony; and while distinguished soloists quite properly remain ornaments to many of its programs, it has nevertheless been a pioneer in the promulgation of pure symphonic performances.

The art of performance itself is today also in somewhat special case. For the past two decades the major works of musical literature, instrumental and choral, have had performances of grandeur never dreamed of by the composers who penned them during the past two and one-half centuries—an exemplification of the process by which artists, out of sheer inner necessity, create works beyond the immediate comprehension or capacities of most of their contemporaries, only to have them taken up by mankind in some later age as a challenge and triumphantly achieved. It behooves us, therefore, to speak tentatively of the works of contemporary composers which will be played in Paris and on tour by the Boston Symphony Orchestra along with classics of the regular repertoire.

Thus we send back to Europe something which originated there but which has achieved a distinctive excellence on American soil. We can scarcely be said to await a verdict, for that has been rendered decade after decade since the turn of the present century by eminent visiting European composers, conductors, and performers who do eagerly await the highly competent critical appraisals which its performance is certain to elicit.

As for cultural freedom, what better proof could we send to Europe? Without it the Boston Symphony Orchestra could not exist. Its very presence there, in soon-to-be in Europe, is testimony that freedom is the life blood and vital energy of the creative spirit.

UNCLE DUDLEY

This Clipping From
HUDSON, N. Y.
DAILY STAR
APR 1 - 1952

SIX CONCERTS AT BERKSHIRE FESTIVAL

The Berkshire Festival at Tanglewood this summer, which a number of Hudsonians attend, will consist of six concerts in the smaller auditorium Saturday evenings and Sunday afternoons, July 5-6, 12-13, 19-20. Charles Munch will conduct and will draw his programs from early French music and from the works of Bach, Mozart and Schubert. The concerts in the Music Shed will be given Thursday and Saturday evenings and Sunday afternoons for three weeks, July 24, 26-27, July 31, August 2, 3, and August 7, 9-10.

PROVIDENCE, R. I.
JOURNAL
APR 2 - 1952

MUSIC

Boston Symphony Orchestra Gives Last Concert of Season Here

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch directing, presented the fifth and final concert of its current Providence season last night at the Veterans' Memorial Auditorium. The evening was a personal triumph for Dr. Munch, back on the podium after an extended absence.

The program:

Honegger ..... Symphony No. 5
I. Grave.
II. Allegretto
III. Allegro marcato
Roussel ..... "Bacchus et Ariane," Ballet Second Suite, Op. 43
INTERMISSION
Brahms Symphony No. 4 in E minor, Op. 98
I. Allegro non troppo
II. Andante moderate
III. Allegro giocoso
IV. Allegro energico e passionato

The Honegger Symphony, completed last year in Paris, was a controversial opening number. It is difficult to comment on the work for several reasons, including the fact that about 100 late arrivals trooped in after the first movement and completely disrupted the continuity of the work. We understand fully that parking in the neighborhood is a problem, but after so long a time it would seem that a little planning would overcome it. Obviously, the end of the season is not the time to comment, but in this case the distraction was serious and damaging to the effect of a new and difficult work.

Honegger ends each movement of this symphony on the note "re." This device (only usually ending on "C") was a favorite of the so-called "atonal" composers of the thirties, whose music wandered all over the place and who pleaded sanity because everything came out all right in the end. Perhaps the use of the device gives a clue to the work as a whole, because there were several other ways in which it looked backward—to the naturalist effects of the twenties—and in places to rhythmic devices which have been associated with Stravinsky even earlier than the twenties.

Even so, the work was acrid enough for the present and abstract enough to give even the sophisticated listeners in the audience many things over which to puzzle. There were some "boos" and "hisses" mingled with the applause at the end, which we found encouraging. All too often the enemies of "modern" music refuse to mingle with the friends of the same, but stay away and refuse to register their reactions publicly. The effect last night was honest, and good to hear.

The Roussel work which followed was published in 1932. It is a brilliant score, and an exciting one, tremendously advanced for 1932. In fact, some parts of it seemed more modern than anything in the Honegger Symphony, and in its lyric sections as well as in the brassy parts the idiom showed how a composer may often be in advance of his time and have to wait several years for audience experience to grow to accept the music. "Modern" in music is a relative term, and should be approached as such. The Roussel may have had a better reception than the Honegger, but it was not less difficult in idiom. The audience seemed to like it!

After these two works, Brahms seemed very familiar. While the playing was as excellent as a Boston Symphony performance always is, Dr. Munch kept requesting that

NEW HAVEN, CONN.
REGISTER
MAR 30 1952

MUSIC

Mass.

Auditions Scheduled For Tanglewood Opera Group

Auditions for applicants to this summer's session of the Opera Department at the Berkshire Music Center in Tanglewood will be held in New York City at Carnegie Recital Hall on Thursday from 1 to 4 P. M. An accompanist will be present.

The Music Center's tenth season will open at Tanglewood on June 30 and run until August 10. Charles Munch will be director and Aaron Copland, assistant director.

Major productions of the opera department in past seasons have included such works as Britten's "Peter Grimes," Mozart's "Idomeneo," Strauss' "Adriadne" and Tschaikovsky's "Pique Dame."

Applicants planning to come to the auditions should, if possible, notify the Berkshire Music Center, Symphony Hall, Boston 15, Massachu-

AKRON, OHIO
BEACON JOURNAL
MAR 30 1952

Audition For Opera Listed

Boris Goldovsky will hold final auditions for the opera department of the Berkshire Music Center in Tanglewood, Lenox, Mass., at 2 p. m. Thursday in the Cleveland Institute of Music.

Goldovsky, conductor of the former Akron Civic Opera Guild, is well-known as an intermission commentator of the Metropolitan Opera Association Saturday afternoon broadcasts.

The Music Center's 10th season will open at Tanglewood June 30 for a six-week session under direction of Charles Munch, conductor of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
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The New York Times
NOVEMBER 29, 1951.

EXPOSITION OF ARTS IS PLANNED IN PARIS

What Western World Has Done in Music, Ballet, Drama and Thought to Be Shown in May

Special to THE NEW YORK TIMES.

PARIS, Nov. 28—An exposition of what the free creative mind has produced during this century in the arts will be held in Paris next May under the auspices of the Congress for Cultural Freedom, which includes leading intellectuals in the Western countries.

Under the title "Masterpieces of the Twentieth Century," some of the outstanding artists and intellectual leaders of our time will present a cavalcade of music, opera ballet, drama, art, literature and philosophy during the month, according to Nicolas Nabokov, secretary general of the congress.

Mr. Nabokov said the festival would be an answer to the propaganda that has sought, and, to some extend, has succeeded "in planting in our own minds doubts of the validity, strength and vitality of our Western culture."

During the twentieth century, Mr. Nabokov said, "free creative imagination of the poets, painters and composers has produced an abundant flow of masterpieces in all the arts." At the same time, he added, as a by-product of political upheaval there has been a violent reaction against the free creative spirit.

Powerful political movements, he said, have tried to stifle free creation. "Narrow restrictive rules have sought to transform the artist into an instrument of the state, producing works tailored to the utilitarian needs of totalitarian regimes."

What has been done in the past fifty years in the free world will be shown in music by such organizations as the Vienna State Opera and Vienna Philharmonic, the chorus and orchestra of the Academy of St. Cecilia in Rome, R. I. A. S. Orchestra of Berlin, Orchestre de la Suisse Romande from Geneva, France's Conservatory Orchestra and National Orchestra.

Concert programs will present works of Debussy, Ravel, Schoenberg, Milhaud, Honegger and others, including some written by the Russian composers Shostakovich and Prokofieff and forbidden in the Soviet Union. Igor Stravinsky will conduct a program of his ballets and a concert of his music. Some of the outstanding conductors in the world also will participate.

Georges Balanchine's New York City Ballet will give performances. Two new ballets have been commissioned from the French composers Georges Auric and Henri Sauguet.

The Vienna Opera will give two performances of Alban Berg's "Wozzeck" and negotiations are under way for a performance by an all-Negro cast of Virgil Thomson's opera, "Four Saints in Three Acts," with book by Gertrude Stein.

In art, a comprehensive exhibition of contemporary painting is planned. Works are being collected in Europe and America.

Some of the most important dramatic works of modern times will be staged. Two notable productions will be Kafka's "The Trial," staged by Jean Louis Barrault, leading French actor and producer, and Shaw's "Caesar and Cleopatra," with Sir Laurence Olivier and Vivien Leigh.

A series of afternoon forums, led by noted writers and philosophers, is planned. One of the forums will discuss freedom of the press.

NEW YORK
Herald Tribune
Sunday, January 20, 1952

Boston Symphony, City Ballet Going to Paris Festival in May

By Paul V. Beckley

The Boston Symphony Orchestra will make its first European appearance with three concerts at the Festival of the Arts at Paris in May, it was disclosed yesterday ina joint announcement by Nicolas Nabokov, secretary-general of the Congress for Cultural Freedom, and George E. Judd, manager of the Boston orchestra.

As the major American representative at the festival, which is sponsored by the Congress, the Boston Symphony will stay in Europe two weeks and also play in Belgium, Holland, Austria, Switzerland and other Fernch communities. The cost of this overseas trip for the 104-member orchestra is estimated from $150,000 to $175,000.

One of the principal motives of the Congress in sponsoring the spring festival, it was said, is to combat the current Communist party line in Europe which has been insulting Western art and culture as "decadent."

Mr. Nabokov is director of the exposition committee of the Congress and Julius Fleischmann, of Cincinnati, its American chairman. Sidney Hook is chairman of the American committee of the Congress and has conducted negotiations with the American participants.

The American cultural invasion of Paris will be further abetted by the inclusion of a number of American paintings in an exhibition of 200 contemporary works representative of Western culture assembled by James Johnson Sweeney, a former director of the Museum of Modern Art. A number of American poets and writers are also scheduled to address literary forums during the festival.

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This eminence is an historical process. It began in 1881 with imported European players and famous conductors; it continues now when at least half the players when they go to Paris will be seeing Europe for the first time. They go as a virtuoso orchestra, not indeed the first to be heard in Europe nor the only one in America, but the fact of the invitation speaks for itself. Most of the great European orchestras, especially those on the Continent, have been adjuncts of opera houses; the Boston orchestra has cultivated in its public an eager taste for music in its most advanced form, the symphony; and while distinguished soloists quite properly remain ornaments to many of its programs, it has nevertheless been a pioneer in the promulgation of pure symphonic performances.

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The New York Times
NOVEMBER 15, 1951.

U. S. FOUND LOSING IN 'CULTURAL WAR'

State Department Aide Notes Athletes, Artists and Dancers Sent Abroad by Soviet

The United States is losing a world-wide cultural war with the Soviet Union, which last year sent abroad 39,000 athletes, scientists, writers, artists, musicians and ballet dancers in a "gigantic propaganda offensive" against this country, a State Department official declared here yesterday.

The speaker was Edward W. Barrett, assistant Secretary of State for public affairs. At a conference arranged by the Institute of International Education in Town Hall he asserted that the Russian offensive was "intended to prove once and for all that the West, and particularly the United States, is without culture and that the Soviet Union is the very cradle of culture."

Addressing representatives of 100 national organizations, Mr. Barrett noted that while the Soviet Union lately had been well represented at various international festivals and contests in such fields as the motion picture, music and the dance, the United States has been represented "only occasionally or not at all." At the Milan Fair last year, he said, the sixteen Russian exhibits were "the largest and most artistically presented."

"Their presence," Mr. Barrett added, "made a favorable impression and the absence of American participation permitted the Soviets to say that Americans were too busy preparing for war and too materialistic to attend. We lost that contest without a struggle."

Propaganda Expenditure

The Soviet Union's expenditure for propaganda in France alone has been estimated conservatively at $150,000,000 a year, or "more than the United States Government is spending on its program of information and educational exchange around the world," according to Mr. Barrett.

Recounting the rebuffs of the State Department's efforts to establish a basis for cultural relations with the Soviet Union in recent years, the assistant secretary said that in 1948 and 1949 twenty-five official overtures were made for various types of cultural exchange but that in each case the Russians either turned down or ignored the proposals.

Mr. Barrett observed that cultural exchange was "a major tool of Soviet propaganda", and that the Communist party used the Russian education system as well as all cultural activities to further the policies of the Soviet Government.

On the other hand, he said, the object of the United States is to create mutual respect and understanding among nations.

Sharing Stressed

"We do not have anything to sell, but we have much to share," he continued. "It is not our desire to dominate; it is our desire to trade as equals on the common ground of friendship and trust."

Mr. Barrett urged private financial support for developing the arts and culture of this country and acting as sponsor throughout the world. He said that the United States Government was neither disposed nor equipped to handle such projects.

Kenneth Holland, president of the institute, declared that there was a great need for leaders and specialists to plan and administer the expanding international activities of the United States.

The New York Times
NOVEMBER 24, 1951.

ON THE CULTURAL FRONT

Assistant Secretary of State Barrett has properly called attention to an area of the propaganda war in which we are lagging: the cultural front. He points out that the Soviet Union sent abroad last year the impressive number of 39,000 scientists, writers, musicians and the like to prove that Russia is the cradle of culture, while the United States has no culture. At important foreign cultural events, such as the Milan Fair last year, we have been represented little, if at all, while Soviet exhibits and personnel have been overwhelming.

The reason for this disparity is easily understood. The Soviet Government regards such exhibits as of major propaganda importance and devotes huge funds to this purpose. For the most part, however, American cultural figures who go abroad to display their skills do so because foreigners are willing to pay to see them perform. The shortage of American dollars abroad is a powerful factor militating against such commercial appearances. It does not affect Soviet performers in the same degree, since their services are frequently available on a free or virtually free basis. Furthermore, some of our cultural products seen abroad—gangster films, for example—may actually have a negative impact in forming foreign opinion.

Mr. Barrett was wise, we believe, in disclaiming any intention or desire on the part of our Government to go into competition with the Soviet regime in an official program of cultural export. But this very fact deepens the responsibility of private American enterprise, the great philanthropic foundations and related groups in seeing to it that our present backwardness is ended. In every field of culture the United States has representatives who will bear comparison with those of other countries. Whether it be chess masters or piano virtuosi, there are Americans whom foreigners ought to be able to see in action.

The New York Times DECEMBER 4, 1951.

EXPORT OF CULTURE

The men in the Kremlin ceaselessly expound the propaganda theme of Russia's cultural superiority over the rest of the world. We in the United States do not usually think of culture as playing any part in the propaganda war. And yet when the Russians are represented in European festivals and the United States is not, the loss is ours. We can be proud of a vibrant and flourishing culture. But because of our foolish disregard of the immense importance of the "cultural offensive" we have, as Assistant Secretary Barrett said the other day, lost many an intellectual battle throughout the civilized world without a struggle.

Now we have a golden opportunity to recoup some of this loss if we will only take full advantage of it. In Paris five months from now the Congress of Cultural Freedom is planning a festival, of which the theme will be the intellectual and artistic achievements of the free world in the twentieth century. The festival will embrace music, the drama, the dance, painting, and various other art forms, as conceived not by an all-powerful state which tells its artist-servants what they can and cannot do but by individual creators exercising the priceless gifts of freedom and self-expression.

The United States will be represented in the Paris festival, but—thus far at least—only by virtue of private philanthropy. The American committee for the festival, a private group, is now raising funds to make sure that our country is properly represented. Present plans are to send to Paris the New York City Ballet, and Boston Symphony, and arrange for temporary "export" of modern masterpieces from public and private collections. It is a fine thing that some private individuals and foundations have been willing to meet the expenditures involved, but obviously more examples of America's impressive cultural life could be brought to Europe if more funds were available.

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The Honegger Symphony, completed last year in Paris, was a controversial opening number. It is difficult to comment on the work for several reasons, including the fact that about 100 late arrivals trooped in after the first movement and completely disrupted the continuity of the work. We understand fully that parking in the neighborhood is a problem, but after so long a time it would seem that a little planning would overcome it. Obviously, the end of the season is not the time to comment, but in this case the distraction was serious and damaging to the effort of a new and difficult work.

Honegger ends each movement of this symphony on the note "re." This device only usually ending on "C" was a favorite of the so-called "atonal" composers of the twenties, whose music wandered all over the place and who pleaded sanity because everything came out all right in the end. Perhaps the use of the device gives a clue to the work as a whole, because there were several other ways in which it looked backward to the naturalist effects of the twenties—and in places to rhythmic devices which have been associated with Stravinsky even earlier than the twenties.

Even so, the work was acrid enough for the present and abstract enough to give even the sophisticated listeners in the audience many times over which to puzzle. There were some "boos" and these were marginal with the applause at the end, which was found encouraging. All too often the enemies of "modern" music refuse to mingle with the friends of the same, but stay away and refuse to register [illegible]

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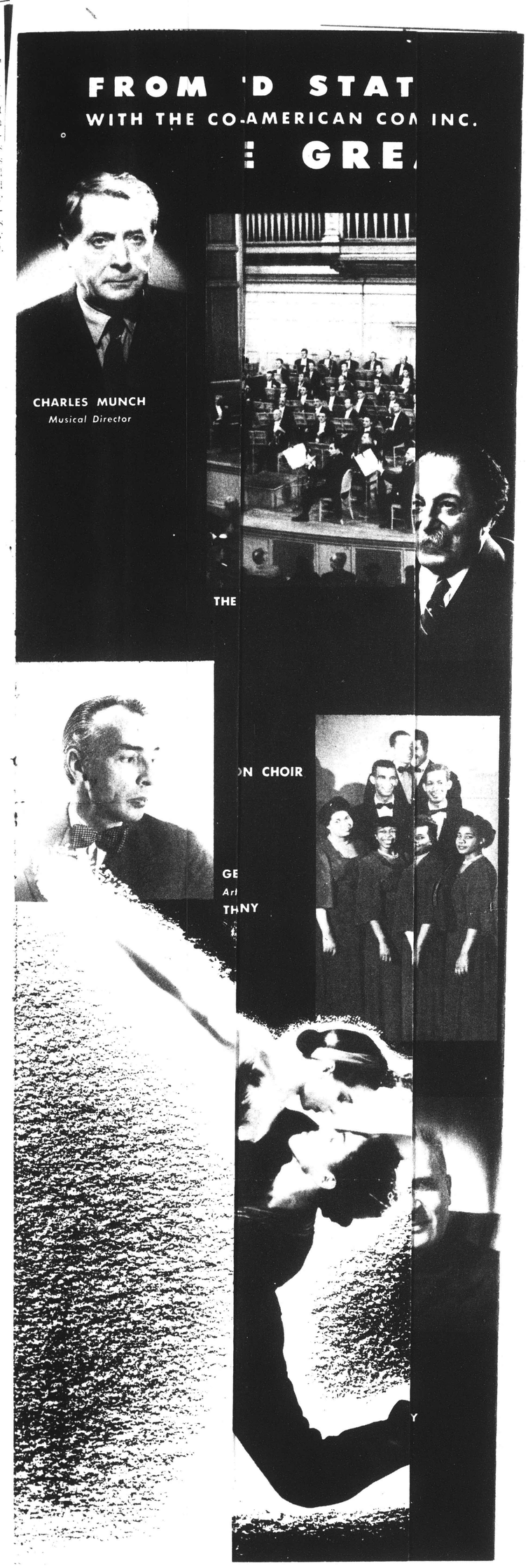
After these two works, Brahms seemed very familiar. While the playing was as excellent as a Boston Symphony performance always is, Dr. Munch kept requesting that members of the orchestra play more "from the heart," or with more warmth. The directing, from memory, was brilliant in the extreme, and the audience response at the end was a real tribute to the magnificent leadership of Dr. Munch.



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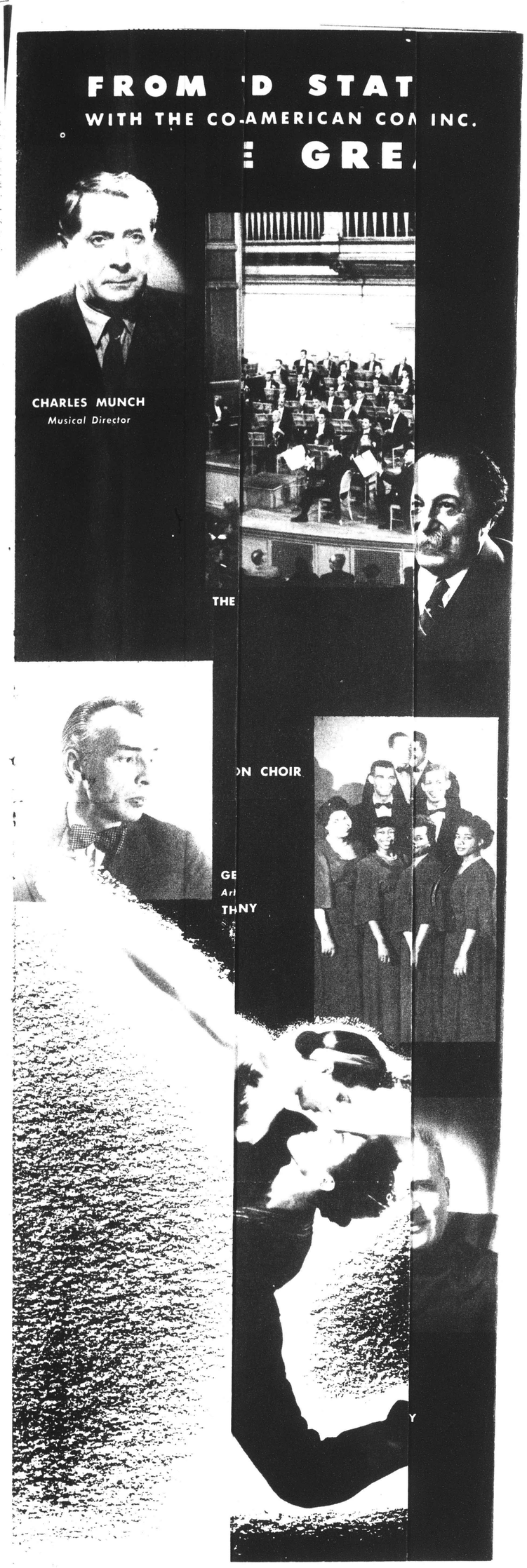

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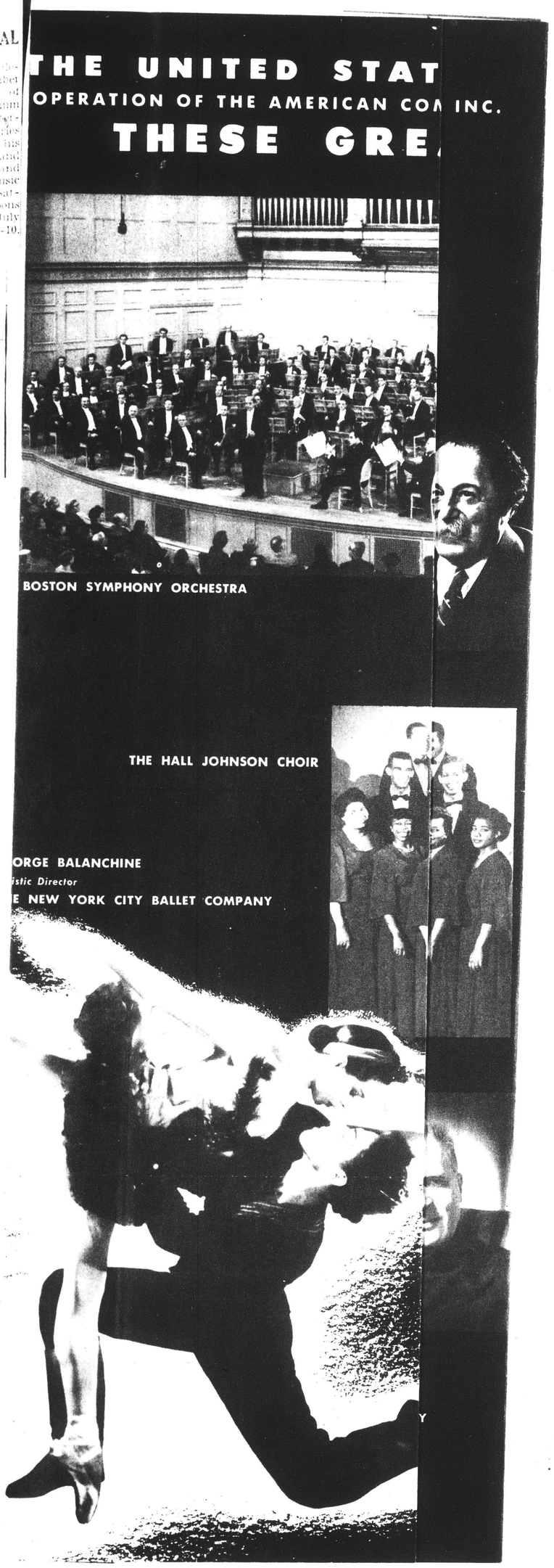

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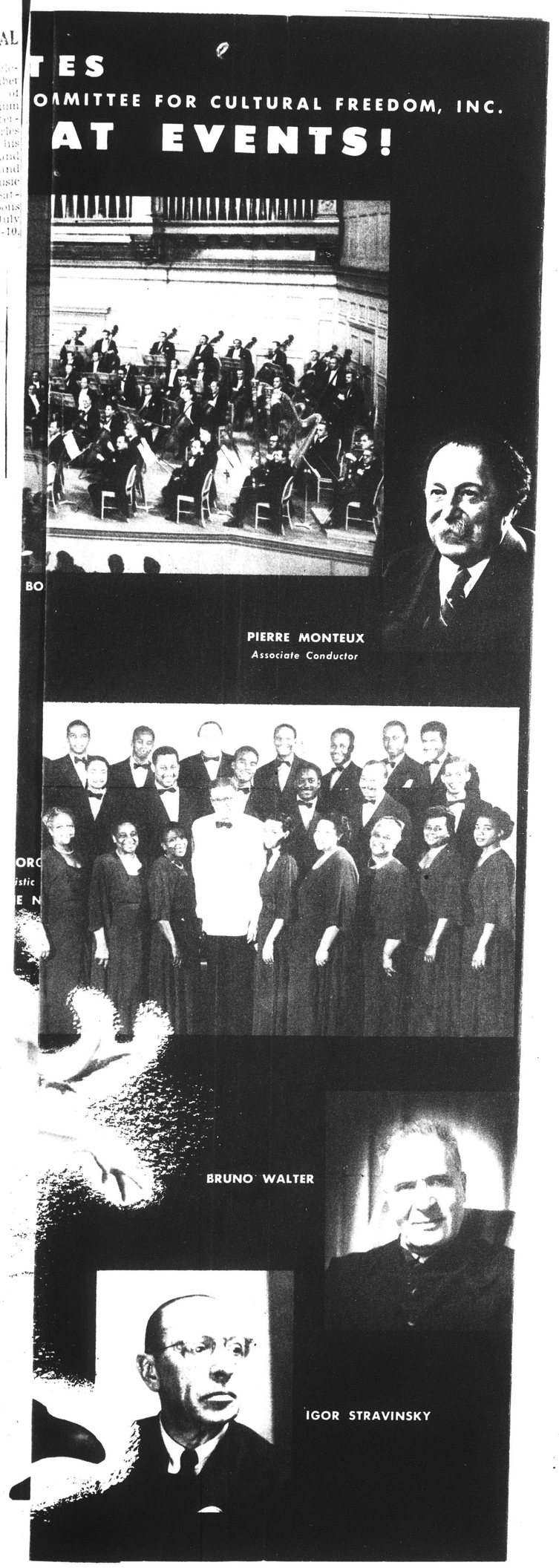

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This Clipping From
HUDSON, N. Y.
DAILY STAR
APR 1 - 1952

MASTERPIECES OF THE 20th CENTURY

SYMPHONY

THE BOSTON SYMPHONY ORCHESTRA. 104 Members, Charles Munch, Musical Director; Pierre Monteux, Associate Conductor. One of the world's great musical organizations, in its first visit to Europe.

THE HALLÉ ORCHESTRA, England; Sir John Barbirolli, conductor.

THE ORCHESTRA DELL'ACCADEMIA DELLA SANTA CECILIA, Rome.

L'ORCHESTRE DE LA SUISSE ROMANDE, Switzerland; Ernest Ansermet, conductor; Josef Szigeti, violinist.

L'ORCHESTRE NATIONAL DE LA RADIODIFFUSION FRANCAISE (The French National Radio Orchestra), Paris.

THE PARIS CONSERVATORY ORCHESTRA.

THE R.I.A.S. (Radio) **ORCHESTRA,** Berlin; Ferenc Fricsay, conductor; Geza Anda, pianist.

OPERA

"BILLY BUDD," Opera by Benjamin Britten. Libretto by E. M. Forster and Eric Crozier, adapted from Herman Melville's novel. The Royal Opera House, Covent Garden, London production.

"WOZZECK," Opera by Alban Berg. The Salzburg Festival production by the Vienna State Opera.

"OEDIPUS REX," Opera-oratorio by Igor Stravinsky. Libretto by Jean Cocteau, after Sophocles. Igor Stravinsky to conduct the premiere.

THE PARIS OPERA productions of Debussy's **"PELLEAS ET MELISANDE";** Richard Strauss' **"ARIADNE AUF NAXOS";** Dukas' **"BARBE BLEU";** Gian-Carlo Menotti's **"THE MEDIUM."**

CONCERT

IGOR STRAVINSKY leading a program of his own recent concert works.

BRUNO WALTER leading the Paris Conservatory Orchestra.

3 CHURCH CONCERTS of Roman Catholic, Protestant, Jewish music.

CHAMBER MUSIC by internationally-known ensembles.

CHOIR

THE HALL JOHNSON CHOIR, distinguished U.S. Negro ensemble.

CHORALE ST. GUILLAUME, Strasbourg; Fritz Munch, director.

CHORUS DELL'ACCADEMIA DELLA SANTA CECILIA, Rome.

THE SHEFFIELD CHORUS

BALLET

THE NEW YORK CITY BALLET COMPANY, George Balanchine, Artistic Director. The celebrated young American dance troupe in its repertory of 20 ballets, for the first time in Paris, in six performances. Igor Stravinsky will conduct on two evenings ballets based on his scores.

"PLEIN FEU," a new ballet by Georges Auric, with decor by A. M. Cassandre (world premiere).

A new ballet by Henri Sauguet, with decor by Jacques Dupont (world premiere).

ART

A great exhibition of some 200 Twentieth Century paintings by European and American artists, from museums and private collections here and abroad, assembled by **JAMES JOHNSON SWEENEY,** art critic and author, and former director of the Museum of Modern Art, New York.

LITERATURE, POETRY, PHILOSOPHY

Lectures and discussion forums by world-celebrated men of letters and philosophers.

(Program Subject to Change)

For Full Information Write

The American Committee for Cultural Freedom, Inc.

35 West 53rd Street • New York 19, N. Y.

a great cultural exposition of the Arts

SYMPHONY

OPERA

BALLET

CHORUS

DRAMA

ART

LITERATURE

PHILOSOPHY

er may often be in advance of
time and have to wait several
ars for audience experience to
ow to accept the music. "Modern"
music is a relative term, and
ould be approached as such. The
oussel may have had a better re-
ption than the Honegger, but it
as not less difficult in idiom. The
idience seemed to like it!

After these two works, Brahms
emed very familiar. While the
aying was as excellent as a Bos-
n Symphony performance always
Dr. Munch kept requesting that
members of the orchestra play
more "from the heart," or with
more warmth. The directing, from
memory, was brilliant in the ex-
treme, and the audience response
at the end was a real tribute to the
magnificent leadership of Dr.
Munch.

This Clipping From
NEW ORLEANS, LA.
STATES
APR 2 - 1952

In and About Town

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Burgin Conducts Tchaikovsky

This Clipping From
HUNTINGTON, W. VA.
HERALD-DISPATCH
APR 4 - 1952

Shanet To Join Summer Faculty At Tanglewood

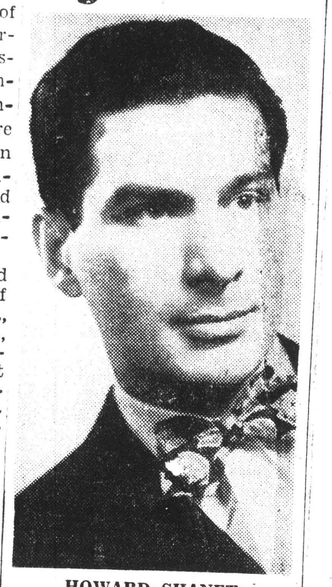
Howard Shanet, conductor of the Huntington Symphony Orchestra, has been invited to assist Conductor Leonard Bernstein in teaching orchestral conducting at the famed Berkshire Music Center at Tanglewood in Massachusetts during the coming Summer, it was announced yesterday by Leonard H. Samworth, president of the Huntington Symphony Association.

The invitation was extended by George E. Judd, manager of the Boston Symphony Orchestra, at the request of Charles Munch, conductor of the Boston Symphony, and the trustees of that organization. The Boston Symphony sponsors the world - famous festival and music center at Tanglewood.

Mr. Shanet, an alumnus of the center, had served on its faculty for several seasons as assistant to its founder and director, Dr. Serge Koussevitzky, until Dr. Koussevitzky's death last year.

Mr. Shanet said he has accepted the invitation.

The Tanglewood administration is to send to Huntington a movie about the Music Center and Festival, prepared by the State Department. The film, originally designed by the government for overseas distribution to show America's cultural achievements, has been seen only by a few audiences in the United States. Mr. Shanet said music lovers of the tri-state area would have an opportunity to see it as soon as it arrives.



HOWARD SHANET
Honored By Famous Center

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 4 - 1952

Symphony Players Depart April 27, 28 for European Tour

A contingent of Boston Symphony players will leave Logan Airport April 27 on a chartered Air France plane for Paris. The remainder of the orchestra will sail from New York on April 28 on the Ile de France.

The orchestra will participate in Paris, in the month-long Exposition of the Arts sponsored by the Congress for Cultural Freedom, whose theme is the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other art forms.

The exposition committee of the Congress' American affiliate, headed by Julius Fleischmann of Cincinnati, is providing funds from private philanthropy to send the 104-member musical aggregation abroad.

Charles Munch, musical director, will lead the Symphony in its initial concert abroad on May 6 at the Paris Opera House. This event will be attended by President Vincent Auriol, state, diplomatic, civic and social leaders.

On May 17, the Boston Symphony will visit Strasbourg, Mr. Munch's birthplace. There the conductor served as violinist in the Strasbourg Orchestra, and taught at the Strasbourg Conservatory. The concert in that city will be at the Free Europe University in Exile and will be broadcast by arrangement with Radio Free Europe, and through Voice of America facilities to Russia and its satellite countries.

Several performances are planned in Germany, for German civilians and United States troops stationed abroad.

The tour will conclude with the orchestra's first appearance in London, at the Festival Hall on May 26, following which the orchestra will sail for New York from Southampton aboard the Ile de France on May 27.

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HUNTINGTON, W. VA.
ADVERTISER
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Shanet Accepts Tanglewood Bid

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This Clipping From
OTTAWA, CANADA
CITIZEN
APR 5 - 1952

New Scholarships For Music Students At Tanglewood

A new and much enlarged scholarship policy is announced for the Berkshire Music Center, the summer school run by the Boston Symphony at Tanglewood.

Tuition grants will be made from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. The school's scholarship policy, which has always been generous, is now broadened to help make it possible for pre-professional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition. Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone.

An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs.

BOSTON, MASS.
RECORD
APR 4 - 1952

SYMPHONY MEN WILL FLY TO PARIS

A large contingent of the Boston Symphony Orchestra will leave Logan Airport April 27 on chartered Air France overseas planes for Paris, where the orchestra will play for the month-long Exposition of Arts, sponsored by the Congress for Cultural Freedom, beginning May 6.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 5 - 1952

MUSIC

Burgin Conducts 21st Symphony Concert

By CYRUS DURGIN

Richard Burgin conducted the 21st Friday concert this season by the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. The program consisted of Handel's Concerto Grosso in D Minor, Op. 6, No. 10; the "Chout" Suite of Prokofieff, and Tchaikovsky's Fifth Symphony.

Perhaps it was the warm, heavy air of sudden Spring, but this concert seemed on the lacklustre and soporific side. True, Handel's lovely piece for strings went nicely, with a satisfying richness and sweetness of tone, and clean execution. But there was little intensity in the first half of the program, and even Prokofieff's once horrendously violent music was relatively innocuous.

Things perked up a bit, however, with the advent of Tchaikovsky's E minor Symphony. While there was a certain amount of untidy detail here and there, including entrances which caught some of the orchestra a shade off the beat, Mr. Burgin made a good deal of Tchaikovsky's Slavic melancholy. His pace, however, was on the fast side throughout, and those little details where a nuance of tempo or expression makes all the difference between conventionality and a distinctive, emotionally compelling performance, went largely ignored.

Such things are very important to the reading of Tchaikovsky, whose music, broadly speaking, is not the sort that "plays itself." With his febrile temperament, and his piling on of emotional climaxes, he wrought a music that must be carefully planned, expressively, from beginning to end. Otherwise the continuity and the structure cannot appear at their finest.

In general, the slow movement went best of all, and the famous horn solo was splendidly phrased. In this movement, too, the orchestral detail (perhaps more lavish in this Symphony than in any other of the Tchaikovsky six) was most clearly brought out.

The program will be repeated tonight at 8:30. The afternoon concert next week will be given on Thursday to avoid Good Friday. Charles Munch then will present the "St. John" Passion of Bach, and will repeat it Saturday evening, April 12, and on Easter Sunday afternoon, April 13, for the benefit of the Boston Symphony's pension fund.

MONITOR

Handel and Prokofiev Music At the Week-End Symphony

By Harold Rogers

Richard Burgin gave an inspired performance of the Tchaikovsky Fifth yesterday afternoon in Symphony Hall. Earlier in the season during the Tuesday evening series he offered a reading of this work that merited high praise. Tchaikovsky is one of the finest things that Mr. Burgin does, but yesterday's reading with the Boston Symphony may well be the finest thing he has ever done.

It is to be expected that a conductor of Russian descent would have a special affinity for Russian music, and such proves to be the case with Mr. Burgin, the Boston Symphony's concertmaster and associate conductor. But yesterday he did more than reaffirm this affinity; he stirred the orchestra into vibrant and dynamic communication. It was as if he surveyed the broad cyclical architecture of this symphony as Tchaikovsky established it and then faithfully transformed it into living sound.

* * *

The Fifth, as we all know, abounds with magnificent musical ideas, strong dramatic statements from which the composer extracted the full degree of emotion and impact. Mr. Burgin gave his complete support to these ideas; not one was allowed to fall by the wayside unheard.

The portentous moods of the opening Andante; the impassioned song of the Andante cantabile; the exquisite lightness of the Valse's scherzo qualities; the final bold measures of the triumphant march—all passed before us in glorious display. Mr. Burgin has been true to Tchaikovsky—after Tchaikovsky's fashion.

His program also included the first hearing here in six years of Prokofiev's Opus 21, the 1915 ballet called "Chout." The performance yesterday consisted of seven sections of this buffoonery that the young composer composed for the Diaghilev company.

Emblazoned in bold, primary colors, the ridiculous story unfolds with the same Russian fecundity expressed in Stravinsky's "Petrouchka." If the suite as a whole does not have the cohesion of "Petrouchka," each section is nicely molded to express the concurrent stage action.

* * *

The music graphically narrates a grim practical joke played on one clown on several other clowns, and the droll repercussions that ensue. The whole affair winds up in a wild dance that tickles the ear as, when seen as a ballet, it must dazzle the eye.

For the opening selection Mr. Burgin provided a pleasant performance of Handel's Concerto Grosso in D minor for String Orchestra. The able soloists were Alfred Krips, who is spelling Mr. Burgin in the concertmaster's chair; Clarence Knudson, second leader of the second violins, and Samuel Mayes, first cellist. Deserving of mention, too, was James Stagliano's orotund French horn solo in the second movement of the Tchaikovsky.

4/5/52

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 21st program of the 71st season in Symphony Hall yesterday afternoon. The program:

Concerto Grosso in D minor, Op. 6, No. 10 ..... Handel
Suite from "Chout" ..... Prokofieff
Symphony No. 5 in E minor, Op. 64 ..... Tchaikovsky

By RUDOLPH ELIE

It was clearly Richard Burgin's day at the symphony yesterday afternoon. He has given us some splendid concerts in the past, of course, but he came into his own yesterday in notable fashion. . . . . In the past few years Mr. Burgin has had the opportunity to gain additional experience and authority as conductor of the N. E. Philharmonic orchestra, a training body for advanced students that has achieved considerable stature under his direction. He has also become the conductor of the Portland Symphony, and between these duties and his more frequent conducting of the Boston Symphony this season, he has, if I may use the term, loosened up.

MASTERY OF ORCHESTRA

He always did have mastery of the orchestra; his technical capacities have long been noted. But that mastery has been constrained by a seeming reticence to let himself go;; he simply hadn't had the audience experience to allow him to really express himself physically, so to speak.

Hitherto his style on the conductor's stand has not been distinguished; one sensed a preoccupation—a very commendable preoccupation, you understand—to lead the orchestra rather than inspire it, to cue the entrances rather than to preside over the whole, to follow the composer's specific directions to the letter rather than intrude his own personality. This makes for impeccable performance and for unquestioned soundness, but it doesn't inflame the imagination or transport the audience.

It was quite a different matter yesterday. Mr. Burgin had fire: his movements were alive and vigorous and interesting. He used a score but seemed not to look at it at all, which further added to the impression of a sort of liberation in his approach. And there was an overall fluency and ease in his work combined, nonetheless, with urgency and conviction. As a result of all this he gave the Tchaikovsky all the tonal radiance, all the drive and brilliance, as well as all the tenderness and subtlety in the slow movement and the waltz, we have grown up with under Koussevitzky, whose special realm this music was. I thought Mr. Stagliani did beautifully with that fine French horn solo of the slow movement, too, while the orchestra responded to Mr. Burgin's every wish.

FULL STRING BAND

I was pleased the conductor used the full string band for the Handel. Many conductors, apparently unaware that Handel himself would have used 200 strings if he'd had them available as did Mozart, wanted organs of sound, scale down the strings for these exquisite concertos as well as other works of the period. It was beautifully done in this well-bodied yet sensitive manner with fine solo playing by Alfred Krips and Clarence Knudson, first and second violins, respectively, and Samuel Mayes, cello.

Prokofieff's "Chout" is, I think, the ballet to end all ballets. Its musical whimsies, its wild jokes, the mockeries and caricatures that the score abounds in, filled with some incredibly [illegible] and informed with gay and amusing tunes, crammed with a variety of catchy and infectious rhythms and possessed of an [illegible] energy of expression [illegible] its own as a ballet [illegible] a point. But [illegible] to diminish its [illegible] satisfied with [illegible] to seek a more [illegible] more purely musical [illegible] the ballet—the story [illegible] certainly one [illegible] takes around—I have [illegible] this would prove an [illegible] a delicious experience. [illegible] it is just doesn't [illegible] fect contact.

Be that as it may, Mr. Burgin and the orchestra did [illegible] than brilliantly to make this another well-rounded and exciting concert. Mr. Munch returns next week to repeat Paul's Passion. According to St. [illegible] chorus and soloists, a work [illegible] introduced here two seasons ago with immense success. The same work will be given on Saturday, April 13, to benefit the Pension Fund of the orchestra.

[117]

MPHONY CONCERT
ARREN STOREY SMITH

make things as easy as possible for the lately-returned Charles Richard Burgin, who has his share of conducting this season, is taking over the current series of Symphony Concerts. His already conservative program contains of the most popular of Handel's concertos, that in D minor, Opus 6, No. 10, the Suite from Prokofieff's ballet, "Chout" (Buffoons) and the Fifth Symphony of Tchaikovsky. Mr. Burgin conducted the Symphony at a recent Tuesday evening concert, apparently it had not been played at the regular series since 1944, a strange fate for a work so well liked.

When he last conducted at this series Mr. Burgin offered the Ninth of Mahler, which is not everybody's dish. It was perhaps for that reason that he is presenting now the Tchaikovsky Fifth, which has far more audience appeal. His performance of it, as already noted, is modelled on the once so familiar version of Koussevitzky.

It was Mr. Burgin who last gave us the Concerto of Handel and the Ballet suite of Prokofieff, playing them both at the concerts of Nov. 1 and 2 1946. Handel composed the 12 concerti grossi for strings, that make his Opus 6, in the incredible space of 31 days. That they are not of equal value is understandable. Nevertheless, Nos. 10 and 12, the ones that have been most favored here, are not as much better than the others as the statistics would suggest. There are six of the lot that we have never heard at all and there is matter of interest contained therein with which we should be made acquainted. However, realizing that most of their auditors lack musical curiosity, our conductors endlessly repeat the same few items. In the version of Max Seiffert, used by Mr. Burgin, the final Allegro moderato of No. 10 becomes the next to the last. Just what Handel meant by Allegro moderato is difficult to say at this distance, but to me Mr. Burgin's tempo sounded hurried. Otherwise, everything was fine.

We have had our share of ballet music this season, which is not to say that Prokofieff's "Chout" is any the less superfluous. This is entertaining music, even without the accompanying action, and if it could be heard in its proper setting and played as it was yesterday, it would be entertaining, indeed. Our situation in regard to ballet music is an anomalous one. We have ballets aplenty at the Opera House but the orchestra, numerically, if not otherwise, represent various degrees of inadequacy. We hear these ballet scores, notably those of Ravel, Stravinsky and Prokofieff, superbly played at Symphony Hall, but alas, there is nothing to watch.

This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT
APR 6 - 1952

Recording the

BEETHOVEN: Symphony No. 1 in C, Op. 21, and HAYDN: Symphony No. 103 in E Flat ("Drum Roll"), played by the Boston Symphony Orchestra conducted by Munch.—Here on a new RCA Victor LP disc, are two works written within six years of each other, one the first symphony by the turbulent Beethoven, the other next to last of the prolific output of the genial and mellow "Papa" Haydn. Despite the surface similarities between the two works, to the listening listener one is clearly summing up of a glorious period of music while the other heralds the explosion into the 19th century of the furious, tempestuous Beethoven. The performances by the Bostonians are fine and the recording is excellent. A highly recommended disc. (RCA Victor 1-12-inch LP).

BRAHMS: Symphony No. 4 in E Minor, Op. 98, Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York.—As the late symphonies summed up the 19th Century, so the magnificent fourth of Brahms, written at the climaxes the century that produced Beethoven and marched on to Bruckner, Berlioz, Franck, and Mahler to meet the man whose late symphonies epitomize the romantic outlook of his time. This performance here, on a new RCA Victor 12-inch LP, by Bruno Walter, is a wholly satisfying and fine job. The engineers have given a fine sound of recording. Another recommended disc.

The team of Vronsky and Babin is heard on another Columbia record in DEBUSSY'S "Danse Sacrée et Danse Profane" and an arrangement by Victor Babin of three pieces from STRAVINSKY'S "Petrouchka." The playing and

TIGHT BINDING

aikovsky

VILS

kofiev Music nd Symphony

Rogers

isplay. Mr. Burgin has been true Tchaikovsky—after Tchaikov-ky's fashion.

His program also included the rst hearing here in six years of rokofiev's Opus 21, the 1915 allet called "Chout." The per-ormance yesterday consisted of even sections of this buffoonery hat the young composer concocted or the Diaghilev company.

Emblazoned in bold, primary olors, the ridiculous story unfolds ith the same Russian festivity xpressed in Stravinsky's "Pe-rouchka." If the suite as a whole oes not have the cohesion of "Pe-rouchka," each section is neatly olded to express the concurrent age action.

* * *

The music graphically ustrates grim practical joke, played by ne clown on seven other clowns, nd the droll repercussions that nsue. The whole affair winds up n a wild dance that tickles the ar as, when seen as a ballet, it ust dazzle the eye.

For the opening selection Mr. urgin provided a pleasant per-ormance of Handel's Concerto rosso in D minor for String Or-hestra. The able soloists were Al-red Krips, who is spelling Mr. urgin in the concertmaster's hair; Clarence Knudson, section eader of the second violins; and amuel Mayes, first cellist. De-erving of mention, too, was James tagliano's orotund French horn olo in the second movement of he Tchaikovsky.

FULL STRING BAND

I was pleased the conductor used the full string band for the Handel. Many conductors, apparently unaware that Handel himself would have used 500 strings if he'd had them available as he, like Mozart, wanted oceans of sound, scale down the strings for these exquisite concertos as well as other works of the genre. It was beautifully done in this full-bodied yet sensitive manner with fine solo playing by Alfred Kripps andClarence Knudson, first and second violins, respectively, and Samuel Mayes, cello.

Prokofieff's "Chout" needs, I think, the ballet to underline the musical witticisms, the wry jokes, the mockeries and caprices this score abounds in. Filled with some incredibly clever devices, informed with gay and amusing tunes, crammed with a variety of catchy and infectious rhythms and possessed of an overall energy of expression ,it stands on its own as a ballet suite up to a point. But presently it begins to diminish in interest; one is sated with ingenuity and begins to seek a more sustained and a more purely musical feeling. With the ballet—the story of which is certainly one of the more giddy tales around—I have no doubt this would prove an hilarious and a delicious experience. Without it it just doesn't quite make perfect contact.

Be that as it may, Mr. Burgin and the orchestra did it no less than brilliantly to make this another well-rounded and satisfying concert. Mr. Munch returns next week to repeat Bach's "Passion According to St. John" with chorus and soloists, a work he introduced here two seasons ago with immense success. The same work will be given on Sunday, April 13, to benefit the Pension Fund of the orchestra.

SYMPHONY CONCERT

BY WARREN STORRY SMITH

[illegible] as easy as pos-[illegible] and Charles [illegible] Richard Burgin, who has [illegible] conducting this [illegible] over the current [illegible] Symphony Concerts. His [illegible] program con-[illegible] most popular of Handel's [illegible] in D minor, [illegible] the Suite from [illegible] "Chout" (Buffoons), [illegible] Fifth Symphony of [illegible] Mr. Burgin con-[illegible] Symphony at a recent [illegible] concert, "Apparitions" [illegible] not been played at the [illegible] 1944, a strange [illegible] well liked. [illegible] conducted at this [illegible] "Nutcracker Suite" [illegible] not even [illegible] perhaps for [illegible] presentation [illegible] appeal. [illegible] as easily noticed [illegible] so familiar [illegible] Mr. Burgin who last gave [illegible] of Handel and [illegible] of Prokofieff plays [illegible] at the concerts of [illegible] 1946 Handel com-[illegible] gross for [illegible] his Opus 6 in [illegible] space of 31 days. [illegible] not of equal value [illegible] Nevertheless, [illegible] 12, the ones that have [illegible] here, are not as [illegible] than the others as the [illegible] would suggest. There are [illegible] lot that we have never [illegible] all and there is matter [illegible] contained therein with [illegible] should be made acquaint-[illegible] realizing that most [illegible] auditors lack musical curi-[illegible] conductors endlessly re-[illegible] some few items. In the [illegible] of Max Seiffert, used by Mr. [illegible] the first Allegro moderato [illegible] No. 10 becomes the next to the [illegible] Just what Handel meant by [illegible] moderato is difficult to say [illegible] this distance, but to me Mr. [illegible] tempo sounded hurried. [illegible] everything was fine.

We have had our share of ballet [illegible] this season, which is not to [illegible] that Prokofieff's "Chout" is any [illegible] superfluous. This is enter-[illegible] music, even without the [illegible] accompanying action, and if it [illegible] be heard in its proper setting [illegible] played as it was yesterday, it [illegible] be entertaining, indeed. Our [illegible] in regard to ballet music [illegible] an anomalous one. We have [illegible] aplenty at the Opera House [illegible] the orchestra, numerically, if [illegible] otherwise, represent various [illegible] of insufficiency. We hear [illegible] ballet scores, notably those [illegible] Ravel, Stravinsky and Prokofieff, [illegible] played at Symphony Hall, [illegible] there is nothing to watch.

This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT

This Clipping From
BOSTON, MASS.
ADVERTISER
APR 6 - 1952

'Juniors' Planning Gay Lafayette Ball

By ALICE WILLIAMS

ONE OF THE biggest and most colorful projects of the League of Catholic Women's Junior Committee is the planning of the annual Lafayette Ball. The committee...headed by Miss Mar- Donahue of Jamaica Plain and Miss Mary Lynch of Dorchester . . . is now extremely busy concocting new and interesting events for the Ball, to be held Friday evening, April 18, in the Louis XIV Ballroom of Hotel Somerset.

This year, all proceeds of the gala occasion will be given to Nazareth . . . the new building now being erected for homeless children.

Miss Pauline Edgar . . . chairman of entertainment . . . has dreamed up a unique program, and the usual waltz contest will be one of the highlights of the evening.

The ticket committee includes Virginia Swett, Mary Rogan, Virginia Kuzan, Nancy O'Keefe, Rita Coyne. Members of the Sponsor committee are Barbara Sweeney, Lorraine Kiely, Shirley Borges, Anna Lynch, Nancy Cooney and Betty Gilmore. Mary Bride, Mary Lou Maguire and Mary Jane Commane are charming members of the all-important Reception Committee for this popular yearly happening.

CONCERT: A musical event of the Easter season will be the performance by the Boston Symphony Orchestra of Bach's Passion according to St. John. Charles Munch will conduct this great music at the symphony concert in Symphony Hall in the subscription concerts of Holy Week (Thursday afternoon and Saturday evening) and will repeat the performance on Easter Sunday afternoon , April 13, at 3 o'clock.

The choruses from Harvard and Radcliffe, prepared by G. Wallace Woodworth, will assist. The Radcliffe Choral Society includes Dorothy Joan Redman, Arlington; Laura Hutchinson, Boston; Edith Millward, Braintree; Barbara Wheatland, Joanna Bailey, Adrianne M. Knight, Jean Williams Lunn.

This Clipping From
AKRON, OHIO
BEACON JOURNAL
APR 6 - 1952

Civic Chorus Concert Features Knowles Duo

AKRON CIVIC CHORUS will feature a husband and wife singing duo, Paul and Adriana Knowles, at the annual Spring concert April 29 in Goodyear Theater.

William Albert Hughes will conduct the concert beginning at 8:30 p. m.

The attractive young couple met at the Berkshire Music Festival. Mrs. Knowles, the former Adriana La Zazzera, had been awarded a scholarship to the festival. She is a mezzo-soprano.

Knowles, a tenor, was singing in the American premiere of Benjamin Britten's opera, "Peter Grimes." They were married after a courtship carried on between lessons, rehearsals and public performances.

Mrs. Knowles studied at the New England Conservatory in Boston and was a winner in the "Miss Television of New England" contest.

In New York she attended the Mannes Music School and was soloist with the Roxy Theater choral group. In television her big break came when she was chosen to be a regular member of the award-winning "Show of Shows" starring Sid Caesar and Imogene Coca.

* * *

ON THIS PROGRAM Adriana was featured in opera scenes with Marguerite Piazza and Robert Merrill of the Metropolitan Opera Association.

As a winner of the Metropolitan Opera Auditions of the Air Knowles has been awarded a Fulbright scholarship for foreign study. He is widely known as an oratorio and opera singer.

Knowles has sung with the Philadelphia Orchestra, Boston Symphony Orchestra, the Handel and Haydn Oratorio Society and the American Broadcasting Symphony. He has appeared with the Little Orchestra Society of New York three times in Town Hall.

The Knowles Duo in Akron will sing solos and duets. Their programs usually include scenes from several operas and solos and duets from comic operas, operettas and musical comedy.

This Clipping From
CHICAGO, ILL.
TRIBUNE
APR 6 - 1952

Great Variety Is New England Vacation Lure

By Nathan Levenson

BOSTON — Whatever you are looking for in a summer vacation, you can find it in New England.

Within a day's drive, the vacationist can enjoy both the brisk tang of the sea and fresh sweetness of the country air, fishing in well stocked waters, hiking or climbing over mountain trails, swimming or relaxing at white sandy beaches from Maine to Connecticut, or yachting and cruising in these same waters.

* * *

Somewhere in almost every New England scene there is a mountain. In the north, at Acadia National park near famous Bar Harbor, Me., a pink granite road winds to the top of Cadillac mountain. You would have to travel as far as Rio de Janeiro to find as high a mountain peak rising directly from the sea. Hikers' trails marked with log cabins and other shelters for the night open up vast regions where the automobile cannot penetrate.

Massachusetts has its Berkshires, famous for charming resorts and summer homes and the setting for the famous Berkshire Music Festival of the Boston Symphony orchestra.

Vermont's Green Mountains are the majestic "backbone" of the state. Up Mount Equinox near Manchester winds a toll road to the 3,816 feet summit.

In New Hampshire, the White mountains' sweep from the valley to the topmost crag is breath taking. Mount Washington, with its cog railway and trails leading to the summit house, is outstanding. At the top are sleeping and eating accommodations.

* * *

In Maine is the great Katahdin, highest point in the state, surrounded by miles of rugged woods.

Along the coasts of the New England states are beaches, fishing ports, villages, and yachting centers. Maine's famous beaches are in the south, Kennebunk, Old Orchard, York, and Ogunquit. New Hampshire's beaches are Rye and Hampton. Massachusetts has Salisbury, Nahant, Lynn, Revere, Nantasket, and its famous south shore and Cape Cod. Newport and Narragansett in Rhode Island and Ocean Beach in Connecticut are popular.

Lake Winnipesaukee, N. H., large enough for steamships, probably is the best known of the New England lakes. It has speed boats and cruising launches.

Recording the Records

Haydn and Beethoven Featured on Records

BEETHOVEN: Symphony No. 4 in B flat, Op. 21, and HAYDN: Symphony No. 103 in E Flat ("Drum Roll"). The Boston Symphony Orchestra, Charles Munch conducting. Victor LP disc, are with an orchestral version of the work (Columbia 1-12" LP).

Here on a new Victor LP disc, are two works, to wit, the first symphony next to the output of the great Franz Joseph Haydn, the "Paris" symphony, Bach's "Passion According to St. John" and the popular "Love Walked In." The trivial "Union" work, derivitive and artificial as it is, is well-enough played, but the reverse side is marred by the irritating Kostelanetz orchestral mannerisms, especially the overcrack fiddle tones (Columbia 1-12" LP).

A new release on Columbia's low-priced White Label series includes the sparkling and delectable **"Polka and Fugue" from "Schwanda, the Bagpipe Player"** by **WEINBERGER** and the atmospheric **"Dance of the Seven Veils"** from **RICHARD STRAUSS' "Salome,"** delightfully played by Eugene Ormandy and the Philadelphia Orchestra.

Rubinstein

And finally, on a 12" RCA Victor LP record, Arthur Rubinstein is heard in a splendid performance of **CHOPIN'S Polonaises, Vol. 1, Nos. 1 to 6.** Nowhere is the maturity of concept and the perfection of technique of this magnificent pianist more apparent than in his playing of Chopin, a fact amply borne out in this beautifully recorded LP disc. A more delightful Chopin performance I can hardly imagine. Highly recommended. —CARL KRAFT.

* * *

Record of the Week—"I Ain't Lazy"-Swing and Sway with **Sammy Kaye.** For about the first inch of the record, you'd never believe this was Sammy's Hammies. First, somebody lights out with a tenor and then somebody else shoves a vigorous trombone into the scheme of things. Vocal, smooth and less iconoclastic, reverts to the familiar pattern. Record's Kaye's most radical since "Belmont Boogie."

Bunched in one LP album cover are eight of Columbia Records' best sellers under the banner, "Popular Favorites."

Tunes include "Because of You"-"Cold, Cold Heart"-**Tony Bennett;** "Jealousy"-**Frankie Laine;** "Down Yonder"-**Champ Butler;** "Cry"-**Johnnie Ray;** "Sin"-**Sammy Kaye** and "Charmaine"-"And So to Sleep Again"-**Paul Weston.** No need for further comment other than to remark on the startling contortions singers put their vocal chords through these days.

Ray

Other odds and ends:

Male vocal — "Feet of Clay"-**Frank Sinatra** (a hoked up gypsy narrative); "Ooh-Dahdily-Dah"-**Louis Prima** (supposed take off on "One o'Clock Jump" that would be improved greatly by more rehearsal.

H. REID.

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
APR 6 - 1952

Piano Concerto Wins Award for Composer

The Mark M. Horblit award, known as the "Boston Symphony Orchestra award," has been given to Lukas Foss for his Second Piano Concerto. The young composer journeyed from Rome, where he has been living under a Prix de Rome scholarship, to introduce his concerto with the Boston symphony last November.

The annual award was established in 1946 for a symphonic composition by a composer resident in the United States.

This Clipping From
PITTSBURGH, PA.
PRESS
APR 6 - 1952

Piano Concerto Wins Symphony Award

Lukas Foss's 2nd piano concerto has won the 1951 Mark M. Horblit award. Mr. Foss introduced the work with the Boston Symphony last November, coming from Rome where he has been living on a Prix de Rome scholarship.

The award, known as "the Boston Symphony Merit Award" was established in 1946 as an annual award for a symphonic work by a composer living in the United States.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
APR 6 - 1952

TANGLEWOOD OPERA AUDITIONS AT BOSTON

Boston, April 5—Boris Goldovsky will hold auditions for applicants to this summer's session of the Opera Department of the Berkshire Music Center in Tanglewood on Wednesday at Symphony Hall, Boston from 2 to 4 p. m. An accompanist will be present.

The Music Center's 10th season will open at Tanglewood on June 30 for a six-week session, Charles Munch, director with Aaron Copland as assistant director. Major productions of the opera department in past seasons have included such works as Britten's "Peter Grimes," Mozart's "Idomeneo," Strauss' "Ariadne" and Tschaikovsky's "Pique Dame." Catalog and applications for admission may be obtained by addressing the Registrar, Berkshire Music Center, Symphony Hall, Boston 15.

[118]

Sunday Post. April 6.

Symphony Concert to Have Harvard-Radcliffe Chorus

BY ROSE WALSH

Almost the last chance to hear the Boston Symphony Orchestra before it leaves on its great European trek will be afforded music lovers Easter Sunday afternoon at 3 o'clock at Symphony Hall. Charles Munch, who will conduct the performance of Bach's Passion according to St. John in the subscription concerts of Holy Week (Thursday afternoon and Saturday evening), will repeat the performance on Sunday to augment the pension fund.

Mr. Munch grew up in the Bach tradition in his native Alsace, where his father, Ernest, and his uncle, Eugene, constantly performed the music of this master in close collaboration with the latter's pupil, Albert Schweitzer.

Thus Boston's noted conductor has established a custom of performing the St. Matthew Passion and the St. John Passion of Bach during Holy Week in alternate years. His performance of the St. John Passion here in his first season two years ago is still remembered.

Although the Thursday and Saturday concerts are fully subscribed, seats may be had for the Sunday pension fund performance.

After months of rehearsal under the direction of G. Wallace Woodworth, the choruses from Harvard and Radcliffe will assist and the soloists will be Gladys Spector, soprano; Mary Davenport, contralto; David Lloyd, tenor; Mack Harrell, bass, and Edmond Murshell, bass.

Members of the Radcliffe Choral Society include Barbara Wheatland, Joanna Bailey, Adrianne M. Knight and Jean Williams Lunn of Cambridge; Anne C. Henry, Joanna Koehler, Jane St. Bride Moynahan and Nancy Megley of Milton; Lois Barth, and Emily Putnam of Brookline.

Also Dorothy Joan Redman of Arlington, Lura Hutchinson of Boston, Edith Millward of Braintree, Barbara Tulloch of Dedham, June Carol Robert of Newton Highlands, Marjorie MacIntosh of Watertown, Barbara Kagan of Winthrop, Noelle B. Blackmer of Andover and Jane Coolidge Whitehill of North Andover.

This Clipping From
INDIANAPOLIS, IND.
STAR

APR 6 - 1952

Symphony Members Hit The Musical Highways

MEMBERS of the Indianapolis Symphony Orchestra will tune up for next season by stringing a musical bridge over the summer and across the country. It will be music as usual for many of the instrumentalists who have booked vacation jobs with other orchestras, concert tours and teaching assignments.

The Indianapolis Orchestra disbanded for the summer after concerts last month.

Ensembles which will benefit from the sharpness of Indianapolis musicians are the Chautauqua Symphony, Chautauqua, N.Y.; the North Carolina Symphony; the Boston Pops Orchestra; the Richmond (Va.) Symphony; the New Orleans Pops Orchestra and others.

THREE SYMPHONY players will teach in Butler University's Jordan College of Music. They are Harpist Mary Spalding, Violinist Mildred Lind and Trombonist Donald H. Holzhausen. Miss Spalding will suspend Indianapolis activities in June either to play at the Arlington Hotel in Hot Springs, Ark., or teach in San Diego (Cal.) State College.

Artist recitals have been scheduled by a number of the musicians. Violist Endel Kalam will spend a busy summer concertizing in Maine and Massachusetts, traveling in Canada and studying at the Berkshire Music Center, Tanglewood, Mass.

'Cellist Dzidris Treimanis will join the Latvian Trio for a three-month, coast-to-coast tour. Viktors Ziedonis, Symphony violinist, is also a member of the Latvian Trio.

WILLIAM SHECTMAN, 'cellist, will play concerts in Philadelphia and New York before joining the Pier Orchestra for the Atlantic City (N.J.) Festival.

Indianapolis recruits for the summer Chautauqua Symphony include Violinist Olive Rhodes, who will also study with Mischa Mischakoff, and Trombonist George T. Rhodes, who will study at Jordan and teach at Ball State College until June.

EIGHT LOCAL muscians will be featured during April, May and June with the North Carolina Symphony. They are Norma Jean Olson, 'cello; Gale Bray and Jean Reicherts, double bass; Edamay McCully and Alexander Akacsos, violin; Harriet Peacock, flute; Alan Williams, English horn, and Betty Burnett, viola. After the North Carolina engagement Miss Bray and Miss Reicherts will join Chicago's Grant Park Symphony.

Summer members of the Boston Pops Orchestra will be Fred Heilman, bass, and Kirke Walker, violin. Jack Wulfe, 'cello, will play with the Richmond Symphony, and Robert Currier viola, will be heard with the New Orleans Pops.

Several musicians will change their musical pace for the summer. Trombonist Henry Kulik and Clarinetist Howard Johnson will sound off with the famous Ringling Brothers Barnum and Bailey Circus Band for 34 weeks. Violist Chris Kuzell will do musical work at the 20th Century-Fox Film Corporation in his native California.

BASS CLARINETIST Harald F. Hansen will direct his own concert ensemble at Marshall House, York Harbor, Me.

Also traveling will be John Burgess, flute, who will join the Baltimore (Md.) City Park band; Keith Harman, clarinetist, a Cincinnati Zoo Opera musician for the summer.

Charles Munch to Conduct Harvard-Radcliffe Choruses at Pension Fund Benefit Easter Day

One of the most widely anticipated concerts of the year will be the performance of J. S. Bach's Passion According to St. John by members of the Radcliffe Choral Society, the Harvard Glee Club, and the Boston Symphony Orchestra. Charles Munch will conduct the infrequently heard St. John Passion at Symphony Hall at 3 o'clock on Easter Sunday afternoon, and all proceeds will go to the orchestra's pension fund. The special Eastern concert comes a fortnight before the orchestra sails for Europe on April 28.

Bach is a family tradition for Mr. Munch, who grew up in Strasbourg, where his father and his uncle at Neuhouse in Alsace performed the works of Bach more than any other composer consistently.

Soloists for the pension fund benefit are to be Gladys Spector, soprano; Mary Davenport, contralto; David Lloyd, tenor; Mack Harrell, baritone and Edmond Murshell, bass.

The regular weekly concerts of the Boston Symphony orchestra will be given on Thursday afternoon and Saturday evening, as is the annual custom during Good Friday week.

Greater Boston students at Radcliffe who are among those rehearsing for the concert include Jane Coolidge Whitehill of North Andover, Noelle B. Blackmer of Andover, Barbara Putnam of Brookline, Anne C. Henry, Joanna Koehler, Jane St. Bride Moynahan and Nancy Megley, all of Milton, June Carroll Robert of Newton Highlands, Marjorie MacIntosh of Watertown, Barbara Kagan of Winthrop, Dorothy Joan Redman of Arlington, Lura Hutchinson of Boston, Edith Millward of Braintree, Lois Barth and Emily Putnam of Brookline and Barbara Wheatland, Joanna Bailey, Adrianne M. Knight and Jean Williams Lunn, all of Cambridge.

This Clipping From
BOSTON, MASS.
POST

APR 6 - 1952

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Reprinted from the INTERNATIONAL AIR EDITION of THE NEW YORK TIMES, Sunday, April 6, 1952

MASTERPIECES of the XX TH CENTURY

A Great Cultural Exposition of the Arts of the Free World

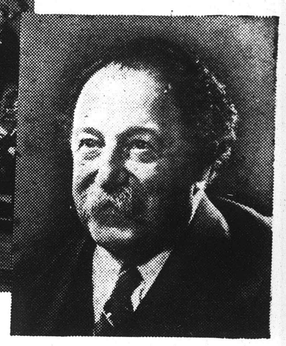
The Paris Exposition, sponsored by The Congress For Cultural Freedom, has for its theme the intellectual and artistic achievements of the free world in the 20th Century. The Exposition will embrace music, the drama, the dance, painting and other art forms as conceived by independent creators exercising the priceless gifts of freedom and self-expression. The Congress for Cultural Freedom is a world-wide organization of writers, philosophers, creative artists and scientists dedicated to the assertion and defense of freedom of thought, free inquiry, free expression and to the continuing expansion of intellectual freedom everywhere.

EXPOSITION COMMITTEE: Director—NICOLAS NABOKOV, New York, Secretary-General of the Congress. General Manager—HERVE DUGARDIN, Paris, Director of Le Théâtre des Champs-Elysées. Assistant Manager—MADAME DENISE TUAL, Paris. Treasurer—PIERRE BOLOMEY, Paris. American Chairman—JULIUS FLEISCHMANN, Cincinnati.

PARIS APRIL 30 - JUNE 1, 1952

CHARLES MUNCH
Musical Director

THE BOSTON SYMPHONY ORCHESTRA



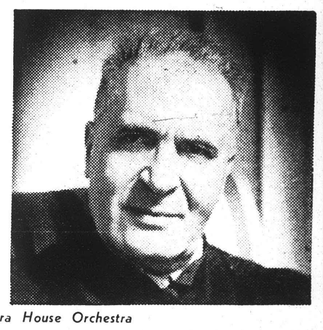
PIERRE MONTEUX
Associate Conductor

THE NEW YORK CITY BALLET COMPANY
GEORGE BALANCHINE
Artistic Director

IGOR STRAVINSKY
Conducts his ballet "Orpheus," his oratorio "Oedipus Rex," an all-Stravinsky concert

VIRGIL THOMSON
Composer, Artistic Director, Conductor of the Opera

"FOUR SAINTS IN THREE ACTS"



BRUNO WALTER
Conducts Paris Opera House Orchestra

PROGRAM

(SUBJECT TO CHANGE)

WEDNESDAY, APRIL 30—at Eglise St. Roch, Paris
Inaugural concert, dedicated to the Memory of all Twentieth Century Victims of Oppression. **ST. GUILLAUME CHORUS,** Strasbourg, France; Conductor **FRITZ MUNCH. LAMOUREUX CONCERTS ORCHESTRA,** Paris. "Magnificat" by J. S. Bach. Soloists: **RENEE DEFRAITEUR,** Soprano; **LUCIE RAUH,** Contralto; **ERNST HAEFLIEGER,** Tenor; **PIERRE MOLLET,** Bass; CHARLES MULLER, Organist. "Stabat Mater" by **FRANCIS POULENC.** Soloist: **GENEVIEVE MOISAN.** (First performance in Paris.)

THURSDAY, MAY 1—(No program)

FRIDAY, MAY 2 and SATURDAY, MAY 3
VIENNA STATE **OPERA** and **VIENNA PHILHARMONIC** ORCHESTRA; Conductor **KARL BOEHM. "WOZZECK",** Opera in three acts by Alban Berg; Libretto by Georg Buechner; Decor by Caspar Neher; Produced by Oscar Fritz Schuh. (The 1951 Salzburg Festival Production—First Performance in France. Cast includes **JOSEF HERMANN, CHRISTL GOLTZ, HANS BEIRER, PETER KLEIN, KARL DOENCH, ELEANOR GIFFORD, HEINRICH BENSING.**

SUNDAY, MAY 4—(No program)

MONDAY, MAY 5
PARIS OPERA **HOUSE ORCHESTRA;** Conductor **BRUNO WALTER.** "Don Juan" by Richard Strauss. "Prélude à l'Après-Midi d'un Faune" by Claude Debussy. "Das Lied von der Erde" by Gustav Mahler. Soloists: **KATHLEEN FERRIER,** Contralto; LORENZ FEHENBERGER, Tenor.

TUESDAY, MAY 6—at Paris Opera House
BOSTON SYMPHONY **ORCHESTRA;** Conductor **CHARLES MUNCH,** Musical Director. (First Performance in Europe.) Overture, "The School For Scandal" by Samuel Barber. "Toccata" by Walter Piston. "Symphony For String Orchestra," No. 2 by Arthur Honegger. "La Mer" by Claude Debussy. "Daphnis and Chloe," Suite No. 2 by Maurice Ravel. Under the Patronage of Mr. Vincent Auriol, President of France, and Mme. Auriol.

WEDNESDAY, MAY 7 and FRIDAY, MAY 9
"DON PERLIMPLIN," Opera in one act by **VITTORIO RIETI,** Libretto by F. Garcia Lorca; Produced by Yves Robert; Decor by Antoni Clavé. **L'ORCHESTRE DES CHAMPS-ELYSEES;** Conductor **PIERRE DERVAUX. (Cast to be announced.)** (World Premiere). World Premiere of two ballets by the **GRAND BALLET DU MARQUIS DE CUEVAS:** "Cordelia," Music by **HENRI SAUGUET;** Choreography by John Taras; Decor by Jacques Dupont. "Coup De Feu," Music by **GEORGES AURIC;** Choreography by Aurel Miloss; Decor by A. M. Cassandre. **L'ORCHESTRE DES CHAMPS-ELYSEES;** Conductor **GUSTAVE CLOEZ,** Musical Director.

THURSDAY, MAY 8
BOSTON **SYMPHONY ORCHESTRA;** Conductor **PIERRE MONTEUX.** "Symphony No. 3" by William Pijper. "Protée," Suite No. 2 by Darius Milhaud. "Symphony No. 3" by William Schuman. "Le Sacre de Printemps" by Igor Stravinsky.

SATURDAY, MAY 10—at Paris Opera House
NEW YORK CITY **BALLET;** Artistic Director, **GEORGE BALANCHINE;** Conductor: **LEON BARZIN,** Musical Director. (First Performance in Paris.) "Swan Lake," Music by Peter Tchaikowsky; Choreography by George Balanchine after Lev Ivanov; Scenery and Costumes by Cecil Beaton. "La Valse," Music by Maurice Ravel; Choreography by George Balanchine; Costumes by Karinska. "The Cage," Music by Igor Stravinsky ("Concerto in D for Strings"); Choreography by Jerome Robbins; Costumes by Ruth Sobotka. "Bourrée Fantasque," Music by Emmanuel Chabrier; Choreography by George Balanchine; Costumes by Karinska.

NOTE: *All events, unless otherwise noted, are at the THEATRE DES CHAMPS-ELYSEES, 15 Avenue Montaigne, Paris VIII*

SUNDAY, MAY 11
NEW YORK CITY **BALLET;** Conductor **LEON BARZIN.** "Four Temperaments," Music by Paul Hindemith; Choreography by George Balanchine. "The Cage." "Firebird," Music by Igor Stravinsky; Choreography by George Balanchine; Scenery and Costumes by Marc Chagall. "La Valse."

MONDAY, MAY 12
NEW YORK CITY **BALLET;** Conductor **LEON BARZIN.** "Tyl Ulenspiegel," Music by Richard Strauss; Choreography by George Balanchine; Scenery and Costumes by Esteben Frances. "Four Temperaments." "Lilac Garden," Music by Ernest Chausson; Choreography by Antony Tudor; Scenery by Horace Armistead; Costumes by Karinska. "Caracole," Music by W. A. Mozart; Choreography by George Balanchine; Costumes by Christian Bérard.

TUESDAY, MAY 13
NEW YORK CITY **BALLET;** Conductor **LEON BARZIN.** "Tyl Ulenspiegel." "Lilac Garden." "Firebird." "La Valse."

WEDNESDAY, MAY 14
NEW YORK CITY **BALLET;** Conductors **LEON BARZIN** and **IGOR STRAVINSKY.** "Prodigal Son," Music by Serge Prokofieff; Choreography by George Balanchine; Scenery and Costumes by Georges Rouault. "The Pied Piper," Music by Aaron Copland; Choreography by Jerome Robbins. "Orphéus," Music by Igor Stravinsky; Choreography by George Balanchine; Scenery and Costumes by Isamu Noguchi; Conducted by **IGOR STRAVINSKY.** "Caracole."

THURSDAY, MAY 15
NEW YORK CITY **BALLET;** Conductor **LEON BARZIN.** "The Pied Piper." "Lilac Garden." "Orpheus." "Caracole."

FRIDAY, MAY 16
L'ORCHESTRE DE LA SUISSE ROMANDE, Geneva, Switzerland; Conductor **ERNEST ANSERMET.** "Symphony No. 5" by Arthur Honegger. "Nobilissima Visione" by Paul Hindemith. "Sonata di Camera for Violoncello and Orchestra" by Bohuslav Martinu; Soloist: **HENRI HONEGGER,** 'cellist. "Rhapsodie Espagnole" by Maurice Ravel.

SATURDAY, MAY 17
L'ORCHESTRE DE LA SUISSE ROMANDE, Geneva; Conductor **ERNEST ANSERMET.** "Suite in F" by Albert Roussel. "Concerto for Violin and Orchestra" by Frank Martin; Soloist: **JOSEPH SZIGETI,** Violinist. (First Performance in France.) "Trois Images" by Claude Debussy.

SUNDAY, MAY 18—(No program)

MONDAY, MAY 19
FRENCH NATIONAL RADIO ORCHESTRA; Conductor **IGOR STRAVINSKY.** "Scènes de Ballet" by Igor Stravinsky; and **"OEDIPUS REX,"** Opera-Oratorio in two parts by **IGOR STRAVINSKY.** Text by Jean Cocteau, after the play by Sophocles, translated into medieval Latin by J. Danielou. Decor by Jean Cocteau. Staged by Jean Cocteau. Narration: **JEAN COCTEAU.** Soloists: **PATRICIA NEWAY,** Soprano; **LEOPOLD SIMONEAU,** Tenor; 80-voice Male Chorus.

TUESDAY, MAY 20
FRENCH NATIONAL RADIO ORCHESTRA; Conductor **HANS ROSBAUD.** "Erwartung" by Arnold Schoenberg; Soloist: **PATRICIA NEWAY,** Soprano; and **"OEDIPUS REX,"** Narration: **JEAN COCTEAU.** Soloists: **PATRICIA NEWAY,** Soprano; **LEOPOLD SIMONEAU,** Tenor; 80-Voice Male Chorus.

WEDNESDAY, MAY 21
BOSTON SYMPHONY ORCHESTRA; Conductor **CHARLES MUNCH,** Musical Director. "Symphony No. 4" by Robert Schumann. "Bacchus et Ariane" by Albert Roussel. "Symphonie Fantastique" by Hector Berlioz.

THURSDAY, MAY 22
PARIS CONSERVATORY ORCHESTRA; Conductor **IGOR STRAVINSKY.** "Symphony in C" by Igor Stravinsky. "Capriccio for Piano and Orchestra" by Igor Stravinsky; Soloist: **MONIQUE HAAS,** Pianist. "Symphony in Three Movements" by Igor Stravinsky.

FRIDAY, MAY 23
R.I.A.S. (Radio in American Sector) **SYMPHONY ORCHESTRA,** West Berlin, Germany; Conductor **FERENC FRICSAY.** "Music for Strings, Percussion and Celesta" by Béla Bartók. "Concerto No. 2 for Piano" by Béla Bartók; Soloist: **GEZA ANDA,** Pianist. "Roumanian Dances" by Béla Bartók.

SATURDAY, MAY 24
R.I.A.S. SYMPHONY ORCHESTRA, West Berlin; Conductor **FERENC FRICSAY.** Program devoted to works by contemporary Soviet composers which now are not performed in the U.S.S.R. and satellite nations, and by contemporary German composers which were banned by Nazi Germany. "Variations on a Theme by Paganini" by Boris Blacher. "Scythian Suite, Op. 20" by Serge Prokofieff. Concert Suite from "Lady Macbeth of Mzensk," Opera by Dmitri Shostakovitch. "Metamorphosis" by Paul Hindemith.

SUNDAY, MAY 25—(No program)

MONDAY, MAY 26 and TUESDAY, MAY 27
ROYAL OPERA HOUSE, COVENT GARDEN, London, England production of **"BILLY BUDD,"** Opera in four acts; Music by Benjamin Britten; Libretto by E. M. Forster and Eric Crozier after the story by Herman Melville; Scenery and Costumes by John Piper; Produced by Basil Coleman. With singers, chorus and orchestra of The Covent Garden Opera Company. (In English.) Conducted by **BENJAMIN BRITTEN.** (First Performance in France.) Cast includes **THEODOR UPPMAN, PETER PEARS, FREDERICK DALBERG, INIA TE WIATA, DAVID TROO.**

WEDNESDAY, MAY 28
ORCHESTRA and **CHORUS** of **ST. CECILIA ACADEMY,** Rome, Italy; Conductor **IGOR MARKEVITCH.** "Paganiniana" by Alfred Cassella. "Canti di Prigionia" by Luigi Dallapiccola. Dances from "El Sombrero de Tres Picos" by Manuel de Falla. "Les Choéphores" by Darius Milhaud. Finale, "Les Eumenides" by Darius Milhaud.

THURSDAY, MAY 29
ORCHESTRA and **CHORUS** of **ST. CECILIA ACADEMY,** Rome; Conductor **IGOR MARKEVITCH.** "Turandot" Suite, Op. 41 by Ferruccio Busoni. "La Terra" by G. Francesco Malipiero. "Bacchus et Ariane" by Albert Roussel. "Concerto for Piano" by Maurice Ravel; Soloist: **BENVENUTO MICHELANGELI,** Pianist. "Psalmus Hungaricus" (55th Psalm), Op. 13 by Zoltán Kodaly.

FRIDAY, MAY 30 and SATURDAY, MAY 31
ETHEL LINDER REINER presents **THE AMERICAN NATIONAL THEATRE AND ACADEMY** production of **"FOUR SAINTS IN THREE ACTS,"** Opera in four acts. Music by Virgil Thomson; Words by Gertrude Stein; Artistic and Musical Direction, Virgil Thomson; Associate Conductor and Director of Choral Music, William Johnson; Scenery and Costumes by Paul Morrison, after original designs by Florine Stettheimer; Choreography by William Dollar; Direction of the Book by Maurice Grosser. (In English.) **L'ORCHESTRA COLONNE;** Conductor **VIRGIL THOMSON** (First Performance in France.) Cast includes **INEZ MATTHEWS, EDWARD MATTHEWS, RAWN SPEARMAN, ELWOOD SMITH, ALTONELL HINES.**

SUNDAY, JUNE 1—At the Theatre du Palais de Chaillot
LAMOUREUX CONCERTS ORCHESTRA, Paris; Conductor, **PIERRE MONTEUX.** Soloist: **NICOLE HENRIOT,** Pianist. (Light classical program at popular prices, to be announced.)

Other Events

ART—at the Pavillon de New York, Musee de l'Art Moderne
A great exhibition of some 150 Twentieth Century paintings by European and American artists, from museums and private collections in Europe and the United States, assembled by **JAMES JOHNSON SWEENEY,** art critic and author, and former director of the Museum of Modern Art, New York. Will include many paintings not seen in Paris for many years. Opens Monday, May 5.

OPERA—at Paris Opera House
FRIDAY, MAY 16—"ANTIGONE" and "JEANNE AU BUCHER," Operas by Arthur Honegger.
FRIDAY, MAY 23 and MONDAY, MAY 26—"SALOME," Opera by Richard Strauss.

OPERA—at Paris Opera-Comique
WEDNESDAY, APRIL 30, THURSDAY, MAY 8, and THURSDAY, MAY 22—"PELLEAS ET MELISANDE," Opera by Claude Debussy.
THURSDAY, MAY 15—"MADAME BOVARY," Opera by **EMMANUEL BONDEVILLE**
THURSDAY, MAY 29—Festival of Opera by **MAURICE RAVEL.**

CHAMBER MUSIC CONCERTS—5:30 p.m. at Comedie de Champs-Elysees
WEDNESDAY, MAY 7—PASCAL STRING QUARTET. Soloists: **GENEVIEVE JOY,** Pianist; **PIERRE BOULEZ** and **OLIVIER MESSIAEN,** Duo-Pianists; **YVON LE MARC'HADOUR,** Tenor.
FRIDAY, MAY 9—LOUIS DE FROMET CHAMBER ORCHESTRA. Soloists: **YVONNE LORIOD,** Pianist; **MARCEL DE LACOUR,** Clavichord.
TUESDAY, MAY 13—LOUIS DE FROMET CHAMBER ORCHESTRA. Soloists: **GISELA FISCHER,** Soprano; **MARCEL DE LACOUR,** Clavichord.
THURSDAY, MAY 15—PASCAL STRING QUARTET. Soloist: **YVONNE LEFEBVRE,** Pianist.
WEDNESDAY, MAY 21—DARIUS MILHAUD conducting "Socrates," Symphonie Drama in three parts by Erik Satie. Also **HUBERT VARRON,** 'Cellist; **ROBERT CORNMAN,** Pianist.
SATURDAY, MAY 24—BERLIN STRING QUARTET; Conductor **ROBERT CROFT.** Soloist: **PATRICIA NEWAY,** Soprano.
THURSDAY, MAY 29—NEDERLANDS KAMERKOOR; Conductor **FELIX DE NOBEL.** Soloist: **YVON LE MARC'HADOUR,** Tenor.

LITERATURE. PHILOSOPHY, POETRY—at the Sorbonne: THURSDAY, MAY 15, AND FRIDAY, MAY 30—at Le Centre des Relations Internationales: WEDNESDAY, MAY 21; FRIDAY, MAY 23; MONDAY, MAY 26; WEDNESDAY, MAY 28. Lectures and Discussion Forums by world-celebrated men of letters, including: **WILLIAM FAULKNER, W. H. AUDEN, JAMES T. FARRELL, KATHERINE ANNE PORTER, GLENWAY WESCOTT, ALLEN TATE, ANDRE MALRAUX, IGNAZIO SILONE, STEPHEN SPENDER, SALVADOR DE MADARIAGA.**

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Reprinted from the INTERNATIONAL AIR EDITION of THE NEW YORK TIMES, Sunday, April 6, 1952

MASTERPIECES of the XX TH CENTURY

A Great Cultural Exposition of the Arts of the Free World

The Paris Exposition, sponsored by The Congress For Cultural Freedom, has for its theme the intellectual and artistic achievements of the free world in the 20th Century. The Exposition will embrace music, the drama, the dance, painting and other art forms as conceived by independent creators exercising the priceless gifts of freedom and self-expression. The Congress for Cultural Freedom is a world-wide organization of writers, philosophers, creative artists and scientists dedicated to the assertion and defense of freedom of thought, free inquiry, free expression and to the continuing expansion of intellectual freedom everywhere.

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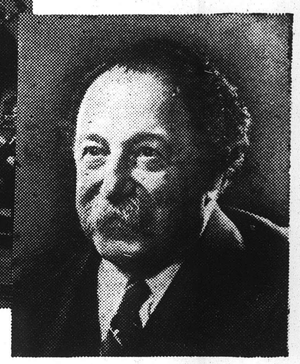
PARIS APRIL 30 - JUNE 1, 1952

CHARLES MUNCH
Musical Director

THE BOSTON SYMPHONY ORCHESTRA



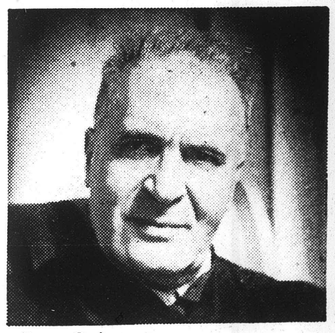
PIERRE MONTEUX
Associate Conductor

THE NEW YORK CITY BALLET COMPANY
GEORGE BALANCHINE
Artistic Director

IGOR STRAVINSKY
Conducts his ballet "Orpheus," his oratorio "Oedipus Rex," an all-Stravinsky concert

VIRGIL THOMSON
Composer, Artistic Director, Conductor of the Opera

"FOUR SAINTS IN THREE ACTS"



BRUNO WALTER
Conducts Paris Opera House Orchestra

PROGRAM
(SUBJECT TO CHANGE)

WEDNESDAY, APRIL 30—at Eglise St. Roch, Paris
Inaugural concert, dedicated to the Memory of all Twentieth Century Victims of Oppression. **ST. GUILLAUME CHORUS,** Strasbourg, France; Conductor **FRITZ MUNCH. LAMOUREUX CONCERTS ORCHESTRA,** Paris. "Magnificat" by J. S. Bach. Soloists: **RENEE DEFRAITEUR,** Soprano; **LUCIE RAUH,** Contralto; **ERNST HAEFLIEGER,** Tenor; **PIERRE MOLLET,** Bass; CHARLES MULLER, Organist. "Stabat Mater" by **FRANCIS POULENC.** Soloist: **GENEVIEVE MOISAN.** (First performance in Paris.)

THURSDAY, MAY 1—(No program)

FRIDAY, MAY 2 and SATURDAY, MAY 3
VIENNA STATE OPERA and **VIENNA PHILHARMONIC ORCHESTRA;** Conductor **KARL BOEHM. "WOZZECK",** Opera in three acts by Alban Berg; Libretto by Georg Buechner; Decor by Caspar Neher; Produced by Oscar Fritz Schuh. (The 1951 Salzburg Festival Production—First Performance in France. Cast includes: **JOSEF HERMANN, CHRISTL GOLTZ, HANS BEIRER, PETER KLEIN, KARL DOENCH, ELEANOR GIFFORD, HEINRICH BENSING.**

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PARIS OPERA **HOUSE ORCHESTRA;** Conductor **BRUNO WALTER.** "Don Juan" by Richard Strauss. "Prélude à l'Après-Midi d'un Faune" by Claude Debussy. "Das Lied von der Erde" by Gustav Mahler. Soloists: **KATHLEEN FERRIER,** Contralto; **LORENZ FEHENBERGER,** Tenor.

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WEDNESDAY, MAY 7 and FRIDAY, MAY 9
"DON PERLIMPLIN," Opera in one act by **VITTORIO RIETI;** Libretto by F. Garcia Lorca; Produced by Yves Robert; Decor by Antoni Clavé. **L'ORCHESTRE DES CHAMPS-ELYSEES;** Conductor **PIERRE DERVAUX.** (Cast to be announced.) (World Premiere). World Premiere of two ballets by the **GRAND BALLET DU MARQUIS DE CUEVAS:** "Cordelia," Music by **HENRI SAUGUET;** Choreography by John Taras; Decor by Jacques Dupont. "Coup De Feu," Music by **GEORGES AURIC;** Choreography by Aurel Miloss; Decor by A. M. Cassandre. **L'ORCHESTRE DES CHAMPS-ELYSEES;** Conductor **GUSTAVE CLOEZ,** Musical Director.

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THURSDAY, MAY 15
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ROYAL OPERA HOUSE, COVENT GARDEN, London, England production of **"BILLY BUDD,"** Opera in four acts; Music by Benjamin Britten; Libretto by E. M. Forster and Eric Crozier after the story by Herman Melville; Scenery and Costumes by John Piper; Produced by Basil Coleman. With singers, chorus and orchestra of The Covent Garden Opera Company. (In English.) Conducted by **BENJAMIN BRITTEN.** (First Performance in France.) Cast includes **THEODOR UPPMAN, PETER PEARS, FREDERICK DALBERG, INIA TE WIATA, DAVID TROO.**

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ORCHESTRA and **CHORUS** of **ST. CECILIA ACADEMY,** Rome; Conductor **IGOR MARKEVITCH.** "Turandot" Suite, Op. 41 by Ferruccio Busoni. "La Terra" by G. Francesco Malipiero. "Bacchus et Ariane" by Albert Roussel. "Concerto for Piano" by Maurice Ravel; Soloist: **BENVENUTO MICHELANGELI,** Pianist. "Psalmus Hungaricus" (55th Psalm), Op. 13 by Zoltán Kodaly.

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ETHEL LINDER REINER presents THE AMERICAN

Other Events

ART—at the Pavillon de New York, Musee de l'Art Moderne
A great exhibition of some 150 Twentieth Century paintings by European and American artists, from museums and private collections in Europe and the United States, assembled by **JAMES JOHNSON SWEENEY,** art critic and author, and former director of the Museum of Modern Art, New York. Will include many paintings not seen in Paris for many years. Opens Monday, May 5.

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THURSDAY, MAY 29—Festival of Opera by **MAURICE RAVEL.**

CHAMBER MUSIC CONCERTS—5:30 p.m. at Comedie de Champs-Elysees

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FRIDAY, MAY 9—LOUIS DE FROMET CHAMBER ORCHESTRA. Soloists: **YVONNE LORIOD,** Pianist; **MARCEL DE LACOUR,** Clavichord.

TUESDAY, MAY 13—LOUIS DE FROMET CHAMBER ORCHESTRA. Soloists: **GISELA FISCHER,** Soprano; **MARCEL DE LACOUR,** Clavichord.

THURSDAY, MAY 15—PASCAL STRING QUARTET. Soloist: **YVONNE LEFEBVRE,** Pianist.

WEDNESDAY, MAY 21—DARIUS MILHAUD conducting "Socrates," Symphonie Drama in three parts by Erik Satie. Also **HUBERT VARRON,** 'Cellist; **ROBERT CORNMAN,** Pianist.

SATURDAY, MAY 24—BERLIN STRING QUARTET; Conductor **ROBERT CROFT.** Soloist: **PATRICIA NEWAY,** Soprano.

THURSDAY, MAY 29—NEDERLANDS KAMERKOOR; Conductor **FELIX DE NOBEL.** Soloist: **YVON LE MARC'HADOUR.**

Reprinted from the INTERNATIONAL AIR EDITION of THE NEW YORK TIMES, Sunday, April 6, 1952

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The Paris Exposition, sponsored by The Congress For Cultural Freedom, has for its theme the intellectual and artistic achievements of the free world in the 20th Century. The Exposition will embrace music, the drama, the dance, painting and other art forms as conceived by independent creators exercising the priceless gifts of freedom and self-expression. The Congress for Cultural Freedom is a world-wide organization of writers, philosophers, creative artists and scientists dedicated to the assertion and defense of freedom of thought, free inquiry, free expression and to the continuing expansion of intellectual freedom everywhere.

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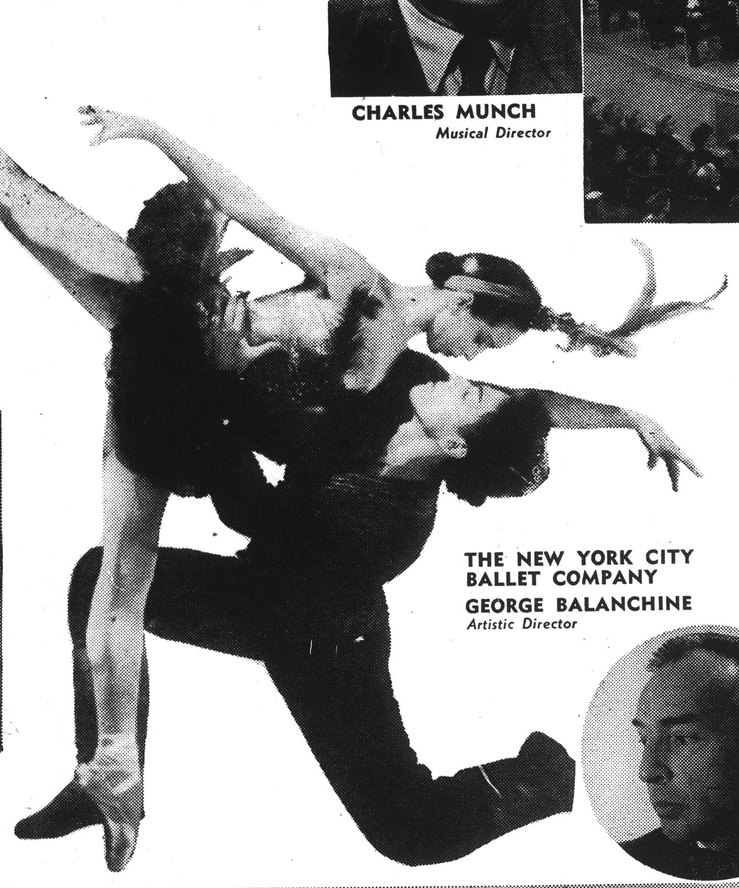
PARIS APRIL 30 - JUNE 1, 1952

CHARLES MUNCH
Musical Director

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX
Associate Conductor

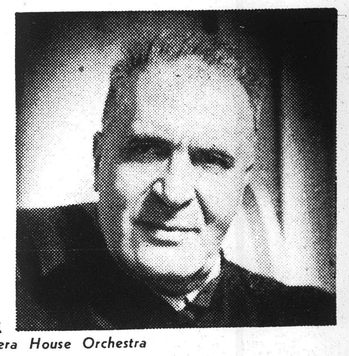


THE NEW YORK CITY BALLET COMPANY
GEORGE BALANCHINE
Artistic Director

IGOR STRAVINSKY
Conducts his ballet "Orpheus," his oratorio "Oedipus Rex," an all-Stravinsky concert

VIRGIL THOMSON
Composer, Artistic Director, Conductor of the Opera

"FOUR SAINTS IN THREE ACTS"



BRUNO WALTER
Conducts Paris Opera House Orchestra

PROGRAM

(SUBJECT TO CHANGE)

NOTE: *All events, unless otherwise noted, are at the THEATRE DES CHAMPS-ELYSEES, 15 Avenue Montaigne, Paris VIII*

WEDNESDAY, APRIL 30—at Eglise St. Roch, Paris
Inaugural concert, dedicated to the Memory of all Twentieth Century Victims of Oppression. **ST. GUILLAUME CHORUS,** Strasbourg, France; Conductor **FRITZ MUNCH. LAMOUREUX CONCERTS ORCHESTRA,** Paris. "Magnificat" by J. S. Bach. Soloists: **RENEE DEFRAITEUR,** Soprano; **LUCIE RAUH,** Contralto; **ERNST HAEFLIEGER,** Tenor; **PIERRE MOLLET,** Bass; **CHARLES MULLER,** Organist. "Stabat Mater" by **FRANCIS POULENC.** Soloist: **GENEVIEVE MOISAN.** (First performance in Paris.)

THURSDAY, MAY 1—(No program)

FRIDAY, MAY 2 and SATURDAY, MAY 3
VIENNA STATE OPERA and **VIENNA PHILHARMONIC ORCHESTRA;** Conductor **KARL BOEHM. "WOZZECK",** Opera in three acts by Alban Berg; Libretto by Georg Buechner; Decor by Caspar Neher; Produced by Oscar Fritz Schuh. (The 1951 Salzburg Festival Production—First Performance in France. Cast includes **JOSEF HERMANN, CHRISTL GOLTZ, HANS BEIRER, PETER KLEIN, KARL DOENCH, ELEANOR GIFFORD, HEINRICH BENSING.**

SUNDAY, MAY 4—(No program)

MONDAY, MAY 5
PARIS OPERA HOUSE ORCHESTRA; Conductor **BRUNO WALTER.** "Don Juan" by Richard Strauss. "Prélude à l'Après-Midi d'un Faune" by Claude Debussy. "Das Lied von der Erde" by Gustav Mahler. Soloists: **KATHLEEN FERRIER,** Contralto; **LORENZ FEHENBERGER,** Tenor.

TUESDAY, MAY 6—at Paris Opera House
BOSTON SYMPHONY ORCHESTRA; Conductor **CHARLES MUNCH,** Musical Director. (First Performance in Europe.) Overture, "The School For Scandal" by Samuel Barber. "Toccata" by Walter Piston. "Symphony For String Orchestra," No. 2 by Arthur Honegger. "La Mer" by Claude Debussy. "Daphnis and Chloe," Suite No. 2 by Maurice Ravel. Under the Patronage of Hon. Vincent Auriol, President of France, and Mme. Auriol.

WEDNESDAY, MAY 7 and FRIDAY, MAY 9
"DON PERLIMPLIN," Opera in one act by **VITTORIO RIETI;** Libretto by F. Garcia Lorca; Produced by Yves Robert; Decor by Antoni Clavé. **L'ORCHESTRE DES CHAMPS-ELYSEES;** Conductor **PIERRE DERVAUX.** (Cast to be announced.) (World Premiere). World Premiere of two ballets by the **GRAND BALLET DU MARQUIS DE CUEVAS:** "Cordelia," Music by **HENRI SAUGUET;** Choreography by John Taras; Decor by Jacques Dupont. "Coup De Feu," Music by **GEORGES AURIC;** Choreography by Aurel Miloss; Decor by A. M. Cassandre. **L'ORCHESTRE DES CHAMPS-ELYSEES;** Conductor **GUSTAVE CLOEZ,** Musical Director.

THURSDAY, MAY 8
BOSTON SYMPHONY ORCHESTRA; Conductor **PIERRE MONTEUX.** "Symphony No. 3" by William Pijper. "Protée," Suite No. 2 by Darius Milhaud. "Symphony No. 3" by William Schuman. "Le Sacre de Printemps" by Igor Stravinsky.

SATURDAY, MAY 10—at Paris Opera House
NEW YORK CITY BALLET; Artistic Director, **GEORGE BALANCHINE;** Conductor: **LEON BARZIN,** Musical Director. (First Performance in Paris.) "Swan Lake," Music by Peter Tchaikowsky; Choreography by George Balanchine after Lev Ivanov; Scenery and Costumes by Cecil Beaton. "La Valse," Music by Maurice Ravel; Choreography by George Balanchine; Costumes by Karinska. "The Cage," Music by Igor Stravinsky ("Concerto in D for Strings"); Choreography by Jerome Robbins; Costumes by Ruth Sobotka. "Bourrée Fantasque," Music by Emmanuel Chabrier; Choreography by George Balanchine; Costumes by Karinska.

SUNDAY, MAY 11
NEW YORK CITY BALLET; Conductor **LEON BARZIN.** "Four Temperaments," Music by Paul Hindemith; Choreography by George Balanchine. "The Cage." "Firebird," Music by Igor Stravinsky; Choreography by George Balanchine; Scenery and Costumes by Marc Chagall. "La Valse."

MONDAY, MAY 12
NEW YORK CITY BALLET; Conductor **LEON BARZIN.** "Tyl Ulenspiegel," Music by Richard Strauss; Choreography by George Balanchine; Scenery and Costumes by Esteben Frances. "Four Temperaments." "Lilac Garden," Music by Ernest Chausson; Choreography by Antony Tudor; Scenery by Horace Armistead; Costumes by Karinska. "Caracole," Music by W. A. Mozart; Choreography by George Balanchine; Costumes by Christian Bérard.

TUESDAY, MAY 13
NEW YORK CITY BALLET; Conductor **LEON BARZIN.** "Tyl Ulenspiegel." "Lilac Garden." "Firebird." "La Valse."

WEDNESDAY, MAY 14
NEW YORK CITY BALLET; Conductors **LEON BARZIN** and **IGOR STRAVINSKY.** "Prodigal Son," Music by Serge Prokofieff; Choreography by George Balanchine; Scenery and Costumes by Georges Rouault. "The Pied Piper," Music by Aaron Copland; Choreography by Jerome Robbins. "Orphéus," Music by Igor Stravinsky; Choreography by George Balanchine; Scenery and Costumes by Isamu Noguchi; Conducted by **IGOR STRAVINSKY.** "Caracole."

THURSDAY, MAY 15
NEW YORK CITY BALLET; Conductor **LEON BARZIN.** "The Pied Piper." "Lilac Garden." "Orpheus." "Caracole."

FRIDAY, MAY 16
L'ORCHESTRE DE LA SUISSE ROMANDE, Geneva, Switzerland; Conductor **ERNEST ANSERMET.** "Symphony No. 5" by Arthur Honegger. "Nobilissima Visione" by Paul Hindemith. "Sonata di Camera for Violoncello and Orchestra" by Bohuslav Martinu; Soloist: **HENRI HONEGGER,** 'cellist. "Rhapsodie Espagnole" by Maurice Ravel.

SATURDAY, MAY 17
L'ORCHESTRE DE LA SUISSE ROMANDE, Geneva; Conductor **ERNEST ANSERMET.** "Suite in F" by Albert Roussel. "Concerto for Violin and Orchestra" by Frank Martin; Soloist: **JOSEPH SZIGETI,** Violinist. (First Performance in France.) "Trois Images" by Claude Debussy.

SUNDAY, MAY 18—(No program)

MONDAY, MAY 19
FRENCH NATIONAL RADIO ORCHESTRA; Conductor **IGOR STRAVINSKY.** "Scènes de Ballet" by Igor Stravinsky; and **"OEDIPUS REX,"** Opera-Oratorio in two parts by **IGOR STRAVINSKY.** Text by Jean Cocteau, after the play by Sophocles, translated into medieval Latin by J. Danielou. Decor by Jean Cocteau. Staged by Jean Cocteau. Narration: **JEAN COCTEAU.** Soloists: **PATRICIA NEWAY,** Soprano; **LEOPOLD SIMONEAU,** Tenor; 80-voice Male Chorus.

TUESDAY, MAY 20
FRENCH NATIONAL RADIO ORCHESTRA; Conductor **HANS ROSBAUD.** "Erwartung" by Arnold Schoenberg; Soloist: **PATRICIA NEWAY,** Soprano; and **"OEDIPUS REX,"** Narration: **JEAN COCTEAU.** Soloists: **PATRICIA NEWAY,** Soprano; **LEOPOLD SIMONEAU,** Tenor; 80-Voice Male Chorus.

WEDNESDAY, MAY 21
BOSTON SYMPHONY ORCHESTRA; Conductor **CHARLES MUNCH,** Musical Director. "Symphony No. 4" by Robert Schumann. "Bacchus et Ariane" by Albert Roussel. "Symphonie Fantastique" by Hector Berlioz.

THURSDAY, MAY 22
PARIS CONSERVATORY ORCHESTRA; Conductor **IGOR STRAVINSKY.** "Symphony in C" by Igor Stravinsky. "Capriccio for Piano and Orchestra" by Igor Stravinsky; Soloist: **MONIQUE HAAS,** Pianist. "Symphony in Three Movements" by Igor Stravinsky.

FRIDAY, MAY 23
R.I.A.S. (Radio in American Sector) **SYMPHONY ORCHESTRA,** West Berlin, Germany; Conductor **FERENC FRICSAY.** "Music for Strings, Percussion and Celesta" by Béla Bartók. "Concerto No. 2 for Piano" by Béla Bartók; Soloist: **GEZA ANDA,** Pianist. "Roumanian Dances" by Béla Bartók.

SATURDAY, MAY 24
R.I.A.S. SYMPHONY ORCHESTRA, West Berlin; Conductor **FERENC FRICSAY.** Program devoted to works by contemporary Soviet composers which now are not performed in the U.S.S.R. and satellite nations, and by contemporary German composers which were banned by Nazi Germany. "Variations on a Theme by Paganini" by Boris Blacher. "Scythian Suite, Op. 20" by Serge Prokofieff. Concert Suite from "Lady Macbeth of Mzensk," Opera by Dmitri Shostakovitch. "Metamorphosis" by Paul Hindemith.

SUNDAY, MAY 25—(No program)

MONDAY, MAY 26 and TUESDAY, MAY 27
ROYAL OPERA HOUSE, COVENT GARDEN, London, England production of **"BILLY BUDD,"** Opera in four acts; Music by Benjamin Britten; Libretto by E. M. Forster and Eric Crozier after the story by Herman Melville; Scenery and Costumes by John Piper; Produced by Basil Coleman. With singers, chorus and orchestra of The Covent Garden Opera Company. (In English.) Conducted by **BENJAMIN BRITTEN.** (First Performance in France.) Cast includes **THEODOR UPPMAN, PETER PEARS, FREDERICK DALBERG, INIA TE WIATA, DAVID TROO.**

WEDNESDAY, MAY 28
ORCHESTRA and **CHORUS** of **ST. CECILIA ACADEMY,** Rome, Italy; Conductor **IGOR MARKEVITCH.** "Paganiniana" by Alfred Casella. "Canti di Prigionia" by Luigi Dallapiccola. Dances from "El Sombrero de Tres Picos" by Manuel de Falla. "Les Choéphores" by Darius Milhaud. Finale, "Les Eumenides" by Darius Milhaud.

THURSDAY, MAY 29
ORCHESTRA and **CHORUS** of **ST. CECILIA ACADEMY,** Rome; Conductor **IGOR MARKEVITCH.** "Turandot" Suite, Op. 41 by Ferruccio Busoni. "La Terra" by G. Francesco Malipiero. "Bacchus et Ariane" by Albert Roussel. "Concerto for Piano" by Maurice Ravel; Soloist: **BENVENUTO MICHELANGELI,** Pianist. "Psalmus Hungaricus" (55th Psalm), Op. 13 by Zoltán Kodaly.

FRIDAY, MAY 30 and SATURDAY, MAY 31
ETHEL LINDER REINER presents **THE AMERICAN NATIONAL THEATRE AND ACADEMY** production of **"FOUR SAINTS IN THREE ACTS,"** Opera in four acts. Music by Virgil Thomson; Words by Gertrude Stein; Artistic and Musical Direction, Virgil Thomson; Associate Conductor and Director of Choral Music, William Johnson; Scenery and Costumes by Paul Morrison, after original designs by Florine Stettheimer; Choreography by William Dollar; Direction of the Book by Maurice Grosser. (In English.) **L'ORCHESTRA COLONNE;** Conductor **VIRGIL THOMSON** (First Performance in France.) Cast includes **INEZ MATTHEWS, EDWARD MATTHEWS, RAWN SPEARMAN, ELWOOD SMITH, ALTONELL HINES.**

SUNDAY, JUNE 1—At the Theatre du Palais de Chaillot
LAMOUREUX CONCERTS ORCHESTRA, Paris; Conductor, **PIERRE MONTEUX.** Soloist: **NICOLE HENRIOT,** Pianist. (Light classical program at popular prices, to be announced.)

Other Events

ART—at the Pavillon de New York, Musee de l'Art Moderne
A great exhibition of some 150 Twentieth Century paintings by European and American artists, from museums and private collections in Europe and the United States, assembled by **JAMES JOHNSON SWEENEY,** art critic and author, and former director of the Museum of Modern Art, New York. Will include many paintings not seen in Paris for many years. Opens Monday, May 5.

OPERA—at Paris Opera House
FRIDAY, MAY 16—**"ANTIGONE" and "JEANNE AU BUCHER,"** Operas by Arthur Honegger.
FRIDAY, MAY 23 and MONDAY, MAY 26—**"SALOME,"** Opera by Richard Strauss.

OPERA—at Paris Opera-Comique
WEDNESDAY, APRIL 30, THURSDAY, MAY 8, and THURSDAY, MAY 22—**"PELLEAS ET MELISANDE,"** Opera by Claude Debussy.
THURSDAY, MAY 15—**"MADAME BOVARY,"** Opera by EMMANUEL BONDEVILLE
THURSDAY, MAY 29—Festival of Opera by **MAURICE RAVEL.**

CHAMBER MUSIC CONCERTS—5:30 p.m. at Comedie de Champs-Elysees
WEDNESDAY, MAY 7—**PASCAL STRING QUARTET.** Soloists: **GENEVIEVE JOY,** Pianist; **PIERRE BOULEZ** and **OLIVIER MESSIAEN,** Duo-Pianists; **YVON LE MARC'HADOUR,** Tenor.
FRIDAY, MAY 9—**LOUIS DE FROMET CHAMBER ORCHESTRA.** Soloists: **YVONNE LORIOD,** Pianist; **MARCEL DE LACOUR,** Clavichord.
TUESDAY, MAY 13—**LOUIS DE FROMET CHAMBER ORCHESTRA.** Soloists: **GISELA FISCHER,** Soprano; **MARCEL DE LACOUR,** Clavichord.
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THURSDAY, MAY 29—**NEDERLANDS KAMERKOOR;** Conductor **FELIX DE NOBEL.** Soloist: **YVON LE MARC'HADOUR,** Tenor.

LITERATURE. PHILOSOPHY, POETRY—at the Sorbonne: **THURSDAY, MAY 15, AND FRIDAY, MAY 30**—at Le Centre des Relations Internationales: **WEDNESDAY, MAY 21; FRIDAY, MAY 23; MONDAY, MAY 26; WEDNESDAY, MAY 28.** Lectures and Discussion Forums by world-celebrated men of letters, including: **WILLIAM FAULKNER, W. H. AUDEN, JAMES T. FARRELL, KATHERINE ANNE PORTER, GLENWAY WESCOTT, ALLEN TATE, ANDRE MALRAUX, IGNAZIO SILONE, STEPHEN SPENDER, SALVADOR DE MADARIAGA.**

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This Clipping From
BOSTON, MASS.
TRAVELER
APR 7- 1952

Berkshire Auditions

Boris Goldovsky will hold auditions for applicants to this summer's session of the Opera Department of the Berkshire Music Center in Tanglewood this Wednesday, at Symphony Hall, from 2 to 4 P. M. Please use the Stage Door Entrance.

An accompanist will be present.

The Music Center's tenth season will open at Tanglewood on June 30 for a six-week session, Charles Munch, director with Aaron Copland as assistant director. Major productions of the opera department in past seasons have included such works as Britten's "Peter Grimes," Mozart's "Idomeneo," Strauss' "Adriadne" and Tschaikovsky's "Pique Dame." Catalogue and applications for admission may be obtained by addressing the Registrar, Berkshire Music Center, Symphony Hall, Boston 15.

BOSTON, MASS.
EVENING GLOBE
APR 8- 1952

SITTING IN

Amber---And the Concert

By TED ASHBY

NORMALLY EAGER to sow a paragraph or more about the Boston Symphony Orchestra, its publicist, Laning Humphrey began talking about the Humphrey cat, Amber. Its name is misleading. Amber is a tomcat.

FURTHERMORE, AMBER is a tomcat of changing personality. It once had a high disregard for catnip. Once it sought the friendship of a mouse. The mouse, terrified, figured Amber had ulterior motives. Amber was depressed.

* * *

HE IS a short-haired cat, sort of orange-colored, with tiger stripes. Has white socks and a white shirt. If you touch that laundry, Amber will express his positive views on the matter by probing your wrist with his teeth.

* * *

THE HUMPHREYS haven't the remotest idea where Amber sleeps. He seemingly has a date every night. During the weird hours of the morning, he returns. Climbs an evergreen tree to the roof outside the bedroom window, scratches and thumps on the glass.

* * *

ADMITTED, HE goes downstairs at once. Generally food has been set out for him. If it has been forgotten, he stomps upstairs again and demands immediate action. Someone has to go down and feed him. After dining, he falls asleep on a step halfway up the stairs.

* * *

FOR A TIME Amber chased automobiles in the street. Whether he thought he saw someone he knew isn't known. However, he abruptly quit it. Took to chasing dogs. He'll chase a dog until the pursued rebels and turns on him. At this juncture, Amber will wheel and high-tail for home.

* * *

A METHODICAL fellow, Amber has about the same type of breakfast every morning. First, he has to have his coffee. With the beverage, there must be a portion of a doughnut. It varies only when the Humphreys have some left-over peas. Then it's two teaspoonfuls of peas to top off the meal.

* * *

SUDDENLY MR. HUMPHREY became the publicist. "What I really came in for," he said, "was to tell you about the annual Spring concert at Symphony Hall for the orchestra's pension fund. Bach's 'Passion According to St. John,' a composition for full orchestra, with Charles Munch conducting, plus mixed choruses and soloists.

* * *

"THE CHORAL groups will come from Radcliffe and Harvard. The concerts will be held his week at 2:15 p. m., Thursday, and 8:30 p. m., Saturday. It will be repeated for the pension fund Sunday afternoon. There will be 100 choral voices. Soon thereafter, the orchestra leaves for Europe."

MUSIC

Amil 8 Globe

Burgin Conducts 21st Symphony Concert

By CYRUS DURGIN

Richard Burgin conducted the 21st Friday concert this season by the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. The program consisted of Handel's Concerto Grosso in D Minor, Op. 6, No. 10; the "Chout" Suite of Prokofieff, and Tchaikovsky's Fifth Symphony.

Perhaps it was the warm, heavy air of sudden Spring, but this concert seemed on the lacklustre and soporific side. True, Handel's lovely piece for strings went nicely, with a satisfying richness and sweetness of tone, and clean execution. But there was little intensity in the first half of the program, and even Prokofieff's once horrendously violent music was relatively innocuous.

Things perked up a bit, however, with the advent of Tchaikovsky's E minor Symphony. While there was a certain amount of untidy detail here and there, including entrances which caught some of the orchestra a shade off the beat, Mr. Burgin made a good deal of Tchaikovsky's Slavic melancholy. His pace, however, was on the fast side throughout, and those little details where a nuance of tempo or expression makes all the difference between conventionality and a distinctive, emotionally compelling performance, went largely ignored.

Such things are very important to the reading of Tchaikovsky, whose music, broadly speaking, is not the sort that "plays itself." With his febrile temperament, and his piling on of emotional climaxes, he wrought a music that must be carefully planned, expressively, from beginning to end. Otherwise the continuity and the structure cannot appear at their finest.

In general, the slow movement went best of all, and the famous horn solo was splendidly phrased. In this movement, too, the orchestral detail (perhaps more lavish in this Symphony than in any other of the Tchaikovsky six) was most clearly brought out.

The program will be repeated tonight at 8:30. The afternoon concert next week will be given on Thursday to avoid Good Friday. Charles Munch then will present the "St. John" Passion of Bach, and will repeat it Saturday evening, April 12, and on Easter Sunday afternoon, April 13, for the benefit of the Boston Symphony's pension fund.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 9- 1952

Chamber Music Program Changed For Festival Bach-Mozart Series

TANGLEWOOD — Charles Munch, who is to conduct the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Taglewood this summer, will make a new departure in his programs for the concerts for chamber orchestra in the Theatre-Concert Hall opening the Festival July 5. These concerts in the auditorium have hitherto been devoted to the music of Mozart and Bach. Mr. Munch will make these two composers the predominating ones, but he will also include contemporaries of both.

The first program on Saturday evening, July 5 will be all Bach but will include the fifth symphony in D minor by Bach's son, Carl Philipp Emanuel. Sebastian Bach will be represented by his Cantata No. 140, "Wachet auf, ruft uns die Stimme," to be conducted by Hugh Ross, the concerto for two violins (soloists, Richard Burgin and Ruth Posselt) and the Third Suite. On Sunday afternoon, July 6, the program will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi, and Lalande, including Lalande's choral "De Profundis."

On Saturday evening, July 12 Mr. Munch will present Handel's Concerto Grosso, No. 4 for strings, the symphony in C major by Dittersdorf, Richard Strauss' "Metamorphoses" for 23 solo string instruments, and Milhaud's "La Creation du Monde." On Sunday afternoon, July 13, Mr. Munch will present the final three symphonies of Mozart, in E flat, G minor, and C major ("Jupiter").

On Saturday evening, July 19, Mozart's "Litaniae" and a piano concerto will open the program, Lukas Foss appearing as piano soloist. Mr. Munch will conduct Schubert's Mass in G major on this program and repeat it on Sunday afternoon, July 20. To open this final program, he will present two symphonies of Haydn, No 99 in E flat and No. 86 in D major ("The Paris").

During the following three weeks the concerts by the full orchestra in the Shed will be given on Thursday evenings, Saturday evenings and Sunday afternoons, Pierre Monteux conducting one concert each in two week ends, Leonard Bernstein one in the last.

This Clipping From
NEW YORK, N. Y.
TIMES
APR 10 1952

TO FEATURE BACH, MOZART

Tanglewood Chamber Concerts List Festival Program

The music of Bach and Mozart will be emphasized in the chamber orchestra concerts this summer by the Boston Symphony at Tanglewood. Charles Munch, who will direct the entire series, which is part of the Berkshire Festival, also will include in these programs music by contemporaries of Bach and Mozart, as well as two modern composers.

The first program, on Saturday afternoon, July 6, will be all Bach. Rameau, Couperin, Purcell, Vivaldi and Lalande will be represented on the program of Sunday afternoon, July 6. On Saturday evening, July 12, the composers will be Handel, Dittersdorf, Richard Strauss and Milhaud. The following afternoon will be devoted to three Mozart symphonies.

Two Mozart works and a Schubert mass will be played on Saturday evening, July 19. The final concert, on Sunday afternoon, July 20, will contain a repeat of the Schubert mass and two Haydn symphonies.

This Clipping From
BOSTON, MASS.
RECORD
APR 9- 1952

Symphony To Europe

Charles Munch outlined to a group of music critics at a conference yesterday in Symphony Hall plans for the pending European trip of the Boston Symphony Orchestra.

The orchestra will be honored by famous guests on its first visit abroad next month. Vincent Auriol, President of France, and Mme. Auriol have accepted the invitation of the Congress for Cultural Freedom for a concert in Paris, where the orchestra will open its tour on May 6.

General Eisenhower is expected at the Paris concerts. The King of Belgium will be a royal guest at the concert in Brussels on May 12. Charles Munch will conduct this concert as well as the concert in the Hague on May 10 when Princess Juliana of Holland will attend.

The itinerary as outlined is: May 6, Paris (Charles Munch); May 8, Paris (Pierre Monteux); May 10, Le Havre (Munch); May 11, Amsterdam (Monteux); May 12, Brussels (Munch); May 13, Frankfort (Monteux); May 14, Frankfort (Munch); May 15, Berlin (Monteux); May 17, Strasbourg (Munch); May 19, Lyons (Monteux); May 21, Paris (Munch); May 23, Bordeaux (Monteux); May 24, Bordeaux (Munch); May 26, London (Munch).

[121].

CHRISTIAN SCIENTIST ~~April~~ 11

Charles Munch Conducts Bach's St. John Passion

By Harold Rogers

Charles Munch is duly celebrating the Easter season this week by three performances of the inspiring and devotional Passion According to St. John, as set to music by Johann Sebastian Bach.

The first performance was yesterday afternoon; the second will be Saturday night; and the third—the Pension Fund concert—will be Sunday afternoon. Since the Pension Fund concert is not included in the subscription series, seats are available to the general public at the Symphony Hall box office.

Mr. Munch has amassed an array of musical forces that perform, save for minor exceptions, with excellence. There is the Boston Symphony Orchestra, of course. There is the Harvard Glee Club and the Radcliffe Choral Society, trained to near perfection by their conductor, G. Wallace Woodworth. There is Daniel Pinkham's instant support at the harpsichord, Alfred Zighera's eloquent solo work on the viola da gamba, and E. Power Bigg's unobtrusive and sensitive handling of the organ.

David Lloyd, whose dramatic, ringing tenor is as welcome as it is familiar to Boston audiences, was heard in the part of the Evangelist, a role he sang here two seasons ago for Mr. Munch's presentation of the Johannes Passion. Edmond Hurshell also recreated the basso roles that he sang here two seasons ago—those of Peter and Pilate. His voice has strengthened and has taken on a rather dark, dramatic richness.

* * *

In the role of Jesus we heard Mack Harrell, a baritone of great refinement, strength, and musicianly insight. His aria, "Haste, ye deeply wounded spirits," was presented with artistic expression as the chorus interjected its querulous "Wohin? wohin? wohin?" Here we are given one of the most inspired pieces of choral writing in the entire work, and the Harvard-Radcliffe singers were especially notable for their light touch, their incisive attack.

The soprano and contralto solos were carried respectively by Gladys Spector (who has been heard before in Boston in the New England Opera Theater's production of Mozart's "Don Giovanni") and by Mary Davenport. Miss Davenport provided a competent performance in a good full voice. Miss Spector, whose soprano has a lush beauty, sang the aria, "Dissolve, O my heart, into torrents of weeping," without much insight as to the meaning of the words.

* * *

Gems of choral singing were displayed in the many chorales that are scattered through the work. The effortless production, the blend of the choral tone, the floating pianissimos—all combined to produce an aura of contemplative devotion.

Mr. Munch drew the many threads of this vast masterpiece into an embroidery of painstaking and intricate design. We are indeed indebted to him and to his musicians for giving us this remarkable Easter commemoration.

Why, incidentally, was the text not given in the program? It was printed when Mr. Munch produced the St. John Passion two years ago.

MUSIC

Munch Conducts Bach "St. John" Passion

By CYRUS DURGIN

Each year at Easter, Charles Munch presents at the Boston Symphony Orchestra concerts, either the "St. Matthew" or the "St. John" Passion of Bach. This year it is the turn for the "St. John" Passion, which was given a superb and revelatorial performance at Symphony Hall yesterday afternoon. Although the "St. Matthew" score was sung on Good Friday last season, this week the management reverted to the older custom of shifting the afternoon concert to Thursday. The "St. John" Passion will be heard again on Saturday evening, and on Sunday afternoon in aid of the orchestra's pension fund.

The performance yesterday was one of those near-miracles when all elements of a complex musical execution seem to coalesce about perfection. Mr. Munch's devoted but profoundly eloquent reading showed him at his greatest in the interpretation of Bach. Mr. Woodworth's Harvard and Radcliffe singers must have been trained down to the last quarter-note for it was sung gloriously. Their tone was full and rich. Yet neither fastidious and clean the texture of voices just and clean (that is equally important) they sang with become ably vital expression. The soloists were individually admirable and, in the strength and quality of their voices, of uniform satisfaction.

The "St. John" Passion, the first of the five which Bach wrote, is shorter than the "St. Matthew," and has less a massive-religious vastness, and no less emotionally moving. Where the "St. Matthew" Passion is a vast tonal depiction of the ministry and the sacrifice of Christ, the "St. John" is a smaller-scaled and more condensed tonal image of the same subject. In the chorales—those expressions of human faith set in terms of majestic part-writing—they are no greater in stature than they are in the "St. Matthew." The form, however, is detectable. But the recitatives of the Evangelist, which tell the story, are the same as those of the work, and the arias are of the other Passion, in fact, in many cases, upon Mr. Munch's, all else, other than the many types of music, and the style and the expressions, and the arias, and the choruses, are of perfection.

Harrell, another artist of high intelligence, was equally impressive in the recitatives, which, the conversational, vivid narration of the Evangelist, then sang Mr. Munch's arias, and, in the end, Mr. Harrell, in the last week in, [illegible] Mr. Harrell, Mr. Hurshell, Mr. Harrell, Mr. Hurshell, Mr. Harrell, Mr. Hurshell,

This Clipping From
BUFFALO, N. Y.
NEWS
APR 12 195

Cathedral Organ Recit

By THEODOLINDA C. BORIS

ERNEST WHITE, who gives a recital on the new Baird Memorial organ in St. Paul's Cathedral Tuesday evening at 8:30 o'clock, is widely known in musical circles for his extensive performances in the fields of concert, radio and recording. Music director of the Church of St. Mary the Virgin in New York, an English Catholic church with a long history of outstanding music performances, he also is consultant on tonal design and reseach for the M. P. Moeller Organ Company. Dr. White was formerly on the faculties of the Pius X School of Liturgical Music, Bard College and Swarthmore College.

His program will be:

Concerto in G ..... Vivaldi-Bach
Prelude, Fugue and Chaconne .. Pachelbel
Aria con variazioni ..... Martini
Herzlich thut mich verlangen .. Kirnberger
Flute solo ..... Arne
Allen Gott in der Hoh' sei Ehr . Armstorff
Chorale in B minor ..... Franck
Cortege et Litanie ..... Messiaen
Weihnachten 1914 ..... Reger
Carillon de Westminster ..... Vierne

Munch to Extend Scope Of Chamber Music Concerts

CHARLES MUNCH, who is to conduct the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood this Summer, will make a departure in his programs for the pre-festival chamber music concerts which will take place on July 5-6, 12-13, 19-20.

Hitherto, these concerts in the intimate auditorium of the Theater-Concert Hall have been devoted to music of Mozart and Bach. Mr. Munch will make these composers the principal ones, but also will include some of their contemporaries and extend the repertoire into music of our own day.

The July 5 program will be all-Bach, but will include the Fifth Symphony in D minor by Bach's son, Carl Phillip Emanuel Bach. The elder Bach will be represented by his Cantata No. 140 (Wachet auf), Concerto for two Violins and Third Suite. The next afternoon the program will be devoted to music of Rameau, Couperin, Purcell, Vivaldi and Lalande ("De Profundis.")

On Saturday evening, July 12, will be heard Handel's Concerto Grosso, No. 4; Symphony in C major by Dittersdorf, Richard Strauss' "Metamorphoses" for 23 solo string instruments and Milhaud's "La Creation du Monde." On the afternoon of July 13 in the final three symphonies of Mozart—E flat, G minor and C major (Jupiter).

Mozart "Litaniae" and a piano concerto (Lukas Foss, soloist) and Schubert's Mass in G major make up the program for July 19. The mass, and Haydn's Symphonies Nos. 99 and 86, will be heard July 20.

This Clipping From
COLUMBUS, OHIO
CITIZEN
APR 12 1952

Tanglewood Tryouts Set For Cleveland

Ralph Berkowitz, Dean and William Kroll, associate head of the chamber music department will hold final instrumental auditions for admission to the Berkshire Music Center on Saturday, April 19 in Cleveland at Severance Chamber Music Hall from 1 to 4 p. m.

The Berkshire Music Center is the music school maintained by the Boston Symphony Orchestra at Tanglewood in connection with the Berkshire Festival. The Music center's 10th session will be held from June 30 to August 10 with Charles Munch as director and Aaron Copland as assistant director. The faculty includes the principals of the Boston Symphony Orchestra.

All students accepted for the student orchestra will receive grants for tuition from the Tanglewood Revolving Scholarship Fund. Pianists and string players will also be accepted for chamber music only.

Applicants planning to attend these auditions should, if possible, notify the registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

GUY LOMBARDO and his Royal Canadians will play the "Sweetest Concert this Side of Heaven" in Memorial Hall at 8:30 p. m. today. The show is being sponsored for the benefit of the Franklin County Society for Crippled Children.

WILLIAM PRIMROSE, the man who has popularized the viola as a solo instrument in this country, will appear in recital on the Ohio Wesleyan University Artists' series at 8:15 p. m. Friday, April 18, in Gray Chapel, Delaware.

LEON MANDRAKE, magician in the two nightly floor shows in the Town and Country room of the Neil House, for more than a month was one of the feature attractions in Ken Murray's "Blackouts."

FOR ITS LATE SHOWS tonight, the RKO Palace will feature "Jack and the Beanstalk" with Abbott and Costello, and "Rodeo" starring Jane Nigh and John Archer.

THE RKO GRAND will have for its late shows "The Big Trees" starring Kirk Douglas and Patrice Wymore, and "Corporal Dolan Goes AWOL" with Eddie Alben and Fay Marlowe. Last complete show begins at 11 p. m.

TO SECURE TICKETS for the "Biggest Show of '52" persons are requested to send a stamped, self-addressed envelope to the Deshler Wallick Hotel's box office. This relieves the strain on the telephone wires during the current strike. The "Biggest Show of '52" comes to Memorial Hall on Tuesday, April 29, for two performances, at 7:30 and 10 p. m. Starring on the show are Frankie Laine and Patti Page.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
APR 13 1952

Munch Widens Program For Tanglewood Series

Charles Munch, conductor of the Boston Symphony Orchestra, has announced an expanded program policy for the six chamber orchestra concerts which he will conduct during the first three week ends of this summer's Berkshire Festival at Tanglewood, Lenox, Mass., on Saturday nights and Sunday afternoons, July 5, 6, 12, 13, 19 and 20. The repertory for this series, previously limited to Bach, Mozart and Haydn, will range from seventeenth century to contemporary music.

The first program, July 5, will be devoted to Johann Sebastian Bach and Carl Philipp Emanuel Bach. Works of Rameau, Couperin, Purcell, Vivaldi and Lalande will be heard July 6. The concert of July 12 will be divided between the eighteenth and twentieth centuries, with works by Handel and Dittersdorf, Richard Strauss' "Metamorphosen" and Darius Milhaud's "La Creation du Monde." A Mozart program is set for July 13; choral works by Mozart and Schubert and a Mozart piano concerto will be heard July 19 and two Haydn symphonies and Schubert's mass in G major July 20.

These concerts will be held in Tanglewood's Theater - Concert Hall. As already announced, nine concerts by the complete Boston Symphony will follow in Tanglewood's Music Shed on Thursday and Saturday evenings and Sunday afternons, July 24, 26, 27, 31; Aug. 2, 3, 7, 9 and 10. Six of these will be conducted by Mr. Munch, two by Pierre Monteux and one by Leonard Bernstein. Full information can be obtained from the Berkshire Festival office at Symphony Hall, Boston 15, Mass.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 13 195

Munch to Extend Repertory for Summer Tanglewood Chamber Orchestra Concerts

Charles Munch, who is to conduct the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood next Summer, will make a new departure in his programs for the concerts for chamber orchestra in the Theatre-Concert Hall opening the Festival on July 5.

These concerts in the intimate auditorium hitherto have been devoted to the music of Mozart and Bach. Mr. Munch will make these two composers the predominating ones, but he will also include contemporaries of both, and even extend his repertory into the music of our own day.

The first program, Saturday evening, July 5, will be all Bach, but will include the Fifth Symphony in D minor by Bach's son, Carl Philipp Emanuel. Sebastian Bach will be represented by his Cantata No. 140, "Wachet auf, ruft uns die Stimme," to be conducted by Hugh Ross, the Concerto for Two Violins (soloists, Richard Burgin and Ruth Posselt) and the Third Suite. On Sunday afternoon, July 6, the program will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi and Lalande, including Lalande's chorale, "De Profundis."

Saturday evening, July 12, Mr. Munch will present Handel's Concerto Grosso, No. 4 for Strings, the Symphony in C major by Dittersdorf, Richard Strauss' "Metamorphoses" for 23 solo string instruments, and Milhaud's "La Creation du Monde." On Sunday afternoon, July 13, Mr. Munch will present the final three symphonies of Mozart, in E-flat, G minor, and C major ("Jupiter").

Saturday evening, July 19, Mozart's "Litaniae" and a piano concerto will open the program, Lukas Foss appearing as soloist. Mr. Munch will conduct Schubert's Mass in G major at this concert, and repeat it on Sunday afternoon, July 20. To open this final program, he will present two symphonies of Haydn, No. 99 in E-flat and No. 86 in D major ("The Paris").

During the following three weeks the concerts by the full orchestra in the Shed will be given on Thursday evenings, Saturday evenings and Sunday afternoons, Pierre Monteux conducting one concert each in two week-ends, Leonard Bernstein one in the last.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
APR 13 1952

NEW DEPARTURE IN EARLY WEEKS AT TANGLEWOOD

Works of Many Composers Besides Bach, Mozart to Be Heard

Boston, April 12—Charles Munch, who is to conduct the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood this summer, will make a new departure in his progress for the concerts for chamber orchestra in the Theater-Concert Hall opening the festival on July 5. These concerts in the intimate auditorium have hitherto been devoted to the music of Mozart and Bach. Mr. Munch will make these two composers the predominating one, but he will also include contemporaries of both and even extend his repertoire into the music of our own day.

All-Bach Opener

The first program Saturday evening, July 5, will be all Bach out will include the Fifth Symphony in D minor by Bach's son, Carl Philipp Emanuel. Sebastian Bach will be represented by his Cantata No. 140, "Wachet auf, ruft uns die Stimme," to be conducted by Hugh Ross, the Concerto for Two Violins (soloists, Richard Burgin and Ruth Posselt) and the Third Suite. Sunday afternoon, July 6, the program will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi and Lalande, including Lalande's choral "De Profundis."

Saturday evening, July 12, Mr. Munch will present Handel's Concerto Grosso, No. 4 for Strings, the symphony in C major by Dittersdorf, Richard Strauss' "Metamorphoses" for 23 solo string instruments, and Milhaud's "La Creation du Monde." Sunday afternoon, July 13, Mr. Munch will present the final three symphonies of Mozart, in E flat, G minor, and C major ("Jupiter").

Saturday evening, July 19, Mozart's "Litaniae" and a piano concerto will open the program, Lukas Foss appearing as piano soloist. Mr. Munch will conduct Schubert's Mass in G major on this program and repeat it on Sunday afternoon, July 20. To open this final program, he will present two symphonies of Haydn, No. 99 in E flat and No. 86 in D major ("The Paris").

During the following three weeks the concerts by the full orchestra in the shed will be given on Thursday evenings. Saturday evenings and Sunday afternoons, Pierre Monteux conducting one concert each in two week ends, Leonard Bernstein in one in the last.

This Clipping From
BOSTON, MASS.
HERALD
APR 13 1952

Munch Announces Fete's Chamber Music

Charles Munch, who is to conduct the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood this summer, will make a new departure in his programs for the concerts for chamber orchestra in the Theater-Concert Hall opening the Festival on July 5. These concerts in the intimate auditorium have hitherto been devoted to the music of Mozart and Bach. Mr. Munch will make these two composers the predominating ones, but he will also include contemporaries of both and even extend his repertoire into the music of our own day.

The first program on Saturday evening, July 5, will be all Bach, but will include the Fifth Symphony in D minor by Bach's son, Carl Philipp Emanuel. Sebastian Bach will be represented by his Cantata No. 140, "Wachet auf, ruft uns die Stimme," to be conducted by Hugh Ross, the Concerto for Two Violins (soloists, Richard Burgin and Ruth Posselt) and the Third Suite. On Sunday afternoon, July 6, the program will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi, and Lalande, including Lalande's choral "De Profundis."

On Saturday evening, July 12, Mr. Munch will present Handel's Concerto Grosso, No. 4 for Strings, the Symphony in C major by Dittersdorf, Richard Strauss' "Metamorphoses" for 23 Solo String Instruments, and Milhaud's "La Creation du Monde." On Sunday afternoon, July 13, Mr Munch will present the final three Symphonies of Mozart, in E flat, G minor, and C major ("Jupiter").

On Saturday evening, July 19, Mozart's "Litaniae" and a piano concerto will open the program, Lukas Foss appearing as piano soloist. Mr. Munch will conduct Schubert's Mass in G major on this program and repeat it on Sunday afternoon July 20. To open this final program, he will present two Symphonies of Haydn, No. 99 in E flat and No. 86 in D major ("The Paris").

During the following three weeks the concerts by the full orchestra in the Shed will be given on Thursday evenings, Saturday evenings and Sunday afternoons, Pierre Monteux conducting one concert each in two weekends, Leonard Bernstein one in the last.

This Clipping From
NEW HAVEN, CONN.
REGISTER
APR 13 1952

Tanglewood Center Schedules Auditions

Auditions for instrumental applicants to this Summer's session of the Berkshire Music Center at Tanglewood will take place at the Baldwin Piano Company, 20 East 54th Street, New York, on Saturday, April 17 from 1 to 4 P. M. Pianists will also be auditioned at this time.

The Berkshire Music Center, maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will hold its tenth session this Summer from June 30 to August 10 under the direction of Charles Munch with Aaron Copland as assistant director.

Applicants planning to attend these auditions should, if possible, notify the Registra, Berkshire Music Center, Symphony Hall, Boston 15.

BOSTON, MASS.
POST

ACTION OF SYMPHONY UNDER FIRE

Minister Hits Ban on English Text of Passion

In a blast directed at the trustees of Boston Symphony Orchestra for ordering the deletion of the English text from the programs for the Thursday performance of the St. John Passion at Symphony Hall, the Rev. Dr. Frederick M. Meek, minister of Old South Church, yesterday called their action "shameful and cowardly."

Continued on Page 4—Fourth Col.

ACTION OF SYMPHONY ORCHESTRA RAPPED

Continued From First Page

Mr. Meek explained that usually the English text of the crucifixion story in the Gospel is carried in the program so that listeners may follow in word, what the music is saying with instrument and voice. Since the text is sung in German few can understand what is being sung without the English text unless the listener is conversant with German.

A member of the orchestra board of trustees said that the board had voted to make the deletion after protest letters were received from responsible groups asking that this be done. He denied, however, that any pressure was exerted.

Chief Concern

"Pressure was put upon the trustees of the orchestra to omit the text from the program, on the part of some who found the English text of the gospel story of the crucifixion to be objectionable," Dr. Meek asserted.

"And the tragic thing is that the trustees of the Boston Symphony Orchestra yielded to that kind of pressure, and no text was printed in the program. It was both a shameful and cowardly thing to do. Actually, what is the difference between that kind of censorship and the burning of books which Hitler did not want the people to read? And what of those who permit the burning and the censorship? But this is neither the time nor the opportunity to expand such a comparison. Our concern is that the crucifixion story was deleted under pressure. For the majority of listeners, the German in which the Passion was sung, is an unknown tongue.

Must Face Story

"Of course our society and our civilization in their practice would be content with keeping the story obscured because they do not want His sovereignty in life. But you and I and our world are compelled to face the story of the crucifixion in our own language; and if any of us in this church think that we can evade or obscure the experience of the crucifixion, and then claim the Easter gift of eternal life that came out of the crucifixion, we sadly misunderstand the Christian faith, and what God has said to us through the gospel and in Easter.

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
APR 14 1952

A Helpful Export

The United States has been accused of exporting a lot of things of an undesirable nature—gangster films, be-bop music, loud-mouthed tourists, playboys, and visiting congressmen — but there ought to be no quarrel with a package being wrapped up for delivery in Europe in May.

The Boston Symphony Orchestra, second to none in the United States and as fine as any in Europe, has scheduled concerts in Germany, Belgium, France, the Netherlands and England, under the batons of Charles Munch and Pierre Monteux.

In the interest of prestige in an area of accomplishment which Europeans understand and appreciate, no happier arrangement could be conceived. The Boston Symphony will do us honor and, in the long run, may be the equivalent of a considerable appropriation for public relations purposes.

TRUSTEES SAY 'NO COMMENT'

POST 4/15

Ignore Charges Made by Hub Pastor

The charges that the trustees of the Boston Symphony Orchestra were "shameful and cowardly" in ordering the deletion of the English text from the programs for the Holy Week performance of the St. John Passion at Symphony Hall were ignored last night by Henry B. Cabot, president of the orchestra trustees, and George E. Judd, manager of the orchestra.

The Rev. Dr. Frederick M. Meek, pastor of Old South Church, made the charges in voicing the statement that "pressure was put upon the orchestra to omit the text from the program" because of some groups who found it objectionable.

Mr. Cabot, reached at his vacation retreat in Walpole, N. H., steadfastly refused to make a statement on the controversy last night. He merely stated, "I have no comment to make." It is understood, however, that he voted for the deletion of the text and attended the concert last Thursday.

Mr. Judd, contacted at Symphony Hall, remarked that lyrics were printed in German and that "people have a wonderful time at the opera" without an English translation of the lyrics. He said that it wasn't planned to have the words printed in English on the program.

This Clipping From
HARTFORD, CONN.
TIMES
APR 17 1952

Exhilarating Performance by Boston Symphony

Special to The Hartford Times

Boston — The Passion According to St. John by Bach was given a truly exhilarating performance by the Boston Symphony conducted by Charles Munch.

Joining with the orchestra in the Easter music were the Harvard and Radcliffe singers who are directed by G. Wallace Woodworth, and a group of soloists including David Lloyd, Mack Harrell, Gladys Spector, Mary Davenport, Edmond Hurshell and harpsichordist Daniel Pinkham, organist E. Power Biggs, and Alfred Zighera at the viola da gamba.

* * *

IT WAS a reverential presentation by Mr. Munch and the glee clubs from Cambridge sang powerfully and with both richness of tone and technical precision. The solo singers were all excellent with Messrs. Lloyd and Harrell employing their superior voices in dramatic operatic delivery. Mr. Hurshell, whose part was comparatively short, gave many fine musical moments, nevertheless.

Listening to the "St. John" Passion is, in itself, a musical experience. However, even though Bach's music is the greatest of its kind, one can not help wondering why we are so satisfied to keep these dramas in the original German. The popular notion that people can not appreciate the Passions in their own tongue is something that apparently caught on a long time ago before America could produce any librettists capable of competent translations. What a wealth of enjoyment we are denying ourselves!

* * *

THE WILBUR Theater is showing a cute little comedy in "To Be Continued," which stars Neil Hamilton and Dorothy Stickney and a number of other good actors too. It is written, for the most part very well, by William Marchant. About the only real criticism this reporter would dare make is that the show seems to carry about a little deadweight; numerous trivialities receive too much emphasis.

The plot concerns, briefly, a man who has a mistress in Greenwich Village, in whose studio apartment he lives from Monday to Friday, and his wife who sees him an weekends in Fairfield, Conn.

* * *

HE RATIONALIZES that all is well—that he has done the best thing for all three people concerned, and as the story progresses, it seems that he has, indeed, done just that. However, the complications of such an arrangement, no matter how ideal, are inevitable in present day society, and there are some amusing results.

—F. S.

This Clipping From
COLUMBUS, OHIO
DISPATCH
APR 14 1952

Berkshire Music Center

Ralph Berkowitz, Dean and William Kroll, Associate Heads of the Chamber Music Department will hold final instrumental auditions for admission to the Berkshire Music Center on Saturday, April 19 in Cleveland at Severance Chamber Music Hall from 1 to 4 p. m.

Twenty-Six

The Boston Daily Globe
Published by GLOBE NEWSPAPER COMPANY
242 Washington St. Boston 7, Mass.
(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877.)
TUESDAY, APRIL 15, 1952

Power Plant

Symphony Hall has become one of the main cultural power stations of this community. By community is meant first, the city of Boston itself, whose repute it has spread far and wide in a manner redounding to our credit; then the Metropolitan area, and after that New England.

This power keeps growing. In recent years "the Hall" has taken over the Esplanade concerts, free to the public; has made Tanglewood, the festival and its music school, nationally and internationally famous; and, in this past season made available its Thursday rehearsals for students, and put its regular Friday and Saturday concerts on the air.

Despite the difficulties of this past season, its concerts are ending under Mr. Munch's direction with more than their usual brilliancy, and, as the season closes here, the orchestra leaves for its first European tour while it is still at the peak of its virtuosity.

Although "Symphony Hall" has become a metonym for the orchestra, it is also a public institution, being the only suitable auditorium of its size and type available for the multiform civic convocations of a big city. Considering the vast services to the community which center in it and radiate from it, some recognition of its unique status as primarily an educational institution seems indicated.

Munch Announces Chamber Program For Tanglewood

Charles Munch, who is to conduct the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood this summer, will make a new departure in his programs for the concerts for chamber orchestra in the Theatre-Concert Hall opening the Festival on July 5. Those concerts in the intimate auditorium have hitherto been devoted to the music of Mozart and Bach. Mr. Munch will make these two composers the predominating ones, but he will also include contemporaries of both and even extend his repertoire into music of our own day.

The first program on Saturday evening, July 5 will be all Bach but will include the Fifth Symphony in D minor by Bach's son, Carl Philipp Emanuel. Sebastian Bach will be represented by his Cantata No. 140, "Wachet auf, ruft uns die Stimme," to be conducted by Hugh Ross, the Concerto for Two Violins (soloists, Richard Burgin and Ruth Posselt) and the Third Suite. On Sunday afternoon, July 6, the program will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi, and Lalande, including Lalande's choral "De Profundis."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 17 1952

Symphony Hall Still Accepting Orders for Festival

For the convenience of previous subscribers to the Berkshire Festival at Tanglewood concerts their payments for the seats they occupied last season will be accepted for the next few days, although the final date was set as April 15. Those who failed to send their checks before yesterday, if they wish to retain their previous seat locations, are urged to send payments to Symphony Hall, Boston, so that the seats may not be reassigned to new subscribers.

The subscription period for new and former patrons will continue through May, when tickets for individual concerts will be on sale. The advantages of series tickets are a reduced price and a better choice of seats.

This Clipping From
BOSTON, MASS.
RECORD
APR 18 1952

Hub Symphony Has Role in Paris Festival

PARIS (AP)—On the last day of this month, in the historic Church of St. Roch—named after the pious Frenchman who dedicated his life to alleviate human suffering—the throbbing melody of a new composition by Francisci Poulenc will honor the memory of the 20th century's victims of tyranny.

The composition is "Stabat Mater". Its singing by the chorus of Saint-Guillaime of Strasbourg, under the direction of the celebrated conductor, Fritz Munch, will open a month-long program of music, theatre, art and literature entitled "Masterpieces of the Twentieth Century."

THEME IS FREEDOM

The great artistic festival, one of the most ambitious projects undertaken in half a century, is sponsored by the Congress of Cultural Freedom. The congress is a collection of Western intellectuals, headed by such brilliant names as John Dewey, Benedetto Croce, Karl Jaspers, Jacques Maritain, Salvador de Madariga, and Bertrand Russell, who conceived the idea of the festival in 1950.

Its theme is freedom, and it will feature the great works of art which have been produced in an atmosphere free from the strictures of Communism.

STRAVINSKY TO APPEAR

The Boston Symphony Orchestra, with its conductor, Charles Munch, will come to Europe for the first time in its 71-year history to participate in it. The famed ex-patriate Russian composer Igor Stravinsky will make his first Paris appearance in 13 years for the event.

The R. I. A. S. Orchestra of Western Berlin, conducted by Ferenc Fricsay, will devote an entire program to the works of Soviet composers banned in Russia and in the Soviet satellites.

There will be an exhibition of rarely-seen paintings of the twentieth century.

On the literary side, there will be a series of six lectures and debates by eminent authors and critics. A notable theater program is to be presented at the same time.

On May 8 Monteux will conduct the Boston Symphony in Stravinsky's "Rite of Spring" at the Theater Des Champs Elysee.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 18 1952

Monteux in Boston 'Warming Up' for Trip Abroad With Symphony

By CYRUS DURGIN

Pierre Monteux this week is giving Bostonians a preview of some of the music he will conduct in Europe next month with the Boston Symphony Orchestra. The distinguished French musician, who just last week said farewell to the San Francisco Symphony, which he had led for 17 years, is back here as guest conductor. On April 28 he will sail with members of the Boston Symphony Orchestra, and will share with Charles Munch the conducting of the European concerts which the Boston Symphony will play under auspices of the Congress for Cultural Freedom.

"That is why the program at Symphony Hall Friday and Saturday is arranged as it is," said the amiable and urbane musician after rehearsal yesterday morning. "It is not exactly the sort of program one would choose in the ordinary run of concert giving. But it will give Bostonians an idea of part of the repertory which their orchestra will play abroad.

"The Third Symphony of Willem Pijper, moreover, has never been played in Boston before. It was written in 1926 and dedicated to me. I gave the first performance of it in Amsterdam that year. Pijper was a very gifted composer, and he died much too young, at the age of 53, in 1947.

"I remember when I first went to Amsterdam, I inquired who were the contemporary Netherland composers at that time. They told me of so-and-so and so-and-so, and those names impressed me as well-known conservatives. Then someone said, 'And of course there's a crazy young man in Amsterdam named Pijper.' 'Good,' I said, 'he is just the man I want to meet.'

"Of course he was not at all crazy, but the Amsterdam musicians of that time had not yet come to recognize his genius. The same thing happened to Debussy in Paris in his time.

PIERRE MONTEUX

"William Schuman's Third Symphony is one of the important American scores, a big work and very well written. That man studied well; he knows how to orchestrate beautifully. O, yes, you would know that to be an American score just from hearing it, even though you didn't know the name of the composer.'

The other two numbers of this preview list are Mozart's "Jupiter" Symphony and the Second Suite from Milhaud's music to the "Protee" of Paul Claudel.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 19 1952

MUSIC

Monteux Directs Modern Scores at Symphony

By CYRUS DURGIN

Pierre Monteux again is a guest conductor of the Boston Symphony Orchestra this week, a fact most pleasant to relate. His visit serves the double purpose of spelling Mr. Munch between the arduous labors of last week's "St. John" Passion and next week's final concerts, and of providing opportunity to work up some of the modern scores which Mr. Monteux will conduct on the orchestra's European tour next month.

That is why three out of the four pieces which make the program of yesterday afternoon and tonight are modern music. They are the Third Symphony by Willem Pijper, new to Boston; the Second Suite from Milhaud's score for the "Protee" of Paul Claudel, and the Third Symphony by William Schuman. The list begins with Mozart's "Jupiter" Symphony. This is indeed a heavy concentration of relatively new music, and the conservatives could be heard grumbling in the Symphony Hall corridors a minute after yesterday's concert had ended.

But to my way of thinking each of the three scores is attractive and substantial, and not least among them is the Schuman Symphony, whose rousing final chords drew some hardy cries of "Bravo." As time goes on, you can hear Schuman's work in better perspective, and the effect is altogether favorable to the work. Probably it is too long, and a little pretentious and academic in its formal layout. But the piece has melodic invention, and rhythmic liveliness; the harmonic texture and the coring are those of a man whose learning, while considerable, does not stifle emotion.

How much water has gone over the musical dam in 30 years! It seems incredible that Milhaud's waggish but cleverly contrived pieces for the satirical play of Claudel started a scandalous uproar of Paris in 1920. Today the idiom seems even a little tame, certainly nothing to get excited about. Compared to some of Milhaud's later music, the "Protee" score is gaily innocuous. To my ears it makes notably relaxed and enjoyable listening.

There is a quality of flippancy about the Third Symphony of Willem Pijper, a Hollander who died in 1947 at the age of 53. Probably that derived from the period in which it was written: 1926. But Pijper himself appears to have been what today is called a "character," strong-minded, perhaps a touch eccentric musically. His quotation on the score, from the Aeneid, and translated as "if I cannot influence the powers above, I will move the powers of Hades," suggests that Mr. Pijper did artistically as he pleased. Or, as my companion observed: "There's a touch of nose-thumbing in that symphony."

Nonetheless, Pijper was a resourceful composer who knew his craft. The proportions are good, even if he does end with two rythmically dangling crisp chords. The dissonance is not too fierce, and all the way through there is an excellent sense of progress and inner motion. The orchestration is that of an expert.

Well, there you have it. Next month it will be interesting to observe how these pieces are received by European audiences. Whether or not they like the music, they are bound to be impressed by the superlative performance by Mr. Monteux and his orchestra.

This Clipping From
BOSTON, MASS.
HERALD
APR 19 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 23d concert of the 71st season in Symphony Hall. The program was as follows:

Symphony in C (K.551) .....Mozart
Symphony No. 3.....Pijper
Suite No. 2 from "Protee".....Milhaud
Symphony No. 3.....William Schuman

By RUDOLPH ELIE

Pierre Monteux returned yesterday to give us a preview of one of his programs for the forthcoming tour and all I can say is that if the intention is to establish a musical beach head with sheer noise, the Boston Symphony is going to swarm ashore in triumph. All I hope is that somebody, for the sake of international relations, will warn the good people of Europe that they're about to be invaded with some of the loudest music they ever heard.

It would be nice to say that it is also some of the best music they ever heard, but this, I fear, is far from the truth. Indeed, if the three modern works on yesterday's program are supposed to represent the cream of the contemporary crop, these are sourer times in the musical dairy than I suspected.

Happily, only one of the three can be blamed on an American; the others were written by a Frenchman and a Dutchman. And any one of them, taken by itself alone, is all right. Thrown together one, two, three, however, they contrive to build up the towering suspicion that they were all entirely pre-fabricated out of technique and the overwhelmingly hollow desire to display, to impress, to dazzle, to stun with virtuosity and volume.

Of the three I was most taken with Pijper's Third Symphony, which proves to be a sort of Dutch Rhapsody in Blue. Its fragmentary melodies are fresh and grateful, its rhythms very often suggestive of American and South American jazz idioms, its instrumentation clever, unexpected and ingenious throughout. For the first half all this maintains the interest and even amuses, but then this Dutch composer begins to bear down with more and more pressure until 110 men (not to mention one little girl playing two harps at once if you can grasp such a scene) are busy trying to make the walls come tumblin' down.

Milhaud's piece also has its fine moments, but here again, as in that furious fugue for the brasses, the composer's intent, which is to shock, startle and dismay, seems anything but commendable. It may be argued that Stravinsky attempts the same thing in the Sacre, and that Bach does it in the savage choral outbursts in the St. John Passion, but not only is the purpose more honestly conceived but the means more truly artistic.

AS for Mr. Schuman's Third, it is unquestionably a splendid symphony, though a work squeezed out by sheer intellectual effort that makes incredible demands on the performers (there are passages no living musician can play, but there were passages in Beethoven that couldn't be played in his day either). Yet it does have a sort of dry, astringent beauty that comes to the fore especially in the chorale. After this, however, Mr. Schuman sees how many notes he can cram into a bar to come to a conclusion that for sheer racket remains unequalled in the literature.

How European audiences, which have the disarming capacity to boo loud enough to drown out Mr. Schuman's own finale, are going to feel about all this I simply cannot imagine. But they cannot fail to agree on 1. that the Boston Symphony can play loud and 2. that the men of the orchestra are wizards of technical virtuosity. In the middle of all this, it must be remarked, stood Pierre Monteux, as solid, as calm, as unruffled as a poodle being judged for Best in the Show.

For the final concert of the season next week Mr. Munch will give us a preview of his European program with works of Barber, Piston, Honegger, Debussy and Ravel.

This Clipping From
CINCINNATI, OHIO
TIMES-STAR
APR 19 1952

Berkshire Center Auditions Set Next Saturday

Ralph Kerkowitz, dean, and William Kroll, associate head of the Chamber Music Department, will hold final auditions for admission to the Berkshire Music Center next Saturday in Cincinnati at the Baldwin Piano Co., 1801 Gilbert Avenue.

The Berkshire Music Center is the music school maintained by the Boston Symphony Orchestra at Tanglewood in connection with the Berkshire Festival. The Music Center's tenth session will be held from June 30 to Aug. 10, with Charles Munch as director and Aaron Copland as assistant director. The faculty includes the principals of the Boston Symphony Orchestra. All students accepted for the student orchestra will receive grants for suition from the Tanglewood Revolving Scholarship Fund. Pianists and string players will be accepted for chamber music only. A new department, the Tanglewood Study Group, will accept students for two, four or six weeks.

Applicants planning to attend these auditions and interviews, should, if possible, notify the registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass. Applications and catalogues may be obtained at time of audition or interview.

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BOSTON, MAS
POST
APR 19 19

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This Clipping From
BOSTON, MASS.
POST

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Pierre Monteux, who will accom-
the Boston Symphony Orches-
to Europe, conducting there six
its scheduled 15 concerts, is at
home in Boston this week, pre-
a program that is largely a
of one that he will con-
in Paris on May 8. Immediately
upon winding up his 17-year term
San Francisco, Mr. Monteux flew
Boston to take over the re-
for this week's concerts.
program in question consists
Mozart's "Jupiter" Symphony,
Third Symphony of Holland's
Pijper, the Second Suite
Milhaud's music to "Protee"
Third Symphony of Wil-
Schuman. (In Paris Stravin-
"Rite of Spring" will replace
Mozart Symphony.)
Pijper symphony was dedi-
to Mr. Monteux and he con-
the initial performance in
in 1926. If the sym-
form written by an
one might find it
of certain musical
in this country. There
perhaps reliance upon the
syncopations and all
of the music might
as impudent. It is all
to listen to but on
a good deal of it
go in one ear and out

A more distinctive work is
Milhaud Suite that Mr.
himself introduced to us
In those days this music
and Fox seemed daringly
modern, if, in spite of
liberties, such as
of the Bourée was an excellent choice. It is an
individual and powerful work, a
but on the academic side, with its
Passacaglia, Chorale, Fugue and
Toccata, but its scholarship is not
an oppressive. The performance of
yesterday struck me as an ex-
tremely satisfactory one. In fact, I
am ready to proclaim Mr. Mon-
teux an ideal interpreter of modern
music. He does not inject into it
a false emotionalism and senti-
mentality; his rhythmic sense is
superb, as is his feeling for struc-
ture and for contemporary orches-
tration. In short, he keeps modern
music distinctly in its own frame.
"Sacred" as he showed us last season and
in the early part of this and again
last in the Mozart symphony yesterday,
Mr. Monteux is no less master of
the classic style. Nor do the roman-
tics elude him. A good conductor
Europe tour when he was here from 1919-'24, he
The Schuman Symphony has developed into a great one.

to stick to that for the moment,

Hasty Censorship

When the Boston Symphony Orchestra recently performed Bach's "Passion According to St. John," the German text and its accompanying English translation were omitted from the program notes. A minority group had, it appeared, objected to the printing of the text—drawn largely from the Gospel of John.

Here is one more example of a tendency among minority groups of all descriptions to exercise an unofficial censorship over the activities of their fellow Americans. Roman Catholics succeed in having "The Miracle" banned. Jewish organizations keep "Oliver Twist" from being shown in the United States for two years. Southern communities ban "Pinkie" and other films dealing with black-white relations. The National Association for the Advancement of Colored People attempts to suppress "The Birth of a Nation" and "Uncle Tom's Cabin." Legionnaires try to prevent the showing of "Death of a Salesman" because the author is listed in "Red Channels."

This is no question of minority groups defending their constitutional rights or merely protesting against publications and performances which they believe to be misrepresentative of their character and prejudicial to their interests. It is a question of their using the threat of boycott or similar coercive pressure to deny the majority of Americans the right to see these things and judge for themselves.

Moreover, it shows an unhealthy sensitiveness on the part of the minorities. If a film-maker today dares to portray a villain as anything but a white Protestant American of Anglo-Saxon descent he is likely to run into difficulties. The words of the New Testament are regarded as prejudicial to the countrymen of Jesus of Nazareth. Yet censorship based on all such hypersensitiveness is self-defeating and sharpens the very antagonisms it is intended to remove.

What is needed in this day of high tensions is a more relaxed faith in the common humanity of all groups and a more vigorous faith in the free interplay of ideas through every avenue of communication.

Pijper, Milhaud, Schuman For Symphony Hall Concerts

By Harold Rogers

A week ago Pierre Monteux conducted the San Francisco Symphony Orchestra in its final concerts of the season, bringing to an end his 17-year tenure as its musical director. But the noted Frenchman is in no sense retired. He flew at once to Boston where he began rehearsals for the programs by the Boston Symphony that he will conduct in May at the Congress of Cultural Freedom in Paris.

The concerts this week end at Symphony Hall, under Mr. Monteux's baton, feature three works that he will conduct in Paris on May 8 at the Théâtre des Champs-Elysées. These works are Pijper's Symphony No. 3, Milhaud's Suite No. 2 from the Music to Claudel's "Protée," and William Schuman's Symphony No. 3.

Mr. Monteux opened the Symphony Hall program yesterday with a finished reading of Mozart's final symphony, the "Jupiter" in C major. On the Paris program, however, the Mozart will be replaced by Stravinsky's "Le Sacre du Printemps," the masterpiece that Monteux introduced to the world in Paris in 1913 at the Théâtre des Champs-Elysées.

* * *

Mr. Monteux told members of the press this week that he wouldn't ordinarily build a program like this, but that he had to in preparation for the European concerts. We asked him about William Pijper (which Mr. Monteux pronounces as "Payper"), and he told us that Pijper was a leading Dutch composer who passed on in 1947.

He said that after becoming the regular conductor of the Amsterdam Conzertgebouw in 1925 (a post he held 10 years), he asked his Dutch colleagues who their leading composers were. They gave him the names of several who were of an older generation.

"But don't you have any younger men?" he asked.

"Oh, yes, there's that crazy man Pijper," they replied.

"Ah!" exclaimed Mr. Monteux. "That's the man I want to meet!"

The resulting friendship must have proved valuable, for Pijper's Third, composed in 1926, is dedicated to Mr. Monteux. He played it first in America in 1928 with the Philadelphia Orchestra; the performances this week end are the first for Boston.

* * *

While it is a rather slight work, it is thoroughly entertaining, very theatrical, and often gives the impression that the composer may have been something of a Dutch Gershwin. Perhaps this effect is provided by the occasional soupçon of a dance rhythm—a fox-trot in the Allegro, a tango in the Molto adagio, and the sharply blazing rhythms of the final Molto allegro.

Certain dance-band elements are included in the scoring—a tenor saxophone, tambourine, castanets, mandolin, and piano four hands. Pijper makes much use of polytonality and gains his last stimulating climax by piling up a great mountain of rhythmic and melodic figures. Yesterday. Mr. Monteux held the reins taut for electric effect.

The Milhaud "Protée" Suite has much color, provided mostly by splashy areas of brass. Not only were his lyrical melodies captivating; his rhythms, too, were constantly intriguing—the three-three-two beat of the Pastorale, and the five beat of the Nocturne.

* * *

But the audience reaction to the "Protée" was rather cool. The Schuman Third won a salvo of bravos from the gallery, however, though it appears to be even less accessible than the Milhaud. It's a potent piece of writing, bound extremely tight. A good combination of scholarship, emotion, and a true American style. It took the first award of the Critics' Circle of New York for 1942. It had been written a year earlier and dedicated to Serge Koussevitzky.

Here again Mr. Monteux demonstrates his amazing ability to conduct contemporary works, and it is heartening to know that he will present this major American symphony when the orchestra goes to Europe. It carries an emotional impact that will surely grow stronger as the public becomes educated to Schuman's acerb idiom.

Schuman, who is the president of the Juilliard School of Music in New York City, constructed his Third in two parts, each of which has two movements. The first part is made up of a Passacaglia and Fugue; the second of a Chorale and Toccata.

Unusual sonorities are gained, as well as mounting climaxes, by the successive statements of the passacaglia theme on ascending half steps. Schuman not only offers some brilliant fugal writing in the Fugue section; he again employs a rippling fugato treatment for the Toccata, the rhythm for which is established in unusual manner first by the snare drum. This finale mounts to a dizzy race that is something of a gallop, a battle, and a song of victory. Mr. Monteux brings it into the home stretch with flags flying.

Marcus Blechman

Blanche Thebom will sing the role of Amneris in Verdi's "Aïda," coming to the Boston Opera House Monday night to open the engagement of the Metropolitan Opera Company.

This Clipping From
ATLANTIC CITY, N. J.
PRESS
APR 20 1952

In answer to several letters on the subject, the Berkshire Festival at Tanglewood will be held starting July 5 under direction of Charles Munch with the Boston Symphony Orchestra. Detailed programs can be obtained by writing Symphony Hall, Boston 15, Mass.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
APR 20 1952

Boston Symphony To Give Berlin Concert

The world-famous Boston Symphony Orchestra is scheduled to give concerts in Germany on May 13th and May 15th. The appearance will be part of the Boston Symphony's European tour this Spring. Charles Munch, musical director, and Pierre Monteaux, head of the San Francisco Symphony for 17 years, will conduct.

The ensemble will be flown to Frankfurt from Brussels by the U. S. Air Force on May 13th and will perform that evening in the Grosse Haus, Frankfurt. On May 15th, the orchestra will give a concert at Titania Palast in Berlin.

This Clipping From
PHOENIX, ARIZ.
ARIZ. REPUBLIC
APR 20 1952

New Programs To Be Played At Berkshire

BOSTON, April 19—Chamber orchestra works at this year's Berkshire Festival at Tanglewood, near Lenox, Mass., will break the Mozart-Bach traditions.

The chamber concerts, which open in the theater-concert hall July 5, will feature these two great composers. Conductor Charles Munch also has added music written by contemporaries of both and will extend the concert repertoire to today's chamber music.

The first program will be all Bach, but also includes the "Fifth Symphony in D Minor" by Bach's son, Carl Philipp Emanuel.

The second program July 6 will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi, and Lalande.

On July 12 Munch will present a program which will feature music by Handel, Dittersdorf, Richard Strauss, and Milhaud. Mozart's final three symphonies will be performed July 13.

Mozart, Schubert, and a piano concerto will be played July 19. The final program on July 20 will feature two Haydn symphonies and a repeat performance of Schubert's "Mass in G Major."

Following the chamber concerts the full orchestra will give concerts in the Shed Thursday and Saturday nights and Sunday afternoons for three weeks. Pierre Monteux will conduct one concert each during two weekends, and Leonard Bernstein will be conductor during the last weekend.

This Clipping From
BOSTON, MASS.
HERALD
APR 20 1952

Pops Concerts Start on May 1

The 67th season of Pop Concerts will open May 1. The Pops will be given as usual in May and June under the direction of Arthur Fiedler. Although the members of the Boston Symphony Orchestra will be abroad through the month of May, an orchestra has been assembled from various parts of the country as well as Boston to perform in their absence, until June 1. The season will open on Thursday night, May 1 and concerts will be given Thursday, Friday, Saturday and Sunday of each week in May and every night in June. Refreshments will be served as usual at the tables which will cover the floor of Symphony Hall.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 20 1952

Pops Open May 1

The 67th season of Pop Concerts will open May 1. The Pops will be given as usual in May and June under the direction of Arthur Fiedler. Although the members of the Boston Symphony Orchestra will be abroad through the month of May, an orchestra has been assembled from various parts of the country as well as Boston to perform in their absence, until June 1.

The season will open on Thursday night, May 1 and concerts will be given Thursday, Friday, Saturday and Sunday of each week in May and every night in June. Refreshments will be served as usual at the tables which will cover the floor of Symphony Hall.

TIGHT BINDING

BOSTON, MASS.
MORNING GLOBE

APR 20 1952

Boston Symphony Orchestra in Paris Life Dream of Russian-Born Compo

By RUTH LANGDON

PARIS—The Boston Symphony Orchestra has been a legend in France for several decades. This legend will become a reality for Parisians in May thanks to the unflagging efforts of Russian-born, United States composer Nicolas Nabokov who feels that Americans have not only produced "skyscrapers, jazz and refrigerators but one of the world's finest playing instruments"—namely, the Boston Symphony Orchestra.

Nabokov, one-time friend of Prokoflev and Shostakovitch, is director of the "Masterpieces of the 20th Century" festival to be held this Spring in Paris. The Boston Symphony Orchestra, conducted by Charles Munch and Pierre Monteux, will give three concerts here as a major American contribution to this month-long festival of ballet, drama, art, literature, philosophy and music which is aimed at focusing the attention of the world upon the cultural achievements by free men during the last 50 years.

★ ★ ★

When I visited Nabokov at his "Congress for Cultural Freedome" office off the Champs-Elysees the other day, he confessed that having the Boston orchestra come to Europe had been a lifetime dream but that the practical arrangements for the voyage have been giving him a large headache.

★ ★ ★

"Quite frankly, I am exhausted," the 49-year-old composer told me running a hand through his steel-grey hair and over his Slavic features. "You see, we had to be sure that all 104 members of the orchestra really wanted to come to Europe. Nothing is ever done by decree in the organization, only by consent. The Boston Board wouldn't budge until it was sure there was real interest here."

PREPARING FOR THE "MASTERPIECES"—Left to right, George E. Judd, Boston Symphony Orchestra manager, confers with Arthur Honegger and Nicolas Nabokov, director of "Masterpieces."

The problem of transportation is a ticklish one. Nabokov explained. The members of the Orchestra will not travel by air. The French luxury liner, the "Ile de France," will take care of this problem by carrying the musicians across the Atlantic but the herculean 21-day tour of Europe which has been planned for them after they land on May 5 will have to be by train.

Nabokov reeled off the orchestra's back-breaking three-week itinerary with some show of uneasiness—"three concerts in Paris, two in Holland, three or four in Germany for United States troops, one in Italy's industrial Turin, possibly one in a French provincial city like Lille, possibly one in Dublin and one in London."

It is only natural that Paris should be the Boston orchestra's first stop. The strong musical ties between Boston and France are obvious to those interested in the career of the great Orchestra.

Charles Munch, its present conductor, was born in Strasbourg, Serge Koussevitzky once had French nationality, Pierre Monteux, its conductor from 1919 to 1924 was born in Paris and Frenchman Henri Rabaud conducted the orchestra for one year before Monteux's time. Twenty members of the orchestra today, now United States citizens, were originally French.

For sentimental reasons perhaps, Monteux, present conductor of the San Francisco Orchestra, will conduct the Boston group in an interpretation of Stravinsky's "Sacre du Printemps" in its second Paris concert on May 8 at the Champs-Elysees Theatre.

★ ★ ★

Exactly 39 years ago to the day, Monteux conducted the Stravinsky classic for the first time at the same theatre. It caused a riot then. For some curious reason 50 members of the audience stripped their clothes from their backs during the performance. No one predicts that it will have a similarly electrifying effect this Spring.

★ ★ ★

In coming to Europe, the Boston Symphony Orchestra will be a trump card in what is expected to be a trenchant Western propaganda program.

Nabokov, who winces at the word "propaganda," expresses it this way:

"We want to show the world that Western culture has been rich and vital and meaningful as a sort of challenge to the criticism that our arts are a symbol of a decadent society."

The composer is careful not to mention any specific country in connection with this criticism but one gets a rather shrewd idea that he is referring to Russia.

A much-quoted remark made by Nabokov in Berlin recently where he attended a meeting of the R. I. A. S. (Radio in American Sector) Orchestra crystallizes the composer's feeling towards his native land.

At the conference he met some British, American and Russian journalists, and one of them said:

"America will be the country after the war." Said Nabokov: "Maybe so will Russia."

★ ★ ★

At the conference he met some British, American and Russian stay at the house while we're gone."

"He's quite a character," Armstrong admitted.

WASHINGTON, D. C.
TIMES-HERALD

APR 20 1952

MAJOR AND MINOR

Fine Examples of Conductor's Art Given By Eugene Ormandy in Visits to Capital

BY GLENN DILLARD GUNN

WASHINGTON'S major symphony season ends with Tuesday's concert by the Philadelphia Orchestra, under Eugene Ormandy, in Constitution Hall.

The seven programs by this celebrated group heard during the past seven months have represented the highest levels of the art whenever Ormandy has been on the podium. Standards have declined only when he has sent a guest conductor. More will be reported about these visitors presently.

It must first be noted, however, that the three concerts of the Boston Symphony also were distinguished as examples of great orchestral art. Charles Munch conducted but one of the concerts by the Bostonians. His vicars were Monteux and Ansermet with the latter making the most convincing address.

♫

THE news is that the Bostonians will play four engagements in Washington next season, while the Philadelphians will not extend the number of their visits beyond the customary eight. Since these series are always sold out early by subscription, lovers of great symphonic art are advised to renew seat holdings promptly.

There will be twenty concerts by the resident National Symphony, or so it is assumed. No announcement has been received from the symphony management except the statement that Howard Mitchell's engagement as conductor has been extended for three years. Interest of the public in the concerts of the National Symphony has been less than in those of the visitors from the north. Mitchell's group has sold out Constitution Hall only twice during its series—once with Leopold Stokowski as guest conductor, and again with Artur Rubinstein as soloist.

The reasons for the superiority of the orchestras from Boston and Philadelphia over the New York Philharmonic—Symphony—who visited us once—or over the resident group, are concerned not merely with the genius of their famous conductors or the outstanding talents of their personnel.

They go back to the history of the symphony orchestra. There are at present two types of symphony orchestra—the ancient seventeenth - eighteenth century orchestra and the twentieth century orchestra.

♫

THE symphony orchestra originated in the orchestra pit of the Venice opera house served by Monteverdi and Vivaldi during the seventeenth century. It was developing simultaneously in the drawing rooms of the nobility, where the players naturally were placed as they were accustomed to be seated in the pit of Monteverdi's, or, later, Mozart's theater. When this seventeenth-eighteenth century orchestra climbed onto the stage the players still were seated according to the ancient plan.

No composer or conductor was completely happy with this ancient orchestra. Wagner, keeping it in the pit, added many brass and wind instruments. Berlioz expanded the ranks of the strings while increasing the numbers of players in all categories. Strauss put the Wagnerian orchestra on the concert stage. Still the conductor with discriminating ears was unhappy. The strings were relatively feeble. More string players were engaged. Still the balance was poor and the precision of the strings difficult to establish and maintain.

Finally in the twentieth century the solution to orchestral acoustics was discovered by Leopold Stokowski. He placed all the violins together on the conductor's left, put the 'cellos and violas on his right, thus liberating the tone of the second violins and solidifying the tone of the entire violin choir.

♫

THIS improvement was immediately adopted by all conductors with sensitive ears—by Stock in Chicago, Koussevitzky in Boston, Munch in Paris, Ansermet in Geneva, Beecham and Harty in London, but not by such elderly men as Walter, Mitropoulos, or Monteux, and not by Mitchell tho he had grown up in a modern orchestra under the late Hans Kindler. If he just wanted to be different, he succeeded.

That brings us to two of the season's guest conductors—de Sabata with the Philadelphians and Monteux with the Bostonians. Both restored the eighteenth century orchestra and the public regretted it. For de Sabata the marvelous Philadelphia violins were a tonal and expressive unit no longer. For Monteux the Boston violins who played so miraculously for Ansermet, were divided not merely by distance on the stage but were separated tonally and rhythmically.

The notable novelties of the symphony season belong to Ormandy. One of these was American—William Schuman's Symphony No. 4. The other was Prokofieff's Sixth Symphony, a work of still greater originality and dramatic content. Among the older masters Mendelssohn fared best with his A major Symphony as presented by Ansermet. These were performances illuminated by interpretative genius.

Remembered with pleasure also was one novelty in the repertoire of the National Symphony. This was Benjamin Britten's Concerto for violin and orchestra with Werner Lywen playing the solo part.

[127]

Compos

-Ely- journalists, and one of the
said:

★ ★ ★

"America will be a
country after the
Said Nabokov: "Maybe
we will Russia."

This Clipping From
WORCESTER, MASS.
TELEGRAM

Music

HUB CONDUCTOR REALLY TACITURN

By RAYMOND MORIN

At a conference-luncheon for a group of music critics, the other day at Symphony Hall in Boston, Charles Munch disclosed several plans for the Boston Symphony.

To convey the information, the conductor relied on prepared press releases that were distributed, and on the verbal assistance of George E. Judd, manager of the orchestra.

Mr. Munch is shy and doesn't answer questions if he can avoid it. He was asked to address the group and there followed a hasty, undertone conference with Mr. Judd.

At last Mr. Judd arose and explained—"Mr. Munch has asked me to say that he has given his speech for 1952."

Laudatory Remarks

The manager then followed with laudatory remarks about the orchestra, forthcoming concerts in Europe, Tanglewood, and the rest. Most of the rest, I should say. At the conclusion of Mr. Judd's remarks, Mr. Munch gave his oration of the occasion. It consisted of:

"You forgot to mention the conductor."

From our vantage point directly across from Mr. Munch, we were able to observe that he likes to talk freely with one person if he knows him well. In this instance it was an editorial writer from a Boston newspaper. The subjects of conversation darted from Spanish cooking to humorous quotations, and no payment as yet from a Latin-American orchestra that he conducted some time ago.

It is, of course, known that Mr. Munch was forced to take a Caribbean holiday for his health from which he recently returned. There has been much speculation as to how fit he is for the strenuous schedule ahead in Europe and at Tanglewood.

Looks Pretty Well

I would say that he looks pretty well.

Judging from his laughs that apparently punctuated some good stories that were told him, Mr. Munch still retains a lively sense of humor. His appetite is good and he doesn't object in the least to being served by a pretty waitress.

But when it comes to speech-making, especially for the press—well, that's not for him.

Band Wagoners

A program that promises to uncover a bounty of new and young talent will be given in North High auditorium Friday night, starting at 8.

I attended a short prevue of the Teen-age Bandwagon minstrel show and was astonished at the talent that has been assembled through the good efforts of Jack J. Kressler and Nancy Lou Gray, co-chairmen, and director Jack Williams.

The revue will feature a long list of specialty acts. Frances Perry will be the heavily-voiced chanteuse of swing songs who accompanies herself at the piano and tap dances in the process. The Goslow Trio consists of two Young brothers and their young sister who do a hazardous adagio dance with the confidence of professionals.

Salvatore Stellato has a pleasing voice that gives personality to his songs. Carol Zannotti does a lithe and nifty rope dance. The Perry Sisters have developed a good vocal ensemble and they are attractive.

In a class by themselves are the Goodwin Sisters, two connoisseurs of the hill-billy repertoire whose dulcet tones grow very large and throaty.

I don't promise that you'll be uplifted by this show—but you'll be mighty entertained.

Harvard Glee Club

If previous appearances of the Harvard Glee Club on the Becker Concert series in Horticultural Hall prove to be a precedent, some people will be turned away Sunday night, May 4th, at 8 p. m. Conductor G. Wallace Woodworth has again created a masterpiece of programming. Opening with Gounod's "Domine Salvam Fac," the program will explore such divers fields as represented by Vaughan Williams, Palestrina, Bach, Aaron Copland, Byrd, Mozart, ending with Handel's "Let Their Celestrial Concerts All Unite."

LIKES SILENCE

Charles Munch, conductor of the Boston Symphony Orchestra, who doesn't like to make speeches.

There is also one work of special interest—"The Last Words of David" written by Randall Thompson in honor of the late Koussevitzky's 25th anniversary as conductor of the Boston Symphony.

Tonight's concert by the combined glee clubs of Becker and Worcester Tech, directed by Clifford F. Green, and the Harvard Glee Club program are the last two events in this series.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
APR 20 195

Conductor Muench Making Changes In Chamber Orchestra Program

Concerts Will Not Be Restricted to Mozart and Bach As Heretofore; Music of Present Day Included

Berkshire Hills, April 19—Conductor Charles Muench of Boston Symphony Orchestra, which features the Berkshire music festival program at Tanglewood in Lenox during the summer season, is to make several change in his program for the concerts for the chamber orchestra in the theater-concert hall opening the festival on July 5. The concerts heretofore have been devoted chiefly to the music of Mozart and Bach, but this year Conductor Muench is to offer a little more variety. He will make the two composers the predominating ones, but will also include contemporaries of both, and will include music of the present day.

The first program slated for Saturday night, July 5, will be strictly Bach, both Johann Sebastian and his son, Carl Philip Emanuel. The score will be the Fifth Symphony in D minor. Johann Sebastian Bach will be represented by his Cantata No. 140, "Wachet Auf, Ruft Uns die Stimme" to be conducted by Hugh Ross; the Concerto for Two violins, (soloists Richard Burgin, and Ruth Posselt) and the Third Suite. On Sunday afternoon, July 6, the program will be devoted to the music of Rameau, Couperin, Purcell, Vivaldi and Lalande, including the latter's choral, "De Profundis."

Mr. Muench will present Handel's Concerto Grosso, No. 4 for strings; the Symphony in C major, Dittersdorf; Richard Strauss' "Metamorphoses" for 23 solo string instruments, and Milhaud's "La Creation du Monde," as his program for Saturday night, July 12.

On Sunday afternoon, July 13, Mr. Muench will present the final three symphonies of Mozart, in E flat, G. minor, and C-major . ("Jupiter"). On Saturday night, July 19, Mozart's "Litaninae" and a piano concerto will open the program, Lukas Foss appearing as soloist. Mr. Muench will conduct Schubert's Mass in G major on this program and repeat it on Sunday afternoon, July 20. On his final program he will ipen with the presentation of two symphonies of Haydn, No. 99 in E Flat, and No. 86, in D Major, ("The Paris").

Music Shed Concerts

During the following three weeks concerts by the full Boston Symphony Orchestra in the music shed, will be given on Thursday and Saturday nights and Sunday afternoons, the usual schedule followed by the ochestra for the summer festival series. Pierre Monteux will conduct one concert each, in two week ends, and Leonard Bernstein will conduct one in the last.

In another week or two the Berkshires will be invaded by metropolitan visitors who will take a drive out to the country to enjoy the spring scenery. Because Berkshire Hills have so much to offer, they are the favorite spots of thousands of visitors from Connecticut and New York state cities.

The area is full with beautiful vistas from the tip of Mt. Greylock in North Adams to the pinacle of Mount Everett at the other end of the county. In Mt. Washington, one of the favorite drives and view-spots is the Shadowbrook scene on the Lenox-Richmond road, a few hundred yards above the entrance to Shadowbrook grounds. It is exactly two miles from Lenox center, and about a half-mile from the Tanglewood music center. To make the visitor's view of the countryside more interesting a large bronze plaque has been placed on a boulder nearby, and inscribed on the plaque are the names, and heights of many of the interesting points seen from that vantage spot. The geographical information is of great interest.

The inscription reads, "Stockbridge Bowl, (Lake Mah-Keenac) altitude, 925 ft.; Warner Mountain, South East of Great Barringotn, altitude, 2112 ft.; Monument Mountain, Great Barrington, altitude, 1750 ft.; Tyringham Cobble, near Appalachian Trail; altitude, 1310 ft.; Mount Everett, The Dome, altitude, 2602 ft.; Jacob's Ladder, altitude, 174 ft.; West Stockbridge Mountain, altitude, 1828 ft."

"Go forth under the open sky
And listen to Nature's teachings."
—Bryant.

Erected by the Stockbridge Bowl Association, as a tribute to its founder, Anson Phelps Stokes."

"The Heart of the Berkshires."
Tanglewood and Shadowbrook.
This marker on the Lenox-Richmond road At 1200 Feet."

Spots of particular interest to visitors will be the Bartholomew Cobbles in Ashley Falls, nature's rock garden; the wildlife sanctuary in Lenox; Berkshire Garden Center in Interlaken, and vistas from the upper reaches of North Berkshire county.

The annual spring series of music appreciation concert-lectures being held at Lenox library got under way this week and will last for six weeks on Tusday nights. The series is under the direction of Mrs. Spencer P. Kennard, Jr., of Lenox. Compositions of Shubert, Stravinsky, Schumann, Ravel, DeBussy, Sibelius, Copland, Tschaikovsky and Beethoven will form the basis for discussion. The last meeting of the series will be devoted entirely to a discussion of Berlioz's "Requiem."

* * *

Personal Items

Mrs. William N. Bullard has returned to her home, "Highwood," Lenox, after spending the winter in Tryon, N. C.

Mr. and Mrs. W. E. D. Stokes and children, Hueston and Sylvia, of Lenox, are vacationing in Bermuda.

Miss Rosamond Sherwood of "The Cottage," Stockbridge, has been entertaining Mr. and Mrs. Winthrop Emmett of New York City.

Mrs. George O. Forbes of Rockford, Ill., and North Egremont, has opened her country home in North Egemont.

Mrs. Aubrey T. Barnes of North Egremont has returned after visiting her son-in-law and daughter, Mr. and Mrs. Donald Blodgett of Darien, Conn.

Mr. and Mrs. Thomas S. Morse and children, Jeffrey and Kate, of New York City, have returned to their home after spending several days with his parents, Mr. and Mrs. Darwin S. Morse in Richmond.

Mr. and Mrs. Kimball Spahr and daughter, Carolyn, of North Egremont, have returned from a month's visit in Ojai, Cal.

Mr. and Mrs. Henry E. Rossell have returned to their home in Sheffield after spending three months in the South.

The Great Barrington Kennel Club will hold a match show Sunday afternoon at Egremont Tavern, with the judging beginning at 1. Mrs. Forrest C. Dowe of Chestnut Hill will judge the best in the show. Lloyd Case of Torrington, Conn., will judge the sporting, hounds, working group and best puppy, and Forrest C. Dowe will judge the beagles, non-sporting and children's handling class. Several top dogs in New England are to compete in the event. The Great Barrington Kennel Club is headed by Mrs. Darwin S. Morse of Richmond.

This Clipping From
VARIETY
NEW YORK, N. Y.
APR 23 1952

U.S. Share Big in Huge Paris Expo; Most of $450,000 Outlay From Here

By ARTHUR BRONSON

Biggest international show of the year takes place next month in Paris—with credit for its consummation being due chiefly to U. S. enterprise. Event is the month-long Exposition of the Arts, sponsored by the Congress of Cultural Freedom.

Show is world's largest in names and scope, embracing legit, opera, choral and symphonic groups from all over Europe and America. The U. S. is sending the Boston Symphony Orchestra, N. Y. City Ballet and Broadway's "Four Saints in Three Acts" production, plus six prominent authors to lecture.

Cost of the venture will run from $400,000 to $450,000, with 85% of the entire financing raised in the U. S. Festival isn't American, but international. And although the aim of the Exposition is to counteract totalitarian propaganda by showing the effect of liberty on artistic creation, it's entirely private; there is no state control or participation. Neither the U. S. Government nor any of its agencies are in it.

Financial success of the undertaking has been largely due to one man, Julius Fleischman. Co-producer of "Moon Is Blue," chief angel of the Ballet Russe de Monte Carlo, and large legit investor, Fleischmann is chairman of the Expo's finance committee in the U. S. He raised 85% of the budget from private individuals, foundations and trusts here.

First U. S. En Masse

Expo, which starts next Wednesday (30) with a dedicatory concert at St. Roch Church, has some very unusual angles. It marks the first time for U. S. participation en masse in a European festival. Festival won't be just for the rich, or tourists, but all-embracive, with 250 seats set aside for every event for students and labor groups at nominal prices or for free. Events will also be broadcast behind the Iron Curtain by Radio Free Europe.

Probably the Expo's most important event is the Boston Symphony Orchestra in its first European appearance. Orch is making a five-week trip, with three weeks for concerts. Tab for the BSO, including roundtrip fares, will run from $150,000 to $175,000, although some coin will be earned back from ticket sales and recordings. The N. Y. City Ballet is on a five-month European trek currently, and is giving one week of its Paris stay to the Expo, on a guarantee.

Expo is paying for roundtrip transportation of the "Four Saints" production, plus expenses for a week in Paris, tab being estimated at 25G. Opera will play a second week in Paris on its own, and may stay even longer there, with possibilities of further presentations in Germany, Italy and Scandinavia. Ethel Linder Reiner, who is associated with ANTA in presentation of "Four Saints" currently on Broadway, is underwriting balance of the "Four Saints" European stay, after the Expo week.

U. S. authors participating include William Faulkner, W. H. Auden, James T. Farrell, Glenway Westcott, Katherine Anne Porter and Allen Tate. The U. S. is also sending some paintings to join an international art exhibit.

European groups participating—to show the Expo's international flavor—include the Vienna State Opera; Vienna Philharmonic; Paris Opera Orchestra, under Bruno Walter; Geneva Orchestra, under Ernest Ansermet; French National Radio Orchestra, under Igor Stravinsky; Paris Conservatory Orchestra; Berlin RIAS Orchestra; Lamoureux Orchestra, under Pierre Monteux; Strasbourg Chorus; St. Cecilia Acadamy of Rome orch and chorus; and London's Covent Garden Opera (in toto) with Benjamin Britten's opera, "Billy Budd."

[128]

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
APR 23 1952

Relaxed Faith Needed Amid High Tensions

When the Boston Symphony Orchestra recently performed Bach's "Passion According to St. John," the German text and its accompanying English translation were omitted from the program notes. A minority group had, it appeared, objected to the printing of the text—drawn largely from the Gospel of John.

Here is one more example of a tendency among minority groups of all descriptions to exercise an unofficial censorship over the activities of their fellow Americans. Roman Catholics succeed in having "The Miracle" banned. Jewish organizations keep "Oliver Twist" from being shown in the United States for two years. Southern communities ban "Pinkie" and other films dealing with black-white relations. The National Association for the Advancement of Colored People attempts to suppress "The Birth of a Nation" and "Uncle Tom's Cabin." Legionnaires try to prevent the showing of "Death of a Salesman" because the author is listed in "Red Channels."

This is no question of minority groups defending their constitutional rights or merely protesting against publications and performances which they believe to be misrepresentative of their character and prejudicial to their interests. It is a question of their using the threat of boycott or similar coercive pressure to deny the majority of Americans the right to see these things and judge for themselves.

What is needed in this day of high tensions is a more relaxed faith in the common humanity of all groups and a more vigorous faith in the free interplay of ideas through every avenue of communication.—**Christian Science Monitor.**

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH
APR 22 1952

BERKSHIRE MUSIC AUDITIONS

Final instrumental auditions for admission to the Berkshire Music Center, the music school maintained by the Boston Symphony Orchestra at Tanglewood, Mass., will be held from 1 to 4 p.m. Thursday at Forsyth House, Washington University. Opera auditions will be held there from 2 to 4 p.m. Sunday.

BOSTON, MASS.
Christian Science Monitor
APR 24 1952

Paris: Symphony of Freedom

French Government Tourist Office: Associated Press

Paris Awaits Arrival of Charles Munch

Boston Orchestra Maps New Conquest

Written for The Christian Science Monitor

It has taken 71 years for the Boston Symphony Orchestra to follow its fame to Europe. More than once it has contemplated a European tour, only to find the high costs involved prohibitive.

But the Boston Symphony's visit this spring to France, Holland, Belgium, Germany, and England is facilitated by the American Committee of the Congress of Cultural Freedom. Thus the orchestra will have its share in the Exposition of the Arts to be held in Paris from April 30 to June 1. The aim of this exposition, originated and financed by private citizens, is to combat Communist cultural propaganda by demonstrating the validity and vitality of free men during the first half of the 20th century.

After the Boston Symphony's 71st season is concluded April 26, at Symphony Hall, several members will board a chartered Air France plane at Boston's Logan International Airport the following evening, to arrive at the Paris port of Orly at 2 p.m. the following day. The remainder of the 104 musicians will sail from New York aboard the Ile de France on April 28, and will arrive at Le Havre on May 4.

Auriol to Attend

On the morning of May 5 the orchestra will be settled in the Hotel Paris in the French capital. At noon the next day the orchestra will rehearse with its director, Charles Munch, who that evening will conduct it at the Paris Opera in its first concert for the congress. Distinguished members of the audience will include French President Auriol and possibly Gen. Dwight D. Eisenhower.

The program will betoken the modern musical culture of free nations. At the same time, it will present various facets of the tone and technique which are the distinctions of this orchestra. The composers whose music will be played are among those identified particularly with the Boston Symphony and with important phases of Munch's interpretative art.

Two present-day American composers will be heard at this initial concert—Samuel Barber whose Overture, "School for Scandal," will open it; and Walter Piston, whose Toccata will begin the second half of the program. The Second Symphony of Arthur Honegger will follow the Barber; Debussy's "La Mer" and Ravel's Second "Daphnis et Chloé Suite will conclude the program. The two Americans and Honegger have conducted the orchestra in Boston in their own works, and the latter has taught at the orchestra's summer school at Tanglewood, Mass.

Williams Fantasia

Pierre Monteux, the orchestra's director from 1919 to 1924, will conduct the second concert May 8, at the Théâtre des Champs-Elysées. He will play Vaughan Williams's Fantasia on a Theme by Thomas Tallis, Milhaud's Suite No. 2 from the Music to Claudel's "Protée," and the Third Symphony of the American, William Schuman.

His concluding selection will be of extraordinary historical interest. It will be Stravinsky's epoch-making "Rite of Spring," of which Mr. Monteux conducted the two world premières—as a ballet on May 29, 1913, and in concert form on Aug. 5 a year later in the same theater. The Stravinsky and Milhaud both have been guest conductors of the orchestra, and the latter has taught at Tanglewood.

Proceeding to the Netherlands, the orchestra will play at The Hague under Munch on May 10 and the next day at Amsterdam under Monteux, who has conducted the Concertgebouw Orchestra there many times. In Brussels, Munch takes over on May 12, after which the United States Army will fly the orchestra to Germany.

At Frankfort on May 13 Monteux leads, and Munch on the following night in a free concert there for the Army Services.

In Berlin on May 15 Munch resumes the baton, as he will in his native Strasbourg on May 17 and at Metz the next evening. At Lyons on May 19 Monteux leads, followed by Munch back in Paris at the Champs Elysées on May 21, to be spelled by Monteux at Bordeaux on May 23. Munch takes a second concert there next day and the concluding concert of the series in London on May 26.

Launched by Higginson

Besides the music already mentioned, the various programs will include works of Berlioz, Brahms, Richard Strauss, Roussel, and Hindemith.

The history of the Boston Symphony affords many points of merit for its selection as a major participant in the Congress for Cultural Freedom. It was established, and for 37 years maintained, as a cultural benefaction to the public by a distinguished American citizen, Henry Lee Higginson.

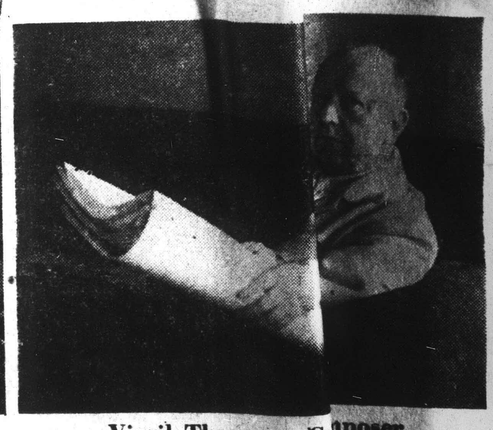
Since his retirement in 1917, a board of trustees comprised of private citizens has carried on in the same spirit. L. H.

Igor Stravinsky George Balanchine

Lenscraft

Pierre Monteux

Boston Symphony Orchestra, Charles Munch Conducting



Virgil Thomson, Composer

...ombat

...ival of 20...

Spotlight

...rchestras . . .

Harold Rogers
Music Critic of
...ristian Science Monitor

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...posers Listed

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...York City Ballet will
...debut in Paris May 10

Freedom to Combat Communist Cacophony

Festival of 20th-Century Masterpieces To Spotlight Art of Unfettered Peoples

12 Orchestras . . .

By Harold Rogers

[illegible] Paris Opera House and will be seen at the Théâtre des Champs-Elysées from May 11 through 15. Ballets by George Balanchine, Jerome Robbins, and Antony Tudor will be danced to scores by Ravel, Stravinsky, Chabrier, Chausson, Richard Strauss, Hindemith, Prokofiev, Corelli, and Tchaikovsky.

The Grand Ballet du Marquis de Cuevas will present the world premieres of two ballets—"Cordelia" by Henri Sauget (choreography by John Taras) and "Coup de Feu" by Georges Auric (choreography by Aurel Miloss).

Munch to Conduct

The Boston Symphony Orchestra—invited expressly by the congress to play concerts on May 6, 8, and 21—will make its first trip to Europe. The concerts by the Boston Symphony in Paris and for its European tour will be conducted by Charles Munch, its regular conductor, and by Pierre Monteux, former conductor of the orchestra and guest conductor. Both men are French-born.

(A detailed report of the Boston Symphony's European tour appears in another article on this page.)

Of the 12 orchestras, six will be [illegible]. Here they are, together with their programs:

Lamoureux Concerts Orchestra. This ensemble will play the inaugural concert on April 30 at Eglise St. Roch. "Dedicated to the memory of all 20th-century victims of oppression," the program will be conducted by Fritz Munch, a brother of Charles Munch, and will include Bach's Magnificat and Francis Poulenc's Stabat Mater. Pierre Monteux will lead this orchestra at the Théâtre du Palais de Chaillot in the closing concert of the exposition June 1, for which Nicole Henriot will be piano soloist.

'Oedipus Rex'

The French National Radio Orchestra. Igor Stravinsky will conduct his opera-oratoria, "Oedipus Rex," composed to a text by Jean Cocteau, on May 19 at the Théâtre des Champs-Elysées. Hans Rosbaud will conduct another performance of this work with this orchestra on May 20.

The Paris Conservatory Orchestra. Igor Stravinsky will conduct a performance of his own works at the Théâtre des Champs-Elysées on May 22. He will play the Symphony in C, Capriccio for Piano and Orchestra, and Symphony in Three Movements. Monique Haas will be piano soloist.

The Paris Opera House Orchestra. Bruno Walter will conduct this group in a program on May 5 at the Théâtre des Champs-Elysées that will include Richard Strauss's "Don Juan," Debussy's "Prélude à l'Après-Midi d'un Faune," and Mahler's "Das Lied von der Erde." Kathleen Ferrier will be contralto soloist for the Mahler.

L'Orchestre Colonne. This orchestra will provide the accompaniment for Virgil Thomson's "Four Saints in Three Acts," the opera that he composed to a text by Gertrude Stein. Mr. Thomson will conduct an all-Negro cast in this work at the Théâtre des Champs-Elysées on May 30 and 31.

New York City Ballet

The Champs-Elysées Theater Orchestra. Leon Barzin will conduct this ensemble for the performances of the New York City Ballet Company at the Théâtre des Champs-Elysées from May 10 through 15. It also will provide the accompaniment for Vittorio Rietis new opera, "Don Perlimplin," which will be produced on the same program with the world première of two ballets by the Grand Ballet du Marquis de Cuevas. Pierre Dervaux will conduct the Opera, Gustav Cloez the ballets.

Here are the five non-French orchestras—in addition to the Boston Symphony — and their programs:

L'Orchestre de la Suisse Romande from Geneva. Ernest Ansermet, founder of this orchestra, will conduct two concerts (May 16 and 17) of works by Honegger, Hindemith, Martinů, Ravel, Roussel, Frank Martin, and Debussy. Henri Honegger, cellist, will be soloist for the first concert; Joseph Szigeti, violinist, for the second.

Soviet Compositions

The RIAS (Radio in American Sector) Symphony Orchestra of West Berlin. This orchestra will be heard in two concerts (May 23 and 24) under the direction of Ferenc Fricsay. The first will be devoted to works by Béla Bartók. The second will present compositions by Soviet composers which are not now performed in the U.S.S.R. and satellite nations, and works by contemporary German composers that were banned by the Nazis. The composers represented are Boris Blacher, Prokofiev, Shostakovitch, and Hindemith. These concerts will be held at the Théâtre des Champs-Elysées.

The Orchestra and Chorus of St. Cecilia Academy in Rome. Igor Markevitch will conduct these forces in two concerts (May 28 and 29) at the Théâtre des Champs-Elysées. The first will consist of works by Cassella, Dallapiccola, Falla, and Milhaud; the second of works by Busoni, Malipiero, Roussel, Ravel, and Kodaly.

The Vienna Philharmonic Orchestra. This orchestra will be in the pit of the Théâtre des Champs-Elysées for the first performance in France of Alban Berg's opera "Wozzeck," to be conducted by Karl Boehm on May 2 and 3.

The Covent Garden Orchestra of London. Conducted by Benjamin Britten, this orchestra will accompany Britten's opera, "Billy Budd," in two performances (May 26 and 27) at the Théâtre des Champs-Elysées.

An art exhibition of 150 20th century paintings will open May 5 at the Pavillon de New York, Musée de l'Art Moderne.

Lectures on literature, philosophy, and art will be given at the Sorbonne and at Le Centre des Relations Internationales by such authors as William Faulkner, W. H. Auden, James T. Farrell, Katherine Anne Porter, Glenway Westcott, Allen Tate, André Malraux, Ignazio Silone, Stephen Spender, and Salvador de Madariaga.

Monteux Premières

Pierre Monteux has conducted the first performances of many scores that have since been acknowledged as masterpieces of the 20th century. In Paris he presented the première of Ravel's "Daphnis et Chloé" in 1912. In May, 1913, he directed the initial tumultuous performance of Stravinsky's "Le Sacre du Printemps" at the Theatre des Champs-Elysées, and it is interesting to note that on May 8, almost 39 years later, Monteux will conduct the same score in the same theater for the Paris Congress of Cultural Freedom.

. . . Play Key Role

Bruno Walter

Ferenc Fricsay

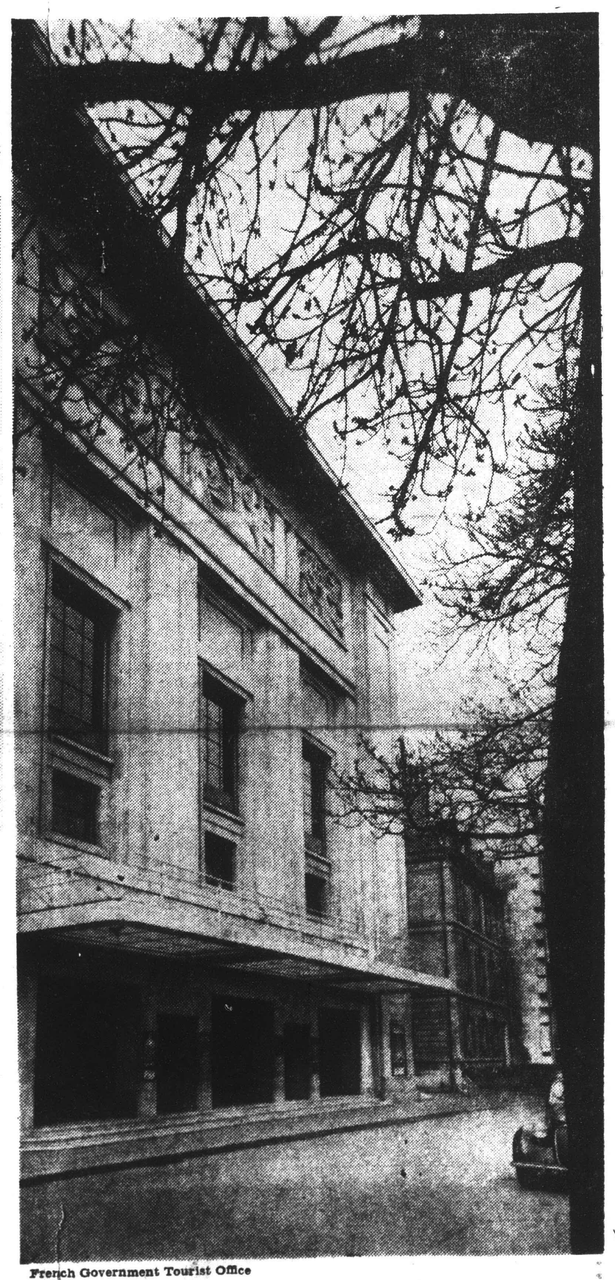
Gene Fenn

Igor Stravinsky

George Balanchine

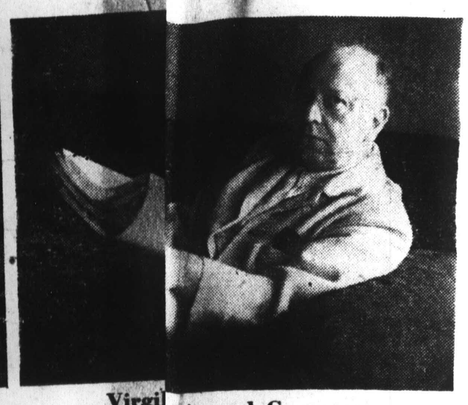
Lenscraft

Stravinsky's 'Orpheus'—New York City Ballet



French Government Tourist Office

Théâtre des Champs-Elysées



Pierre M[illegible]

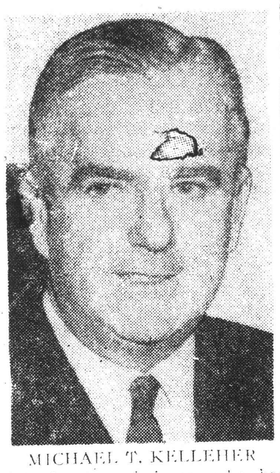
Virgil [illegible]

[illegible]ritic and Composer

Vittorio Rieti

KELLEHER TRUSTEE OF ORCHESTRA

Fire Commissioner Named for Board of Symphony



MICHAEL T. KELLEHER
Hub fire commissioner, who has been named a Boston Symphony Orchestra trustee.

Henry B. Cabot, president of the Boston Symphony Orchestra, Inc., announced yesterday the election of Michael T. Kelleher as a trustee of the orchestra. With Mr. Kelleher the board is increased to 16 members including former Governor Fuller, John Nicholas Brown of Providence, C. D. Jackson and N. Penrose Hallowell of New York.

MICHAEL KELLEHER SYMPHONY TRUSTEE

Continued From First Page

Boston members include Philip R. Allen, Theodore P. Ferris, Francis W. Hatch, M. A. DeWolfe Howe, Jacob J. Kaplan, Richard C. Paine, Lewis Perry, Edward A. Taft, Raymond S. Wilkins and Oliver Wolcott.

Mr. Kelleher, fire commissioner of Boston, holds an honorary degree of M.A. from Tufts College and papal decorations, including the Grand Cross, Knights of the Holy Sepulchre and Knight of Malta.

Commissioner Kelleher is prominent in the social and civic life of Greater Boston. He was formerly president of the Clover Club, chairman of Cambridge Chapter, American Red Cross and commander of Middlesex County American Legion.

Defense Leader

Mr. Kelleher has just been elected chairman of the national executive committee of the United Defense Fund, Inc., and in 1945 was chairman of the Greater Boston United War Fund.

Mr. Kelleher's many business affiliations include directorship of the State Street Trust Co., Filene's, Boston Mutual Life Insurance Co., Union Freight Railroad, Sheraton Plaza Hotel and West End House. His clubs include the Algonquin, Cambridge, Downtown, Commercial and Merchants.

[130]

This Clipping From
BOSTON, MASS.
HERALD
APR 25 1952

CITY FLAG to accompany Boston Symphony Orchestra on its forthcoming European tour being presented by Mayor Hynes to Conductor Charles Munch, extreme right, at final orchestra rehearsal of the season yesterday. Munch also received a gold-gripped baton from the Mayor. Watching are two trustees, Henry B. Cabot, extreme left, board president, and Supreme Court Justice Raymond S. Wilkins, second from right.

Michael T. Kelleher Elected Trustee of Symphony Orchestra

Michael T. Kelleher, Boston Fire Commissioner, has been elected a trustee of the Boston Symphony Orchestra, Inc., it was announced last night by Henry B. Cabot, corporation presi ent.

With Kelleher's election, the board has been increased to 16 members. Others include former Gov. Alvan T. Fuller, John Nicholas Brown of Providence, C. D. Jackson and N. Penrose Hallowell of New York.

KELLEHER . Page 9

This Clipping From
NEW YORK, N. Y.
TIMES
APR 25 1952

SYMPHONY TO START TOUR

Boston Orchestra Will Leave for European Visit Tomorrow

The 104-man Boston Symphony Orhcestra will laeve for its first tour of Europe after the concert tomrrow ending its seventy-first season at Symphony Hall, Boston. Under the direction of Charles Munch, musical director, and Pierre Monteux, former musical director, the orchestra will play fifteen European concerts, the first in Paris on May 6, the last in London, May 26.

Mr. Munch, accompanied by the orchestra's manager, George E. Judd, will fly to Paris Sunday afternoon. The same day, a chartered Air France plane will leave from Boston with forty-four members of the orchestra, relatives, friends and music critics of Boston newspapers.

Mr. Monteux, his family and the remaining members of the orchestra will sail for Paris on the Ile de France Monday afternoon.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 25 1952

Kelleher Says Symphony Great Asset to Boston

"Wherever I have been in Europe, when people hear that I am from Boston, the question most frequently asked concerns the Boston Symphony Orchestra," said Michael T. Kelleher, Boston businessman and fire commissioner, who was yesterday made a trustee of the orchestra.

Election to that board of trustees is one of the most-prized recognitions of public service accorded Boston citizens.

"I think Boston people generally recognize the eminence of the orchestra, and its value to the city," said Mr. Kelleher. "But I wonder if businessmen of Boston realize what an actual asset the orchestra is.

"Many of them go to its concerts, or their wives do. But I would like sometime to see the Chamber of Commerce and the Associated Industries, as organizations, have closer contact with the orchestra so that they might realize how important is community-wide support of the orchestra.

"We don't want to have happen here what happened in Detroit. There the orchestra was allowed to fade out. It had depended almost entirely on the support of the individual. When that was withdrawn, it died.

"The Detroit business community discovered too late that the city had lost a very practical property."

Kelleher Named To Symphony Board

Fire Commissioner Michael T. Kelleher, long active in the social and civic life of Greater Boston, has been elected a trustee of the Boston Symphony Orchestra, it was announced yesterday by Henry B. Cabot, president of the orchestra corporation.

Kelleher becomes the 16th member of the board, which includes former Gov. Alvan T. Fuller, John Nicholas Brown of Providence, C. D. Jackson and N. Penrose Hallowell, both of New York; and the following Bostonians—Philip R. Allen, the Rev. Dr. Theodore P. Ferris, Francis W. Hatch, M. A. Dewolfe Howe, Jacob J. Kaplan, Richard C. Paine, Lewis Perry, Edward A. Taft, Raymond S. Wilkins and Oliver Wolcott.

This Clipping From
BOSTON, MASS.
RECORD
APR 25 1952

Flag for Trip To Orchestra

The blue and buff official flag of the city of Boston yesterday was presented by Mayor Hynes to the Boston Symphony Orchestra to be carried overseas when the orchestra sails for Europe April 28.

The European concert tour, first in the organization's 71-year history, will be an anti-Red demonstration of the vitality of cultural achievements of the free western world. It is under sponsorship of the American Committee of Congress of Cultural Freedom.

© Photo by U.S.&U.S.
MICHAEL T. KELLEHER

KELLEHER

Continued from the First Page

Boston members include Philip R. Allen, Rev. Theodore P. Ferris, Francis W. Hatch, M. A., DeWolfe Howe, Jacob J. Kaplan, Richard C. Paine, Lewis Perry, Edward A. Taft, Raymond S. Wilkins and Oliver Wolcott.

Kelleher, long prominent in social and civic affairs, is a former president of the Clover Club, chairman of Cambridge Chapter, American Red Cross, and commander of Middlesex County American Legion.

A United Defense Fund Executive

He recently was elected chairman of the National Executive Committee of the United Defense Fund, Inc., and he was chairman of the Greater Boston United War Fund in 1945.

Kelleher holds an honorary M.A. degree from Tufts College and Papal decorations, including the Grand Cross, Knights of the Holy Sepulchre. He also is a Knight of Malta.

His business affiliations include directorships in the State Street Trust Company, Wm. Filene's Sons Co., Boston Mutual Life Insurance Company, Union Freight Railroad, Sheraton Plaza Hotel and West End House.

His clubs include the Algonquin, Cambridge, Downtown, Commercial and Merchants.

Shoe production of the United States runs about 35 million pairs a month, or about 40 percent of the world's supply.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

Michael T. Kelleher Elected Trustee of Symphony Orchestra

Michael T. Kelleher, Boston Fire Commissioner, has been elected a trustee of the Boston Symphony Orchestra, Inc., it was announced last night by Henry B. Cabot, corporation presi ent.

With Kelleher's election, the board has been increased to 16 members. Others include former Gov. Alvan T. Fuller, John Nicholas Brown of Providence, C. D. Jackson and N. Penrose Hallowell of New York.

Boston members include Philip R. Allen, Rev. Theodore P. Ferris, Francis W. Hatch, M. A., DeWolfe Howe, Jacob J. Kaplan, Richard C. Paine, Lewis Perry, Edward A. Taft, Raymond S. Wilkins and Oliver Wolcott.

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His clubs include the Algonquin, Cambridge, Downtown, Commercial and Merchants.

This Clipping From
WORCESTER, MASS.
GAZETTE
APR 25 1952

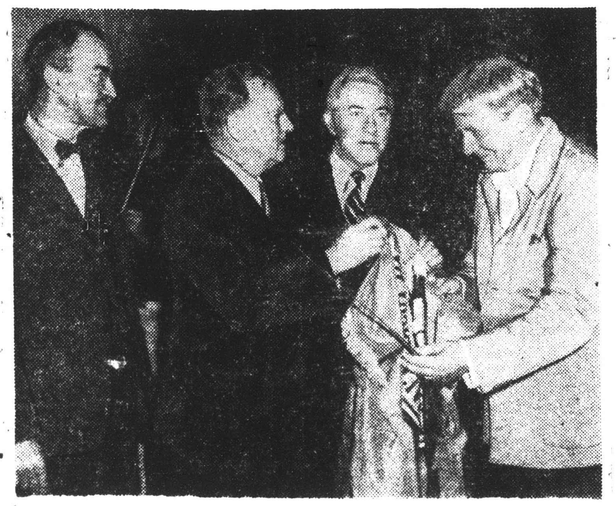
Orchestra Adds Trustee

BOSTON, April 25 (UP)—The number of Boston Symphony Orchestra trustees was increased to 16 with the election of Boston Fire Commissioner Michael T. Kelleher to the board.

Kelleher whose election was announced last night long has been prominent in this city's social and civic affairs.

This Clipping From
BOSTON, MASS.
POST
APR 25 1952

CITY FLAG FOR ORCHESTRA



In the name of the Boston Symphony Orchestra, Conductor Charles Munch, right, accepts from Mayor Hynes the flag of the city of Boston, to accompany the orchestra on its forthcoming first European tour. The Mayor also presented a gold-gripped baton to Mr. Munch. Left to right, at the ceremony: Henry B. Cabot, president of the orchestra's trustees; Mayor Hynes; Justice Raymond S. Wilkins of the State Supreme Court, a trustee, and Mr. Munch.

[141]

This Clipping From
HARTFORD, CONN.
TIMES

Boston Symphony Brings Season To Close

Special to The Hartford Times

Boston—This week brought to a close the 26th season of the Civic Symphony conducted by Paul Cherkassky. The final Jordan Hall concert, with Phyllis Knox as piano soloist, was without doubt the best of the series.

Haydn's Symphony No. 93, which has not been performed here for many years, was an artistic triumph for Mr. Cherkassky and his capable orchestra. This seldom-played work lacks some of the richness of Haydn's other symphonies, but there are finer points present which charm the active listener—articulate craftsmanship and delicate lines which Mr. Cherkassky turned with good taste.

MISS KNOX had her troubles at the keyboard, however, in Mozart's Concerto in A major, K. 488. It was a dull, lifeless performance with frequent technical difficulties. This seemed especially inconsequious because Miss Knox has displayed a fine technical style in previous Boston appearances—first as a student and more recently as a matured musician. The orchestra itself did not respond fluently in accompaniment.

The concert, which also included Beethovens Leonore Overture No. 3, closed with a brilliant show of Rimsky-Korsakov's "Russian Easter" Overture.

The program opened with Beethoven's Trio in G major which was published in 1798—a charming, often exciting piece of music. Mozart's Divertimento in E flat, K. 563 was expressively clothed in rich, yet not merely sentimental emotions. Paul Hindesmith's String Trio Op. 24, which was written in 1924, is a compelling and forceful piece—drive with a proper impetus and sonority.—F. S.

This Clipping From
BOSTON, MASS.
POST
APR 26 1952

SYMPHONY CONCERT

The concert yesterday afternoon by the Boston Symphony Orchestra was noteworthy for three reasons: It was the final concert of the 1951-52 season; it marked the first appearance of the New England Conservatory Chorus with the Symphony; and the program is to be repeated as the initial performance at the Paris Opera on May 6, to open the first European tour in the 71-year history of our world-famous orchestra. After tonight's repeat performance, the 104 musicians will leave by plane and boat to participate under the auspices of the American Committee of the Congress of Cultural Freedom in the Exposition of Arts to be held in Paris from April 30 to June 1.

The program includes two works by contemporary composers, Samuel Barber and Walter Piston. The former's overture, "The School for Scandal," a pleasant enough composition, in which the brasses, not to mention the woodwinds, are tempered to refined Gallic sensibilities. Mr. Piston's "Toccata," dedicated incidentally to Mr. Munch, a finely wrought essay in the baroque manner, will undoubtedly delight the cultural capital of Europe as it evidently has the cultural Hub of the universe. But if these are intended as our musical representatives at a kind of assembly of the nations, their flawless cosmopolitanism is to be deplored; for while they are smooth, well-mannered, and comme il faut, they do not speak with a distinctly American accent.

The remainder of the program lists works by three 20th century French composers: Honegger, Debussy and Ravel. Symphony No. 2 by Honegger, for string orchestra with trumpet obligato, is an appealing work in three movements. Composed during the occupation, the first movement expresses the mood of frustration and despair, the second movement becomes meditative, while the third expresses the renascence of faith in existence, culminating in a solemn chorale for trumpet and strings at the end.

Mr. Munch read Debussy's "La Mer" in the familiar manner, with a great deal of underplaying until the end, which becomes brassy and a trifle hectic. Undoubtedly his countrymen will like it.

Ravel's "Daphnis and Chloe," Suite No. 2, was brilliantly interpreted. The orchestral coloring was exquisite, every line and every shade of expression clear as glass. The version we heard yesterday was that which used the optional chorus; usually the choral parts are presented instrumentally. And there is only one adjective for the New England Conservatory Chorus rendering of these generally omitted parts—stunning. Expertly trained by Lorna Cooke de Varon, the chorus dealt capably with the odd intervals and very impressively with a crescendo comparable to an orchestral fortissimo. On the wordless sound "Yah" this chorus achieved one of the most beautiful effects ever heard in Symphony Hall. The collaborating orchestra and chorus should not wait another 71 years to be heard in concert.

Bon Voyage to the Boston Symphony Orchestra.

TUCKER KEISER.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 26 1952

MUSIC

4/26/52

Boston Symphony Ends 71st Season Brilliantly

By CYRUS DURGIN

Charles Munch conducted the last Friday afternoon concert by the Boston Symphony Orchestra in Symphony Hall yesterday. The program, like that conducted by Pierre Monteux as guest a week ago, was a preview of some of the music the orchestra will play in Europe next month. It began with Samuel Barber's Overture "The School for Scandal," and included Honegger's Symphony No. 2, for strings; Walter Piston's Toccata; "La Mer," by Debussy, and the Second Suite from Ravel's Ballet, "Daphnis et Chloe."

With the repetition of this program tonight, the 71st season of this orchestra will have come to an end—the Boston part of it, that is. Musically and otherwise, this has been an eventful season. Some glorious music-making has been heard, from Mr. Munch and other great men of the baton.

The season has seen Mr. Munch afflicted by an unfortunate illness that kept him from the conductor's stand for three-quarters of the concerts. It has seen his recovery and return, for which thanks are devoutly given. And now the season concludes with the momentous departure of the Boston Symphony for its first visit to European countries. New vistas are opening for this musical glory of the United States, and a new chapter in its history is about to be written.

The orchestra leaves Boston at the peak of its form. You could not imagine any of the pieces of this program better played than they were yesterday. The tonal richness, the fire of Mr. Munch's propulsive conducting, the technical finesse, all were breathtaking. Honegger's Symphony, which expressively is concerned with the dark days of the Nazi occupation of Paris, is a finely-wrought and substantial work, ending with a trumpet chorale which affirms faith in eventual freedom. It requires a highly-disciplined string body to perform it well. Yesterday the Boston strings were a marvel of grace, precision and clarity.

Mr. Piston's bright and expertly-written Toccata is unpretentious but very satisfying music. Composed for the 1948 American tour of the French National Orchestra, it was first performed here by that ensemble under Mr. Munch. But until yesterday it had not been done by the Boston Symphony. Mr. Piston received cordial applause, which he acknowledged from his place in the audience.

I was especially interested in Mr. Munch's reading of "La Mer." His version had seemed unaccountably dry two years ago. But this time the music was lush as well as gorgeously-colored. Furthermore, it was subtle in detail and spectacular in its over-all effect as a mood picture of the sea.

Mr. Munch used in the "Dephnis et Chloe" music the optional wordless chorus, sung by the New England Conservatory chorus. I had never heard Ravel's suite done that way before, and it must be said that the voices contribute a mysterious, other-worldly shimmer of sound that instruments alone cannot produce. "Daphnis et Chloe" has been recognized as one of the Munch recreative masterpieces, with its splendor of colors and its power of rhythm. So it went again yesterday. At the end, the conductor singled out that fabulous master of the flute, Georges Laurent, for special attention in the farewell applause from the Friday audience.

This Clipping From
BOSTON, MASS.
HERALD
APR 26 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch ~~conducting~~, gave the 24th program of the 71st season in Symphony Hall yesterday afternoon. The assisting chorus was that of the New England Conservatory, Lorna Cooke de Varon, director. The program:

Overture, School for Scandal.....Barber
Symphony No. 2 for strings....Honegger
Toccata.....Piston
"La Mer".....Debussy
"Daphnis and Chloe," 2d suite....Ravel

By RUDOLPH ELIE

The final symphony concert of the season was, as it should be, as attractive, as beautifully done and as satisfying as anyone could wish.

It was especially interesting, too, for the fact that this program is the one the orchestra will make its European debut in in Paris on the night of May 6 at the Opera House. No one can of course predict the reactions of the French public in this sort of thing, but it seems to me to contain all the elements to insure a very favorable reaction both as to the orchestral performance and the music itself.

The theme of the first concert is music of the 20th century and his program contains two exceptionally fine American works, as well as established favorites by Debussy and Ravel (who are heard less often in France than might be expected) and a superb work for string orchestra by Honegger that, because of its triumphant assertion that occupied France would one day be free again, surely touches the French heart more than ours.

Samuel Barber's Overture, "The School for Scandal," has long since entered the repertoire as an altogether infectious little piece filled with bustle, energy and high spirits. Its second theme is especially grateful to hear, but the whole is informed with wit and wry merriment and it is a technical whirlwind all the way through.

Much the same might be said of Walter Piston's "Toccata," receiving its first performance at these concerts (it was composed for and first performed by the Orchestra National de France). Its thematic material is a little drier, a little less forward than that in the Barber, but its textures are cleaner, its mood is more serious, its character less pictorial, its textures leaner and more spare. It is, in fine, a splendid piece that goes right to its goal in a sure and telling fashion.

For myself, were I in charge of anything, I think I'd omit either the Barber or the Piston in this program and do Copland's Appalachian Suite instead. The Barber and the Piston have much in common, a little too much for the sake of real balance, while Copland's suite, certainly one of the most beautiful works ever composed by an American, is in sharp contrast. Perhaps it is too long, but no program is too long if the music is there.

Both "La Mer" and the second "Daphnis and Chloe" suite are familiar fare at these concerts, and Mr. Munch's way with them is persuasive to the point of being electrifying. The Ravel was especially interesting for the use in it of the New England Conservatory chorus, which supplied the wordless melodic commentary on the scene. Its part in the work is very brief, for it appears only in the first and the final scene, and Ravel does not insist on its use for practical reasons. Yet it is plain to be seen that he knew exactly what he was doing in employing the human voice. It heightens the atmosphere, conveys a wholly new color and, in the closing moments, lends additional force and power to this stunning climax. A brief word at this point for Georges Laurent's performance of the extended flute solo in this work: it was exquisite, but then it always is.

So ends another season, a season of ups and downs but filled, nonetheless, with treasurable musical memories. And we can only say, as the orchestra leaves for its European adventure on Monday, bon voyage!

This Clipping From
BOSTON, MASS.
AMERICAN
APR 26 1952

Pops Set for May Opening

Although the Boston Symphony Orchestra will be on the high seas this week for its first tour of Europe, the Pops will undertake their 67th season, nevertheless, with next Thursday, opening night.

Arthur Fiedler, renowned conductor of the Pops, has made this possible by gathering a new orchestra from far and wide. The 80 players of the Pops have been drawn not only from local talent but from orchestras of Western cities whose seasons have ended.

Fritz Siegal, the concert master at Grant Park in Chicago and otherwise prominent in that city will likewise take the first desk as concert master of the Boston Pops.

Adopting a custom prevalent in other cities but not in the Boston Symphony Orchestra, Mr. Fiedler has chosen his personnel strictly on merit with the result that there will be 10 women players in the orchestra.

The soloist each night of the opening week will be Eugene List, the internationally known pianist.

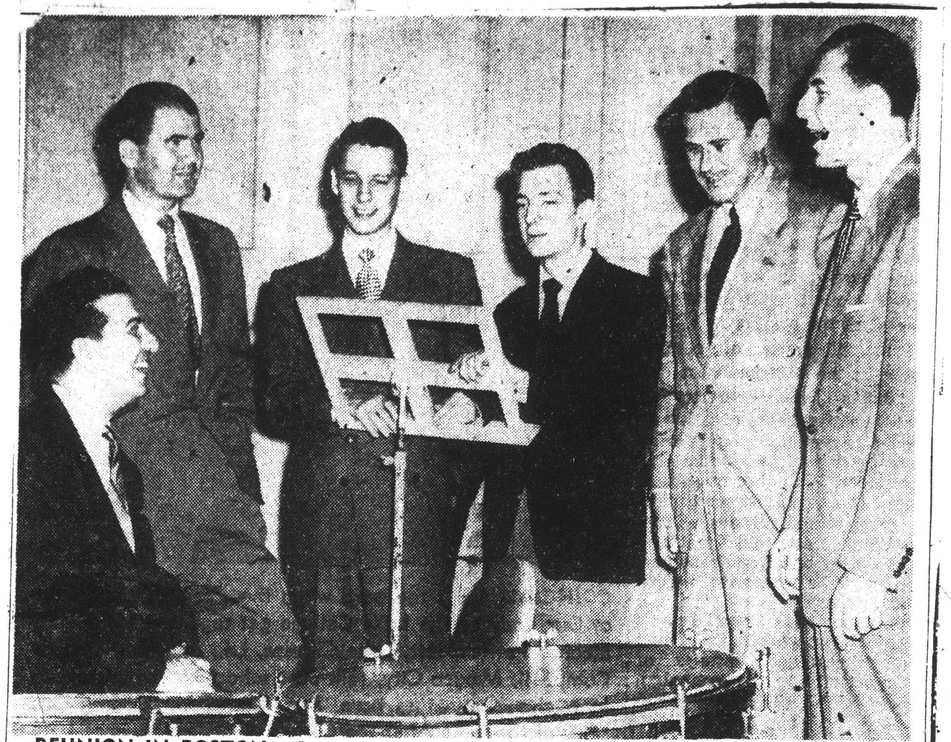
This Clipping From
NEW YORK, N. Y.
TIMES
APR 26 1952

Tanglewood Applications Up

The number of advanced students of music applying for summer enrollment at the ~~Berkshire~~ Music Center, Tanglewood, Mass., is greater than at this time a year ago. An attraction is the recent announcement that all advanced students will receive grants from the Tanglewood Revolving Scholarship Fund. An Egyptian from Cairo will study composition, and another young composer has been accepted from Tel Aviv, Israel.

[132]

This Clipping From
SAN ANTONIO, TEX.
NEWS
APR 24 1952



REUNION IN BOSTON—Conductor Victor Alessandro, seated, of the San Antonio Symphony, pays a surprise visit to Boston Symphony Hall for a chat with members of the San Antonio orchestra who will be playing Boston "Pops" concerts this summer. They are, standing left to right, Leland Lincoln, oboe; Leland Munger, clarinet; Richard Mackey, horn; John Hicks, flute, and Eugene Lacritz, clarinet. Alessandro returned Tuesday night from an auditioning trip to New York, Chicago and Boston in time to conduct rehearsals for the Queen's Coronation Thursday night.

The Atlanta Journal
★ AND ★
AMUSEMEN
TION
• Theaters

CHARLES MUNCH, CONDUCTOR
Boston Symphony Orchestra

TIGHT BINDING

Getting Boston Symphony to Paris Big Job of Packing

Jack-of-All-Trades Harvey Genereux Faced With All Sorts of Problems—Seven Tons of Equipment Least Trouble

GEORGE BRINTON BEAL

[illegible] Tons

[illegible] tour is something [illegible] Mr. Perry, like the [illegible] seems to be [illegible] No great [illegible] will be made, [illegible] amicably [illegible] that had just come in by mail. The orchestra has a way of getting about. It has always worked pretty well in the past. It probably will for Europe.

The job is planning transportation, and right at present, so far as the trip to Europe is concerned, there isn't much he can do about that until Manager George Judd gets back with the details of the trip. Paris is all set. What comes after nobody knows right now. That's what Mr. Judd is in Europe to find out.

The way the orchestra moves, to hear Tod Perry tell it, is pretty simple. And "Generous" Harvey, busy whittling out batons with a jackknife for his many customers, in his spare time back stage, smilingly agreed.

The trip to Europe will be done, according to Messrs. Perry and Harvey, exactly the same as the next concert tour of the orchestra, which at this writing is a little whirl through New London, Conn., New York and Philadelphia.

The orchestra carries about seven tons of equipment, plus 110 men who play, three baggage men, two librarians, the conductor, and usually Manager Judd and Assistant Manager Perry.

Symphony instruments waiting for transportation as orchestra goes on tour. A harpist prepares to pack his harp.

A group of double bass cases await Harvey Genereux and his handy truck. On the truck is one of the 100 or more personal trunks of the Symphony players.

Between cities, it takes two day coaches for daytime travel and five sleepers at night, plus one 70-foot baggage car. With the smaller European railroad equipment, Mr. Perry doesn't know just how much of a train he will have to assemble, or how many baggage cars it will require to convey that seven tons of equipment.

If jumps are made by bus, as short ones such as Providence, R. I., usually are, it takes three buses and a king-size trailer truck. Bus travel may be used in Europe. That's just another detail that Mr. Judd is to bring back to Boston with him.

Incidentally, when the orchestra travels by day coach, one car is for smokers, the other for non-smokers.

Take Families

Members of the orchestra take care of the details of lodging and food individually while on tour in this country, for which they receive added reimbursement. The same plan will be followed during the European tour, according to Mr. Perry. Incidentally, quite a few of the symphony musicians are planning to take their families along but that, according to the management, will be strictly on a Dutch treat basis.

As many of the men will want to practice on the way over, arrangements will be made to have available luggage placements aboard ship so that they can get get at their instruments.

On tour each man has a trunk of his own, in which the smaller instruments, such as violins, flutes and lesser horns are carried along with their necessary wardrobe.

Breaking down that seven-ton load of equipment, Mr. Harvey obligingly pointed out some of the heavier pieces, resting peacefully between trips in the basement of Symphony Hall. The lot includes about 135 pieces, ranging from small crates containing the 60 folding metal music stands, to the gigantic cases especially built for the timpani, or kettle drums, which weigh in the neighborhood of 400 pounds apiece. The double bass cases rank next in size, with the harp cases a close third.

Among the various special items are cases for the stools for the bass viol players and the timpani men; the canvas case for the podium; 'cello cases, each about the proportions of a good-sized dog house; cases for the big brass horns; a music trunk; a case for the special 'cellist chairs, they have to be higher; one big prop case in which goes anything "generous" that can't manage to fit in anywhere else and special cases, yet to be built by Mr. Genereux for the chimes and the bell set owned by the orchestra.

Pops nobody seems to know. More details to be supplied by Mr. Judd.

Costs involved are also being discovered by Mr. Judd in Europe, and Mr. Perry is going to have a busy time figuring when he gets back, for he is the man with the checkbook when the band is on tour.

Oh yes, "Generous" Harvey is carrying his beloved complete sets of tools abroad with him, a hammer, a screw driver and a pair of pliers. He's kept the orchestra going so far with them, he says, and he thinks they might come in handy in Europe.

Home Town

There is a possibility, according to Mr. Perry, that some of the larger instruments may be left behind and others, just as good supplied in Europe. Even the much travelled metal music racks may be given a furlough for the duration of the European tour. More details to be decided when Mr. Judd comes back and tells exactly what he has been able to arrange.

Paris is the only known destination of the proposed tour at present. There will be a series of concerts there. The rest of the tour which will comprise about 15 concerts in all, according to present plans, will include possible stops at Strasbourg, Zurich, Switzerland; Frankfort and Munich, in western Germany, Bordeaux, France, and possibly, London if there is time. Strasbourg is Conductor Charles Munch's home town, so that's a must.

The tour will start as soon as possible after the closing concert of the regular season, on Saturday night, April 26, and will last through the month of May.

What's going to happen to the

POPS to Europe

Europe

Europe to France

[134]

Seventy-First Boston Symphony Season Closes

This Clipping From
BOSTON, MASS.
HERALD
APR 27 1952

Boston Symphony Leaving for European Tour

A group of Boston Symphony Orchestra members, some of whom will be accompanied by their wives, will board a specially-chartered Air France Constellation at Boston airport tomorrow for a flight to Paris and the orchestra's first European appearance on May 6.

The flying musicians — flight time is scheduled for 12 noon (EDT)—will be joined abroad by the remainder of the orchestra's personnel, sailing from New York tomorrow aboard the French Lines' Ile de France.

The orchestra concluded its 71st Boston season last night.

SERIES OF CONCERTS

The world-renowned Boston organization will play a series of concerts in 13 cities and six countries during their first tour of the Continent. Sharing the conducting honors will be Charles Munch—back with the Boston Symphony following a long illness—and Pierre Monteux, conductor of the San Francisco Symphony.

Several Paris appearances will provide a major contribution from this country to the month-long Exposition of the Arts, sponsored by The Congress for Cultural Freedom.

The theme of the exposition will focus attention on the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other art forms.

The exposition committee of the Congress' American affiliate, headed by Julius Fleischman of Cincinnati, is providing the funds from private philanthropy to send the 104-piece Boston Symphony abroad.

PRE-FLIGHT PARTY

Thrty-five members of the orchestra will be on hand for the takeoff tomorrow. They will be pre-flight guests of the American Federation of Musicians at a bon voyage cocktail party at the airport. Later, they will dine aboard the plane, cutting up a cake made in the shape of a violin and prepared by Air France's New York chef.

Mr. Munch, Alsacian-born conductor who became director of the Boston orchestra in 1949, will lead the symphony in its initial appearance at the Paris Opera House on May 6. On this occasion, President Vincent Auriol of France and the National Guard of Honor of France will be among those in the audience.

This, and a second concert to be conducted by Mr. Monteux at Paris' Theatre des Champs-Elysees on May 8, will be devoted to the 20th century, European and American music.

Mr. Monteux' program will take the form of a historical recreation of a performance of Igor Stravinsky's "Sacre du Printemps," almost 39 years after he introduced the work in the same theater.

The symphony will go by train the The Hague where Mr. Munch will conduct on May 10. Mr. Monteux will direct in an Amsterdam appearance the following day.

MUNCH'S BIRTHPLACE

The orchestra will visit Mr. Munch's birthplace on May 17, performing in Strasbourg where the conductor once served as a violinist in the Strasbourg orchestra and taught at the conservatory. The consert will be at the Free Europe University in Exile and will be broadcast by arrangement with Radio Free Europe and through Voice of America facilities to Russia and the satellite countries.

Several performances are planned in Germany for Germans and American troops stationed near Frankfort. Other visits will be made to Brussels, Turin, Italy; and Lille, France.

Munch Features Music To Be Played in Paris

By Harold Rogers

The seventy-first season of the Boston Symphony Orchestra comes to a close tonight with the twenty-fourth pair of concerts in the week-end series. Since the program is identical with the first one to be played by the orchestra at the Congress for Cultural Freedom in Paris (on May 6 at the Opera House) it does not include such traditional season-closers as the Beethoven Fifth or Ninth, or the Brahms First.

It was devoted instead to twentieth-century music in keeping with the aims of the Paris exposition—to demonstrate that the past 50 years have produced a vital and valid list of artistic achievements in the free countries of the world.

* * *

Charles Munch has therefore chosen Barber's Overture, "The School for Scandal"; Honegger's Symphony No. 2, for String Orchestra; Piston's Toccata; Debussy's "La Mer"; and Ravel's Suite No. 2 from "Daphnis et Chloé." In the last number Ravel's auxiliary choral parts were included, sung by the New England Conservatory Chorus as prepared by their conductor, Lorna Cooke deVaron.

The Barber overture (1932), last performed at these concerts in 1950, again revealed itself as a brilliant piece of writing, witty and amiable, often explosively apropos. It will not only provide an exciting opening to the Paris concert, it will also offer much in the way of American scholarship and style.

* * *

In the Honegger Second we find the many threads of gripping tension that become so tightly drawn in the Fifth. First heard in America when Mr. Munch made his own debut with the Boston Symphony on Dec. 27, 1946, the Second is apparently Honegger's impression of occupied Paris in 1941, the year of its composition.

Whatever the composer's intentions, one can clearly sense the mood of unrest throughout—the suspenseful waiting and portentous agitation of the opening Molto moderato, the sighing and yearning of the Adagio mesto, the struggle and aspiration of the final Vivace non troppo, at the conclusion of which the trumpet sounds a chorale of spiritual triumph.

Like the rays of the sun streaming to earth through a parting of storm clouds, the chorale sings eloquently of faith and victory. Here is another example of Honegger's mature period and further evidence that he is, along with three or four others, one of the great composers of today.

* * *

Though Piston's Toccata was given 41 performances when Mr. Munch took the Orchestre National de France on its American tour in 1948, it was heard at these concerts for the first time yesterday. Here again we witness the composer's talent for trenchant statement, unity of form, and an original style set forth in contemporary colors.

The lively toccata theme is developed by means of an intriguing fugato. It is relieved by a slower, lyrical section that soon waxes boldly rhapsodic. The toccata theme then returns for a snowballing climax. It is gratifying to know that Mr. Piston will be represented at the Paris exposition by this work; yet one cannot help feeling that one of his symphonies would show America at its best to better advantage—his Third, for instance.

* * *

Debussy's "La Mer," of course, was heard earlier this season when Ernest Ansermet was guest conductor, yet its iridescent colors always beckon the imagination anew. Mr. Munch evoked seascape moods with shimmering lightness in the "Jeux de vagues" and the "Dialogue du vent et de la mer" swirled gustily.

The optional choral parts in Ravel's "Daphnis et Chloé" consisting of vocalization on the syllable "ah," add immensely to the effectiveness of the score, though they are never missed when not included. Mr. Munch first gave this version last summer at the Berkshire Music Festival. It is even more exciting when heard within four walls where the voices can ring to better effect. Mr. Munch whipped the dithyramb into a frenzy of dramatic motion—a stimulating climax, certainly, to a season.

Bon voyage à Paris, Messieurs.

Arthur Fiedler will open the spring season of the Boston Pops Orchestra Thursday evening in Symphony Hall.

Boston Pops Open Thursday

Although the Boston Symphony Orchestra will be on the high seas this week for its first tour of Europe, the Pops will undertake their 67th season with Thursday as opening night. Arthur Fiedler, noted conductor of the Pops, has made this possible by gathering a new orchestra from far and wide. The 80 players of the Pops have been drawn not only from local talent but from orchestras of Western cities whose seasons have ended.

* * *

Fritz Siegal, concert master at Grant Park in Chicago and otherwise prominent in that city, will likewise take the first desk as concert master of the Boston Pops. Adopting a custom prevalent in other cities but not in the Boston Symphony Orchestra, Mr. Fiedler has chosen his personnel strictly on merit with the result that there will be 10 women in the orchestra. Musicians from orchestras in the following cities will be represented: Chicago, Cleveland, Dallas, Detroit, Hartford, Indianapolis, Minneapolis, Pittsburgh, and San Antonio.

* * *

Refreshments will be served at the tables throughout the concert and in the balconies during intermission. The Pops will be given each night from Thursday through Sunday.

The broadcasts over Symphony Hall's station WGBH will be continued with broadcasts of the Saturday programs complete.

The soloist each night of the opening week will be Eugene List, pianist, and for the second week Jesús María Sanromá, a long-standing Pops favorite.

Snow Organ Recital

Francis W. Snow, organist and choirmaster of Trinity Church, will present a Bach recital in this church on Sunday afternoon at 4:30. He will be assisted by his daughter, Frances Snow Drinker, flutist. The program, to which the public is invited, will include the Prelude and Fugue in E-flat, the Largo from Sonata No. 5, the Fugue in G, and Aria.

THE CONCERTS

Sunday Post 4/27

Even though the Boston Symphony will be on the high seas, headed for Europe, the Pops will go on through May, Thursday through Sunday. Arthur Fiedler has recruited an orchestra of 80, drawing upon local talent and on the orchestras of Chicago, Cleveland, Dallas, Detroit, Hartford, Indianapolis, Minneapolis, Pittsburgh and San Antonio. The program for the Thursday through Saturday concerts appears elsewhere on this page. Sunday night will be M. I. T. night, with a somewhat different list.

SYMPHONY HALL
CO 6-1492
67th Season
Opens
Thurs., May 1
at 8:30
POPS
ARTHUR FIEDLER
CONDUCTOR
Every Thur.-Fri.-Sat. & Sun.
During May
Table Seats $2.50
1st Balcony $1, $1.50
ADMISSION 50c

Sunday Post
April 27

This Clipping From
HARTFORD, CONN.
COURANT
[illegible] 1952

Boston Symphony Will Open Series Here In October

As it has in many years past, the Boston Symphony Orchestra will open the 1952-53 Bushnell Symphony Series, the date now definitely set as Monday, October 20, it has been announced by William H. Mortensen, Bushnell Memorial managing director. The Boston ensemble, long a favorite with Hartford music lovers, will be followed a month later by the Danish State Symphony Orchestra under the baton of Erik Tuxen, and in the subsequent winter months by the Cleveland, Philadelphia and New York Philharmonic-Symphony orchestras.

Subscriptions for the [illegible] series are now being taken at the Bushnell Memorial.

Charles Munch, conductor of the Boston Orchestra, since the last chosen to succeed the late Serge Koussevitzky, conducting the Hartford [illegible]

The [illegible] now rated [illegible] the world's symphony groups will crowd much activity into the next few months. Completing the Boston season last night, it will sail for Paris tomorrow and play there the first of a series of European concerts on May 6. It will travel to The Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg, Turin, Bordeaux and London for concerts during May, returning to this country at the end of the month.

Charles Munch will then take his musicians to the Berkshire Music Center at Tanglewood where he will open his first season as director of the center, which has become widely known throughout the East.

on Closes

Arthur Fiedler will open th spring season of the Boston Pop Orchestra Thursday evening i Symphony Hall.

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HARTFORD, CONN.
COURANT
APR 27 1952

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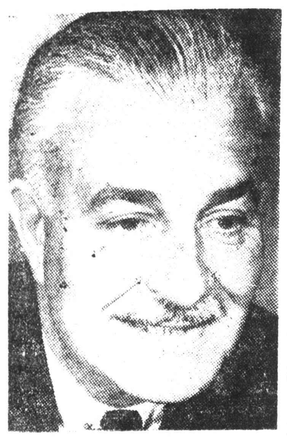
Pops Begin 67th Season Thursday -

Fiedler Opens 67th Season of Boston Pops Thursday Night



MAESTRO Arthur Fiedler opens the 67th season of the Boston Pops in Symphony Hall Thursday night.

Saturday and Sunday night pro- ... will be the same with the following exceptions. On Saturday the Regis College Glee Club will sing, under Sheila Post's direction in place of the performance of the "Pineapple Doll" Suite. Sunday night Klaus Liepmann will conduct the M. I. T. Glee Club at the same point in the program.

AMUSEMENTS

BOSTON (CONCERTS)

ANNOUNCEMENTS for 1952 and 1953

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

EUROPEAN TOUR Spring 1952
France, Holland, Belgium, Germany, England
Conductors, CHARLES MUNCH and PIERRE MONTEUX

BERKSHIRE FESTIVAL Summer 1952
Tanglewood, Lenox, Mass., July 5-Aug. 10
Conductors, CHARLES MUNCH, PIERRE MONTEUX, LEONARD BERNSTEIN

SUBSCRIPTION SERIES Season 1952/53
Boston, Cambridge, Providence, Brooklyn, New York, Washington
Conductors, CHARLES MUNCH, PIERRE MONTEUX and GUIDO CANTELLI

TRANSCONTINENTAL TOUR Spring 1953
Conductors, CHARLES MUNCH and PIERRE MONTEUX
Address inquiries to Symphony Hall, Boston 15, Mass.
R.C.A. Victor Records

Boston Symphony Leaving for European Tour

A group of Boston Symphony Orchestra members, some of whom will be accompanied by their wives, will board a specially-chartered Air France Constellation at Boston airport tomorrow for a flight to Paris and the orchestra's first European appearance on May 6.

The flying musicians — flight time is scheduled for 12 noon (EDT)—will be joined abroad by the remainder of the orchestra's personnel, sailing from New York tomorrow aboard the French Lines' Ile de France.

The orchestra concluded its 71st Boston season last night.

SERIES OF CONCERTS

The world-renowned Boston organization will play a series of concerts in 13 cities and six countries during their first tour of the Continent. Sharing the conducting honors will be Charles Munch—back with the Boston Symphony following a long illness—and Pierre Monteux, conductor of the San Francisco Symphony.

Several Paris appearances will provide a major contribution from this country to the month-long Exposition of the Arts, sponsored by The Congress for Cultural Freedom.

The theme of the exposition will focus attention on the vitality of intellectual and artistic achievements by free men in the past 50 years in the fields of music, ballet, painting and other art forms.

The exposition committee of the Congress' American affiliate, headed by Julius Fleischman of Cincinnati, is providing the funds from private philanthropy to send the 104-piece Boston Symphony abroad.

PRE-FLIGHT PARTY

Thrty-five members of the orchestra will be on hand for the takeoff tomorrow. They will be pre-flight guests of the American Federation of Musicians at a bon voyage cocktail party at the airport. Later, they will dine aboard the plane, cutting up a cake made in the shape of a violin and prepared by Air France's New York chef.

Mr. Munch, Alsacian-born conductor who became director of the Boston orchestra in 1949, will lead the symphony in its initial appearance at the Paris Opera House on May 6. On this occasion, President Vincent Auriol of France and the National Guard of Honor of France will be among those in the audience.

This, and a second concert to be conducted by Mr. Monteux at Paris' Theatre des Champs-Elysees on May 8, will be devoted to the 20th century, European and American music.

Mr. Monteux' program will take the form of a historical recreation of a performance of Igor Stravinsky's "Sacre du Printemps," almost 39 years after he introduced the work in the same theater.

The symphony will go by train the The Hague where Mr. Munch will conduct on May 10. Mr. Monteux will direct in an Amsterdam appearance the following day.

MUNCH'S BIRTHPLACE

The orchestra will visit Mr. Munch's birthplace on May 17, performing in Strasbourg where the conductor once served as a violinist in the Strasbourg orchestra and taught at the conservatory. The consert will be at the Free Europe University in Exile and will be broadcast by arrangement with Radio Free Europe and through Voice of America facilities to Russia and the satellite countries.

Several performances are planned in Germany for Germans and American troops stationed near Frankfort. Other visits will be made to Brussels, Turin, Italy, and Lille, France.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 27 1952

SET FOR EUROPEAN TOUR—Charles Munch, Boston Symphony conductor, is visited by French Consul Henri Charles-Roux who examines revised programs which the orchestra will play on its first European tour starting May 6 in Paris. Munch flies to Paris from Logan Airport tonight.

Boston Symphony Flies Today for France

The Boston Symphony Orchestra, under the direction of Charles Munch, will make its European debut at the Paris Opera House on May 6.

Yesterday the orchestra completed its Boston season and today a large contingent will leave Logan Airport by chartered Air France Lockheed Constellation for Paris. The remainder of the group will sail on the Ile de France.

... for the ... of the Arts ... Congress for ... freedom and ... from past ... years in the fields ... painting and other ... of expression ... The Congress ... headed by ... Cincinnati, has ... Munch, bri- ... to open the ... American, inter- ... Exposition will ... New York City Ballet Company ... Igor Stra- ... Remo Weber.

... visited to 13 cities ... Alsacian-born con- ... who became director in 1949, will lead the symphony in its initial concert abroad on May 6 at the Paris Opera House. This event will be honored by the presence of President Vincent Auriol, state, diplomatic, civic and social leaders, with the National Guard of Honor of the Republic of France in attendance. This and a second exposition concert which Pierre Monteux will conduct at Paris' Theatre des Champs-Elysees on May 8 will be devoted to 20th Century European and American music.

Mr. Monteux's program will witness a historical recreation: a performance of Igor Stravinsky's "Sacre du Printemps" (Rite of Spring) almost 39 years after he introduced this epoch-making work in the same theatre.

The next day the orchestra entrains for The Hague, Holland, where Mr. Munch will conduct on May 10. On May 11, under Mr. Monteux, who often has led the celebrated Amsterdam Concertgebouw, it will perform in Amsterdam.

The Boston Symphony will visit Strasbourg, Mr. Munch's birthplace, May 17. There the conductor served as violinist in the Strasbourg Orchestra, and taught at the Strasbourg Conservatory. The concert in that city will be at the Free Europe University In Exile, and will be broadcast by arrangement with Radio Free Europe, and through Voice of America facilities to Russia and its satellite countries.

Several performances are planned in Germany, for German civilians and United States troops stationed near Frankfort, Brussels, Belgium; Turin, Italy, and Lille, France, are also included.

The tour will conclude with the orchestra's first appearance in London, at the Festival Hall on May 26, following which the orchestra will sail for New York from Southampton aboard the Ile de France on May 27.

SYMPHONY MEN GOING TO EUROPE

Orchestra Will Open Tour in Paris on May 6

BY WARREN STOREY SMITH

Having completed its 71st season last evening, the Boston Symphony is about to depart for Europe. Charles Munch and George E. Judd, the orchestra's conductor and its manager, will fly on a Pan-American plane at 7:50 p. m., today, while 23 members of the orchestra leave at 7, via Air France, all concerned departing from the Logan International Airport.

SAIL FOR LE HAVRE

The remainder of the 104 members, some of whom will be accompanied by their wives, will leave for New York on the 8 o'clock train tomorrow morning and board the Isle de France for a 4 o'clock sailing, bound for Le Havre. T. D. Perry, assistant manager, will also sail on that ship. At 2 o'clock officials of the French Line will give a reception for the members of the orchestra on board.

Special cases, along the lines of airplane luggage, have been made for the purpose of transporting the instruments, the players' baggage and the music. Immediately after last night's concert this luggage was taken to New York by truck. In Europe it will be transported by train or bus.

The members of the Symphony have it in their contract that they will not be obliged to fly to any destination. As it happens, the orchestra must go from Frankfort, where it plays on May 13 and 14, to Berlin by plane (the Berlin concert takes place on May 15, with Pierre Monteux conducting). Some four of the players are averse to flying, and in Berlin the orchestra must get along without them.

The tour opens in Paris on May 6 and ends in London on May 26. The Paris concerts, two in number, are under the auspices of the Congress for Cultural Freedom, which was responsible for the orchestra's going to Europe in the first place. The burden of conducting will be divided between Mr. Munch and Mr. Monteux, and other cities to be visited include The Hague, Amsterdam, Brussels, Strasbourg, Lyons, Metz and Bordeaux. There will be 15 concerts in all. Sailing back on the Isle de France, the members of the orchestra, or most of them will take part in the Pop Concerts, which will be carried on through May by an orchestra specially recruited for the purpose and under the direction of Arthur Fiedler. This novel series of Pops begins next Thursday.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 28 1952

U.S., Overseas Students Seek Berkshire Music Center Tuition

The number of advanced students who have applied for enrollment at the Berkshire Music Center, the Summer school maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts at Tanglewood, is greater than at this time a year ago.

Attracted by an announcement that all students in the advanced, active divisions will receive grants for tuition from the Tanglewood Revolving Scholarship Fund, young musicians from nearly every state and some foreign countries have asked for auditions, which are being held in centers throughout the United States by members of the faculty. Nearly 50 percent of the applicants are former students, some returning for the third season.

Those eligible for scholarship grants include members of student orchestra and chamber music groups, chorus leaders, students of orchestral or choral conducting, students of composition with Aaron Copland and with Luigi Dallapiccola of Italy, and those studying actively in the opera department. They will be required to pay only living expenses in the school dormitories or in guest houses or private homes in Lenox, Stockbridge and surrounding towns.

High interest is being shown in the Tanglewood Study Group, in which amateur musicians and music educators may enroll for two, four or six weeks at regular tuition rates.

The feature project of the opera department this season will be Mozart's seldom performed Opera Seria, "La Clemenza di Tito."

Applications for admission to the school and inquiries should be sent to Symphony Hall, Boston.

This Clipping From
BOSTON, MASS.
TRAVELER
APR 28 1952

Pops 67th Season Opening Thursday

Although the Boston Symphony Orchestra will be on the high seas this week for its first tour of Europe, the Pops will undertake their 67th season, nevertheless, with next Thursday, May 1 as opening night. Arthur Fiedler, renowned conductor of the Pops, has made this possible by gathering a new orchestra from far and wide. The 80 players of the Pops have been drawn not only from local talent but from orchestras of western cities whose seasons have ended.

Fritz Siegal, the concert master at Grant Park in Chicago and otherwise prominent in that city, will take the first desk as concert master of the Boston Pops. Adopting a custom prevalent in other cities but not in the Boston Symphony Orchestra, Mr. Fiedler has chosen his personnel stricktly on merit with the result that there will be 10 woman-players in the orchestra. Orchestras in the following cities will be represented: Chicago, Cleveland, Dallas, Detroit, Hartford, Indianapolis, Minneapolis, Pittsburgh, and San Antonio.

Refreshments will be served at the tables throughout the concert and in the balconies during the intermission. The Pops will be given each night from Thursday through Sunday.

The broadcasts over Symphony Hall's station WGBH will be continued with broadcasts of the Saturday programs complete.

The soloist each night of the opening week will be Eugene List, the internationally known pianist, and for the second week Jesus Maria Sanroma, the long-standing Pops favorite.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
APR 29 1952

Munch Flies for Paris

Charles Munch, conductor of the Boston Symphony Orchestra, left Idlewild Airport last night for Paris. The orchestra will make a European tour.

WORCESTER, MASS.
GAZETTE
APR 29 1952

BOSTON SYMPHONY OFF FOR EUROPE

BOSTON, April 29 (UP) —Some $213,000 worth of musical instruments and 104 musicians of the Boston Symphony Orchestra are Europe-bound for the ensemble's first continental concert tour in history.

Twenty-two members and their wives—and $15,000 worth of instruments—flew late yesterday via Air France. The rest sailed on the Ile de France from New York.

The group will assemble in Paris May 6 for the first of 13 concerts under direction of Conductor Charles Munch. They will return early in June.

This Clipping From
BOSTON, MASS.
POST
APR 29 1952

SYMPHONY GROUP OFF TO EUROPE

Playing in 13 Cities in Foreign Debut Next Month

Given a hilarious sendoff at Logan International Airport late yesterday afternoon, 22 members of the Boston Symphony Orchestra, many accompanied by their wives, last night were en route across the North Atlantic on a chartered Air France Constellation bound for Paris, where the orchestra will make its European debut at the Paris Opera House on May 6.

Continued on Page 4—Seventh Col.

Symphony Group Off for European Debut

BOSTON ENSIGN TO PARIS
Some of the members of the Boston Symphony Orchestra shown with flag presented them by Mayor Hynes and which they are taking to Paris aboard an Air France Constellation for their European debut. Kneeling in front is Roger Voison and holding the other end of the Boston emblem is Rosario Mazzeo. The lady is Stewardess Solange Arnold.

Continued From First Page

While overseas the orchestra will play for the month-long Exposition of Arts sponsored by the Congress for Cultural Freedom.

Visits are also planned to 13 cities in six different countries and the orchestra will share the leadership of its director, Charles Munch, and his friend and colleague, Pierre Monteaux, who conducted the symphony in the seasons 1919-1924.

To Play For Troops

The orchestra will perform at The Hague and at Amsterdam as well as at Strasbourg. Several performances are planned in Germany for German civilians and for United States occupation troops stationed near Frankfort, Brussels, Belgium; Turin, Italy; and Lille, Metz, Lyons and Bordeaux, France, and Amsterdam and The Hague, Holland.

The tour will conclude with the orchestra's first appearance in London at the Festival Hall on May 26, following which it will sail for New York aboard the French Lines liner Ille de France on May 27.

Fortune in Instruments

When the symphony players left yesterday, they took with them musical instruments valued at many thousands of dollars.

The most expensive instrument aboard the plane was a violin manufactured in 1760 and valued at $8000. It is owned by Alfred Krips of 19 Garrison rd., Brookline, associate concert master for the symphony.

NEW YORK, April 28 (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, left by plane tonight for Paris and a tour of Europe.

The conductor said he is looking forward to a concert in Strasbourg, his birthplace, on May 17. His brother, Fritz, is director of the conservatory there.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
APR 29 1952

SYMPHONY GOES ABROAD

Boston—(UP)—Some $213,000 worth of musical instruments and 104 musicians of the Boston Symphony Orchestra were Europe-bound today for the ensemble's first continental concert tour in history. Twenty-two members and their wives flew late yesterday via Air France. The rest sailed on the Ile De France from New York. The group will assemble in Paris May 6 for the first of 13 concerts under direction of Conductor Charles Munch. They will return early in June.

Munch Leaves For Europe Tour

By the Associated Press
New York

Charles Munch, conductor of the Boston Symphony Orchestra, left by plane tonight for Paris and a tour of Europe.

Munch said the other members of the orchestra are going to Europe by ship and added that this is the first European tour for the group.

The conductor said he is looking forward to a concert in Strasbourg, France, his birthplace, on May 17. His brother, Fritz, is director of the conservatory there.

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE
APR 29 1952

Pierre Monteux, Boston Symphony Off to Europe

Exclusive to The Chronicle From the New York Herald Tribune

NEW YORK, April 28—Eighty members of the Boston Symphony Orchestra left on the Ile de France yesterday, afternoon for Europe where the group will play for the first time. It will give 16 concerts in 21 days in 11 cities.

Other members of the orchestra went by air, including its musical director, Charles Munch. The associate conductor, however, Pierre Monteux, accompanied the musicians aboard the ship.

The orchestra will be the major American orchestral representative at the month-long artistic festival, "Masterpieces of the Twentieth Century," which opened yesterday at Paris.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 29 1952

SENDOFF FOR SYMPHONY ARTIST—Eve, 6, left, and Amy, 5, kiss their father, Albert Yves Bernard, of West Newton, at Logan Airport as they and Mrs. Bernard see him off. Bernard and 20 other members of Boston Symphony Orchestra left by air for European concert tour.

This Clipping From
HARTFORD, CONN.
TIMES
APR 29 1952

Boston Symphony Enroute to Europe

Boston — (UP) — Some $213,000 worth of musical instruments and 104 musicians of the Boston Symphony Orchestra were Europe-bound today for the ensemble's first Continental concert tour in history.

Twenty-two members and their wives — and $15,000 worth of instrumentsflew late yesterday via Air France. The rest sailed on the Ile de France from New York.

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This Clipping From
WASHINGTON, D. C.
POST
APR 29 1952

Symphony Sails

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This Clipping From
BOSTON, MASS.
POST

SYMPHONY ABROAD

By the time the 22 [illegible] the Boston Symphony [illegible] return to the [illegible] proceeds of [illegible] six different [illegible] to visit will [illegible] what [illegible] There can be no [illegible] concerts [illegible] is [illegible] border and [illegible] its [illegible] Belgium [illegible] In [illegible] [illegible]

This Clipping From
HARTFORD, CONN.
TIMES

Munch, Musicians Arrive in Paris;

Paris—(UP) — French conductor Charles Munch and 22 members of the Boston Symphony Orchestra arrived here yesterday aboard the liner Ile De France May 5.

The rest of the 104-member orchestra will arrive in France aboard a chartered Air France plane.

The orchestra will give three concerts in the "Masterpieces of the 20th Century" Festival here under the direction of Munch and Pierre Monteux, French-born conductor of the San Francisco Symphonic Orchestra.

[137]

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PARIS
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for their European debut.
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or the first time giving 16
rts in 21 days in 11 cities.

This Clipping From
BOSTON, MASS.
POST
APR 30 1952

SYMPHONY ABROAD

y the time the 22 members of
Boston Symphony Orchestra
rn to the United States the
places of the 13 cities in the
different countries they plan
visit will have a better idea of
t the name Boston means
re can be no doubt but that the
ception of the average American
closely associated abroad with
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American movies have not
ped to change the impression.
n the Boston Symphony Or-
stra the city has an institution
which it may well be proud, an
anization which can be com-
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where in the United States, in
d, any of its kind anywhere in
world. Along with the fine
sic it will bring to Europe it will
o bring the best in those intan-
ble assets which mark the work
the finest of goodwill ambas-
dors.

This Clipping From
HARTFORD, CONN.
TIMES
APR 30 1952

Munch, Musicians Arrive in Paris;

Paris—(UP)—French conduc-
Charles Munch and 22 mem-
s of the Boston Symphony Or-
stra arrived here yesterday
oard the liner Ile De France
y 5.
he rest of the 104-member or-
stra will arrive in France
oard a chartered Air France
ne.
he orchestra will give three
nerts in the "Masterpieces of
20th Century" Festival here
der the direction of Munch
Pierre Monteux, French-born
ductor of the San Francisco
mphonic Orchestra.

This Clipping From
BOSTON, MASS.
HERALD

SYMPHONY ORCHESTRA LEAVES FOR EUROPE BY PLANE, BOAT

(Photos on Page 26)

[illegible] Symphony Orchestra [illegible] Ile de France, and will re-
[illegible] here for the June 3 Pops
[illegible] opening.
Hundreds of persons crowded
[illegible] new airport's international
[illegible] to see the 43-passenger
[illegible] flight by Air France Con-
[illegible] take off. The trip had
been delayed a day by bad
[illegible] there.
[illegible] $198,000 worth of instru-
[illegible] were Europe-bound on the
[illegible] de France and another $15,000
[illegible] 26 [illegible] with the Boston group.

(Herald Staff Photos by Maynard White)

BOUND FOR EUROPE—22 members of the Boston Symphony Orchestra and 21 relatives left Boston Airport late yesterday on an Air France plane for Paris, where they will begin a concert tour of 13 European cities. Albert Bernard, violinist, (in photo at left) bids his daughters, Eve, 6, and Amy, 4, and Mrs. Bernard, goodbye at a waiting room gate as he leaves to board the plane. On a lounge bench (center photo), Richard Burgin, concert master and associate conductor, has a last minute chat with his wife, Ruth Posselt, violinist. And (photo at right) Mrs. Ralph Gumberg, one of the lucky wives who made the flight, joins her oboist husband in warning their daughter, Stephanie Ellen, 18 months old, to be a good girl while they are away.

Knowns, was hammered down by [illegible] and 5.

l Pipeline Workers Strike

orld's Day

t three Yugoslav pilots who changed course and landed their airliner in Switzerland claiming political asylum last October.

Conductor Charles Munch and 22 members of the Boston Symphony Orchestra arrived in Paris aboard a chartered Air France plane. The rest of the 104-member orchestra is to arrive in France aboard the liner Ile de France May 5.

Boston: Bus Line Pickets Try to Block Autos

The 50-day-old strike of Eastern Massachusetts Street Railway bus drivers almost broke into violence for the second successive day at Quincy, Mass., when a group of AFL pickets tried to prevent five automobiles from entering the company's Quincy yard, according to the United Press.

General Eisenhower scored more write-ins in Boston for the Massachusetts primary than did all other candidates of both parties combined. He led Senator Robert A. Taft by 2½ to 1 and nearly tied Senator Estes Kefauver in the popularity contest among the Democrats. [Page 2.]

More than 9,000 New England steel workers joined the national steel strike, which finds its largest center in this region at Worcester, Mass. [Page 2.]

Africa: Tunisian Police Quiz Daughter of Bey

Tunisian police say they are interrogating the younger daughter of the Bey of Tunis whom they suspect of supplying funds to "a small terrorist organization" discovered April 27.

Weather Predictions: Sunny, Warmer (Details Page 2)

WOMEN MEMBERS OF NEW BOSTON POPS ORCHESTRA with Arthur Fiedler at Symphony Hall last night. Left to right, standing, Frances Kessler, Nell Novak, Olivia Toubman, Mildred Shaw, Dorothea Jump, Lois Schaefer, Dorothy Alpert, Hannah Shaw. Front, Anne de Guichard, Fiedler, Ariel Hall.

Fiedler's '9-Hour-Old Baby'

Pops Starts 67th Year With a Lot of New Faces

By JOHN WM. RILEY

Things weren't quite like old times at the opening of the Boston Pops 67th season in Symphony Hall last night.

You've probably heard that the Boston Symphony is on the high seas, en route to Europe, and that Arthur Fiedler, Pops maestro these many years, has a new band playing for him. Quite a band, too.

There's a reason. The players are drawn from the best of available Boston musicians, as well as personnel from other American symphony orchestras. Eighty strong including 10 women, they play with brightness and flexibility.

Program Innovations

"My nine-hour-old baby," Mr. Fiedler called his orchestra, since time had permitted only three rehearsals of three hours each. "And they're darn good," he added.

Mr. Fiedler was being conservative; its tone is brilliant. And it plays with a lightness which suits Pops.

At least a third of the members are Bostonians. Nine are former Boston Symphony players, some retired, some who have transferred to other orchestras around the country. There's a college professor among them, a well-known string quartet player, several dance band musicians, a radio station musical director and arranger, a native of China and, of course, the 10 women who bring their own particular charms to Symphony Hall. There are also two husband and wife teams, Victor (violin) and Dorothy (violin) Alpert, Raymond (oboe) and Olivia (cello) Toubman.

Programs for the month of May will be played Thursday through Sunday nights and will be the same for each night, with the exception of occasional Glee Club group.

Last night we had Sousa, Rossini, Vaughan Williams and Sibelius in the first third. The middle section offered Mackerras' "Pineapple Poll" ballet suite, composed of tunes by Arthur Sullivan. Eugene List played with flair and fervor the Liszt E-Flat Piano Concerto. The orchestra really showed its mettle, both ensemble and soloists, in Enesco's First Romanian Rhapsody.

Boo-Hoo Bay

The final section of the program was the lighter one beginning with Rodgers. The King and I, Gillis' "Ranch House Party" and Anderson's "Blue Tango" were covered with a pair of musical jokes. Leroy Anderson's "Plink, Plank, Plunk" which takes all manner of effects over the pumps, and "Cry" pays laughing tribute to a certain popular singer who speaks rather than sings. The orchestral piece is cut whole cloth from sections of Tchaikovsky's "Pathetic" Symphony, "Weep No More My Baby" and "Oh Do Those Traps." Peter Bodge, a member of the new Pops Orchestra, made the arrangement, and when he took his bow, he made the only appropriate gesture: He dried his eyes with a limp handkerchief.

Things may not be the same at Symphony Hall. But they will be refreshing and lively through May. Early in June the regular Symphony members return to take up their familiar posts.

SOCIETY: Grenfell Sponsors Again Sell Out

By MARJORIE W. SHERMAN

First-night patrons of Boston's old and famous Pops have come more and more to be one with New England Grenfell Association supporters, for this group has for 10 years helped to open the Pops season here.

Last night, the start of the 71st season filled Symphony Hall with the familiar collection of little green tables and enthusiastic Pops listeners of all ages. And even as Arthur Fiedler raised his baton, Grenfell sponsors were surveying the sold-out house with pleasure.

Proceeds from this very successful evening mean a substantial sum for the life-saving work done by the four Grenfell hospitals, five nursing stations, three schools, a children's home and two hospital ships which serve a thousand miles of the Newfoundland and Labrador coast.

Congratulations were in order for members of the hard-working committee headed by Mrs. Robert M. P. Kennard. Pretty blond Jane Kennard was in charge of the flower girls whose heaped trays of fragrant wares make a Spring-time touch.

Committee members included Gertrude Peabody, vice chairman of the benefit; Mrs. W. Lloyd Allen, Mrs. A. K. Billings, Mrs. Ludlow Griscom, Mrs. Theodore A. Greene, Mrs. Eldon MacLeod, Mrs. Robert G. Stone, Mrs. Charles F. Toppan, Mrs. George S. Fuller, Mrs. William R. Bullard, Mrs. Theodore L. Badger, Mrs. James T. Baldwin, Mrs. Lea S. Luquer and Mrs. Wyman B. Shaw (Rosamond Grenfell).

GOOD MUSIC is as attractive the year round as it is during the Winter concert season, and the Community Chorus will demonstrate this with its May performance.

The concert program, scheduled for the Wayland High School Auditorium Sunday evening at 8 will be by Bach, Handel and Brahms, as well as early madrigals and contemporary music.

The concerts, which are free, are supported by chorus members in Wayland, Weston and Sudbury. William Burt Jr., has just been elected president of the organization, which boasts 75 voices. Officers who have sponsored performances of Handel's "The Messiah" and Christmas concerts this season include John O. Post, Walter Stockmayer, Theodore Chandler and Edward Bassett.

FROM ARGYLLSHIRE, SCOTLAND, comes the announcement by Mr. and Mrs. James S. Hardie of Balgownie, Blairmore, of the engagement of their daughter, Marion Evelyn Stewart, to Rev. George Lewis Blackman, son of Mr. and Mrs. Floyd Blackman of Brookline.

Miss Hardie is a granddaughter of the late Sir James Watson Stewart and Lady Stewart of Balgownie, and of the late Mr. and Mrs. Henry David Hardie of Glasgow. She studied at West Heath School, Scotland, and graduated from Froebel Educational Institute.

Blackman, a grandson of Mrs. George H. Lewis of Brookline and Mrs. Arthur W. Blackman of Cambridge, prepared at Noble and Greenough School for Harvard. He graduated in 1948 from the Episcopal Theological School and is now a fellow in history at Cambridge University, England. A July wedding is planned.

VISITING NURSES will be out in force May 16. They and hundreds of friends of the Visiting Nurse Association of Boston will be at Boston Garden at a gala Circus Night. The full resources of Ringling Brothers, Barnum and Bailey will be at their command, and all the best seats in the house will be sold to help put the association in the black again.

The Gardiner Fiskes are taking a number of young guests to the circus. Others who have reserved boxes include Mr. and Mrs. Quincy A. Shaw Jr., Mr. and Mrs. Alexander C. Forbes, Mr. and Mrs. Winthrop Pyemont, Mr. and Mrs. Richard Ehrlich, Martha Chase, Mrs. Eldon MacLeod, Mr. and Mrs. Barclay Warburton, Gertrude Peabody, George C. Greener, Mr. and Mrs. Frederic A. Webster, Mrs. Frank G. Allen, Mr. and Mrs. Harry E. Draper, Mrs. C. Adrian Rubel, Mr. and Mrs. Daniel Simonds, Maj Gen and Mrs. Courtland Parker, and Mr. and Mrs. Atherton Loring.

Also interested are Mr. and Mrs. J. Gardner Bradley, Mrs. Eben Doolittle, Mr. and Mrs. Alan C. Bemis, Mr. and Mrs. Sheldon Wardwell, Harriet Robeson, Mr. and Mrs. Ralph B. Williams, Mr. and Mrs. John G. Pierce, Mr. and Mrs. Francis C. Gray, Mrs. Edith E. Chamberlain, Mr. and Mrs. Richard K. Thorndike, Mrs. Barbara S. Chase, Mr. and Mrs. Augustin H. Parker Jr., Mr. and Mrs. William T. Snow, Mrs. Alfred R. McIntyre and Mr. and Mrs. Willis P. Beal.

THEATRE PARTIES by the dozen are being planned during the engagement of G. B. Shaw's "Heartbreak House" at the Brattle Theatre, for which the Institute of Contemporary Art is a co-sponsor.

Among those to entertain will be the Frederick A. Archibald Jrs., who will have Mr. and Mrs. Richard M. Grandin and Mr. and Mrs. William C. Haskins as their guests, and Mr. and Mrs. Edward L. Francis, who will entertain the Edmund Wrights and the Richard Lymans. The Frederick S. Wight's party will include the Edward Sawyers and the Fairman Cowans.

FRIDAY, MAY 2, 1952

MUSIC

SYMPHONY HALL

Pops Opening

At Symphony Hall last evening, the Pops began their 67th season, with Arthur Fiedler conducting the orchestra in the followin sprogram:

Washington Post ..... Sousa
Overture to "La Graza Ladra" .. Rossini
Fantasia on "Greensleeves" ..... Vaughan Williams
Finlandia ..... Sibelius
"Pineapple Poll" Ballet Suite ..... Sullivan-MacKerras
Concerto in E flat ..... Liszt
Eugene List, Soloist
Roumanian Rhapsody No. 1 ..... Enesca
Selections from "The King and I" Rodgers
Ranch House Party ..... Gillis
Blue Tango ..... Anderson
Farandole from "L'Arlesienne" .... Bizet

By ELINOR HUGHES

It wouldn't be spring without the Pops, and it wouldn't seem like the Pops without Arthur Fiedler on the conductor's stand, so when Symphony Hall doors opened last evening for the start of the 67th season it was pleasant to find everything, including the debonair Mr. Fiedler, looking just the same. If the orchestra didn't sound quite as usual—a bit less assured in manner and less vivacious in manner, that was not altogether surprising: it wasn't, as you probably heard, the usual orchestra.

With the Boston Symphony in Europe for a month's tour, Mr. Fiedler has engaged capable musicians from all around the country—San Antonio, Chicago, Detroit, Washington, Pittsburgh, Hartford, Cleveland and Minneapolis—10 of them women. The ladies wore a neat approximation of the dinner jacket, with black skirts substituted for black trousers, and they lurked rather modestly behind their male associates, looking rather outnumbered but eminently competent.

The program, with the exception of a Richard Rogers medley from "The King and I," an inexcapable Enesco rhapsody and the farandole from Bizet's "L'Arlesienne," seemed soberer and less Pops-like than usual, though the audience whistled cheerily through Mr. Rodgers "I Whistle a Merry Tune" and demanded an encore of it, too. Eugene List was soloist for the occasion, as he will be through the remainder of the week ending Sunday night, and he gave a capable, careful and energetic performance of Liszt's Concerto in E-flat for Piano and Orchestra.

A suite of tunes from "Pineapple Poll," the Gilbert and Sullivan ballet introduced a few weeks ago by the Sadler's Wells Theater Ballet, made its first, and very welcome appearance at these concerts, and another charming work was Vaughan Williams' fantasia on "Greensleeves." For the rest, there was a mingling of Sousa, Rossini, Sibelius, Gillis and Anderson, with the familar obbligatto of popping corks.

For this month only, Mr. Fiedler is planning a departure from the usual policy of nighly program changes. The same program, for instance, that opens Monday night will continue through the following Sunday, and the same soloist, Jesus Maria Sanroma, will be the soloist at each concert. When educational and charitable organizations have taken blocks of seats, there will sometimes be additional groups of songs.

POPS PROGRAM

Eugene List is again the piano soloist as the Boston Pops orchestra presents the following program in Symphony Hall tonight:

"Washington Post" March ..... Sousa
Overture to "La Gazza Ladra" .. Rossini
Fantasia on "Greensleeves" .... Williams
Tone poem, "Finlandia" ..... Sibelius
"Pineapple Poll" Suite .. Sullivan Mackeras
Concerto in E Flat ..... Lizst
Roumanian Rhapsody No. 1 ..... Enesco
Selections from "The King and I" Rodgers
Ranch House Party ..... Gillis
Blue Tango ..... Anderson
Farandole from "L'Arlessienne" .... Bizet

8:30 P. M.

Arthur Fiedler
l Novak, Olivia
Hannah Shaw.

Year
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bring their own
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also two husband
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Alpert; Raymond
(cello) Toubman.
e month of May
Thursday through
will be the same
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Club groups.
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and Sibelius in
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"Pineapple Poll"
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OPEN NEW CYCLE OF HUB POPS

Unique Orchestra to Play Four Nights Each Week

BY WARREN STOREY SMITH

[illegible] called the [illegible] at Sym- [illegible] evening. With all [illegible] Boston Sym- [illegible] on the [illegible] still go on.

50-PIECE ORCHESTRA

[illegible] was recruited for [illegible] orchestra. [illegible] sources. [illegible] of the [illegible] local musicians [illegible] members of [illegible] conservatory [illegible] several American [illegible] a few of whom [illegible] as their home. [illegible] 10 women, one of whom, Lois Schaefer, is the first flute. [illegible] member of the orchestra is the violinist, Ma Si Hon, [illegible] at the conservatory.

In a brief time Mr. Fiedler has got this group playing with admirable unanimity and precision. It has not quite the richness of tone of the regular Pops orchestra, but that may come in time. And one member of the audience suggested that the brass didn't know its own strength.

In other respects the new Pops are different from the customary ones. They do not take place throughout the week. Monday through Wednesday evenings the hall is dark. Moreover, the same program will be heard four times running, save for the fact that Saturday evening the Regis College Glee Club and Sunday evening the M. I. T. Glee Club will have a part in the concert and their numbers will take the place of the Suite from the ballet, "Pineapple Poll," a Gilbert and Sullivan melange, heard last night for the first time at the Pops (the ballet was recently given at the Opera House.)

Typical Program

This program is a typical Pops list, running to light classics, musical comedy and light music. It begins with the "Washington Post" March of Sousa and continues with Rossini's Overture to "La Gazza Ladra," Vaughan Williams' Fantasia on "Greensleeves" and Sibelius' "Finlandia." The soloist is table Eugene List and his piece that Pops staple, the Liszt E-flat Concerto for piano and orchestra. Completing the second group is the First Roumanian Rhapsody of Enesco, and the final division comprises a selection from "The King and I," Gillis' "Ranch House Party," Anderson's "Blue Tango" and the "Farandole" of Bizet.

The composition of the orchestra aside, the Pops are just the same. The familiar decor is once more in evidence. Eatables and drinkables are served at the tables and last evening the customary informal spirit prevailed. Not every seat was taken but they should be when it is discovered that the Pops, Symphony or no Symphony, are substantially the Pops that we know so well and, in spite of imitations, remain uniquely Bostonian.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, MAY 2, 1952

and Hollywood–Pops Season Opens–M

Tonight at the Pops

"Washington Post" March ..... Sousa
Overture to "La Gazza Ladra" ..... Rossini
Fantasia on "Greensleeves" ..... Vaughan Williams
Tone Poem, "Finlandia" ..... Sibelius
"Pineapple Poll," Suite from the Ballet ..... Sullivan-Mackerras
Concerto in E-flat for piano and Orchestra ..... Liszt
Soloist: Eugene List
Romanian Rhapsody No 1 ..... Enesco
Selection from "The King and I" ..... Rodgers
Ranch House Party ..... Gillis
Blue Tango ..... Anderson
Farandole from "L'Arlésienne" ..... Bizet
Arthur Fiedler, Conductor

Lively New Orchestra Conducted by Fiedler

By Harold Rogers

The new Pops orchestra, organized by Arthur Fiedler for the month while the Boston Symphony musicians are touring Europe, is every bit as good as the regular Pops orchestra, if not louder. Last night, when the sixty-seventh season opened in Symphony Hall, the new ensemble played with unexpected verve, precision, and fortitude.

If the audience seemed unduly reserved on this festive occasion, Symphony Hall itself was decked out in its spring attire—the apple-green walls, cabaret tables, and pretty girls selling gardenias and roses. The orchestra, responding accurately to Mr. Fiedler's energetic baton, blossomed with macrocosmic magnificence. No doubt was left on this opening day of May and this opening night of the Pops that Spring Is Here.

While the "face" of this orchestra looks different from the one that we're used to, it was heartening to discern, on closer scrutiny, the faces of many of Boston's younger artists—Ma Si Hon, violinist, Lois Schaefer, flutist, Lionel Casimiro, trombonist, and Everett Firth, timpanist, among others. The ten women in the orchestra include Dorothy Alpert, violinist (wife of Victor Alpert of the violas), and Olivia Toubman, cellist (wife of Raymond Toubman of the oboes).

♪ ♪ ♪

Among Mr. Fiedler's triple-forte offerings were Sousa's "Washington Post" March, Rossini's Overture to "La Gazza Ladra," Sibelius's "Finlandia," and Sir Arthur Sullivan's tunes from the ballet suite, "Pineapple Poll." As arranged by Mackerras, they have lost their authentic Savoy flavor and have assumed an Offenbach veneer. A welcome change in timbre was observed in Mr. Fiedler's sensitive performance of Vaughan Williams' Fantasia on "Greensleeves" and of Leroy Anderson's pizzicato "Plink! Plank! Plunk!"

Eugene List, who is becoming a perennial Pops favorite in Boston, has returned to be the soloist for the four concerts this week. In the Liszt E-flat Piano Concert he may have felt impelled to key his instrument dynamically higher than the orchestra, an imposing feat that he successfully brought off.

♪ ♪ ♪

He was unexpectedly heavy-handed in the opening movement, though he gained some measure of delicacy in the slow section and great lightness and brilliance in the finale. The triangle apparently was also caught in this vortex, for it twanged rather than tinkled. Yet it was evident from the roar of applause afterwards that the listeners loved hearing Mr. List play Liszt.

Mr. Fiedler's program also included a selection from Richard Rodgers' "The King and I," Gillis's "Ranch House Party," and the current juke-box favorite, Leroy Anderson's "Blue Tango." A novelty arrangement of the popular tune "Cry" employed quotations from "Dry Those Tears," "Weep No More, My Ladies," and the Chopin Funeral March, together with various humorous and realistically sobbing instrumental and percussive effects.

There's no question about it—the Pops got off to a roaring start!

Eugene List, piano soloist last night with the Boston Pops Orchestra, will also play for its performances tonight, Saturday, and Sunday.

THE BOSTON HERALD, FRIDAY, MAY 2, 1952

This Clipping From
BOSTON, MASS.
AMERICAN

MAY 2 - 1952

67th Pops Season In Debut

The Pops, proving its indestructibility, last night at Symphony Hall initiated its 67th season with an orchestra of nationally recruited pinch-hitters carrying on in the absence of the Boston Symphony in Europe.

The usual number of "symphony faces" stood out like the proverbial sore thumbs, looking "daggers" at the pops "regulars."

Sousa's Washington Post March opened the program, followed by "Finlandia," by Sibelius; the "Pineapple Poll" suite from the Sullivan-Mackerras ballet; Liszt's Concerto in E-flat with Eugene List as soloist; Enesco's Roumanian Rhapsody No. 2 and Rodgers' "The King and I" score. Gillis' Ranch House Party, Anderson's Blue Tango and Bizet's Farandole from "L'Arlesienne made up the latter half of the bill.

Many Family Groups Attend Opening of Pops Season

By ALISON ARNOLD

The tulips are in bloom in the Public Garden and the Pops opened at Symphony Hall last night. So spring has come to Boston and no mistake. Although the Boston Symphony Orchestra has gone to Europe for a month this spring, the 67th season of these famous popular concerts opened last night, for Arthur Fiedler has brought together an orchestra of symphony players from all over the country for the May Pops, among them ten women.

The familiar salmon colored gladioli were massed at the center of the stage and the audience sat at small tables on the floor or leaned with rapt attention from the balconies. Pops punch served in tall pitchers was the favorite beverage, although the music was frequently punctuated by champagne corks.

Eugene List was the piano soloist for Liszt's Concerto in E flat, and the varied program included "Pineapple Poll," danced here recently by the Saddler's Wells Theater Ballet; the rousing "Washington Post" march; "Finlandia"; and a medley from "The King and I," during which the orchestra whistled while it played. "Blue Tango" all but had the audience dancing in the aisles, and "Ranch House Party" was also a favorite.

For the tenth consecutive year, the New England Grenfell Association took half the floor and some of the balcony seats on the opening night to aid the work of the Grenfell Mission in Labrador. Mrs. Robert M. P. Kennard was again chairman of the benefit committee, with Gertrude Peabody as vice-chairman. Pretty flower vendors selling fragrant corsages for the cause were headed by Jane Kennard and included Elizabeth Crocker, Judith Cabot, Gretchen Winkler, Alice Lee Bradlee, Mrs. Karl Riemer, Angelica Griswold, Marcia Sue Black, Sylvia Newbury, Hester and Judith Howland and Gretchen Winkler.

There were many family groups present. With Mr. and Mrs. Charles Colby Hewitt were their son-in-law and daughter, Mr. and Mrs. Powell Robinson, Jr., and their son, Graves Hewitt. Mrs. Margaret Lane, who seldom misses a Pops opening, was accompanied by her son, Thomas Lane, and her son-in-law and daughter, Mr. and Mrs. John Q. Landers. Mr. and Mrs. John B. Hawes came down from Andover to occupy the same seats they have each year.

A mother and daughter attending the Pops, but not together, were Mrs. Sanders Wells and her pretty daughter, Anna Devereux Wells, home from Miss Hall's School in Pittsfield. Anna, who will be one of the most attractive of the 1952-53 debutantes, wore a sheer white blouse with a satin skirt and had one of the modish little evening veils on her blonde hair.

Dr. Theodore C. Badger, new president of the New England Grenfell Association, escorted Mrs. Badger, and among the many others in the large audience were Mr. and Mrs. J. Brooks Fenno, Jr., Mr. and Mrs. John Perrin, Mr. and Mrs. Francis Cummings, Mr. and Mrs. John Alles, Mr. and Mrs. C. Lloyd Thomas, Mrs. Atherton Loring, Jr., Mrs. Sidney Wirt, Miss Dorothy Rackemann, Mrs. Joseph W. Lund, Mrs. A. W. K. Billings, Mr. and Mrs. Louis Hunter, Mr. and Mrs. Francis G. Shaw, Lispenard Phister, Mr. and Mrs. C. Chauncey Gray, Jerome Augustine, Mrs. Alfred R. McIntyre, Mrs. Harris Nelson, Mr. and Mrs. Henderson Inches, Jr., the Rev. Peter Blynn, Mr. and Mrs Lea Luquer, Mr. and Mrs. Frederic Bowditch, Mr. and Mrs. Charles J. Winkler, Jr., Mr. and Mrs. Harborne Stuart and Mr. and Mrs. Robert E. Kendall.

TIGHT BINDING

POPS CONCERT

Later in the evening I dropped by Symphony Hall to discover for myself that the new Pops Orchestra may not have the depth and richness of the Symphony

FRIDAY, MAY 9, 1952

players, but that the difference is so small as to be infinitesimal.

Richard Rodgers and Oscar Hammerstein were in the audience to hear the orchestra play selections from their "King And I," followed by a sprightly encore of "Whistle A Happy Tune," which both the deskmen and the audience traversed with pursed lips. The Messrs. R. & H. were accorded a torrent of applause and in return directed the rivulet of their own clapping toward the orchestra for its arrangement of their music.

In the most taxing part of the program, Jesus Maria Sanroma was the piano soloist in the Mendelssohn Concerto in G Minor. As a matter of fact this lyrical composition will not really knot anyone's brow and Mr. Sanroma's playing compassed all its poetic fancies except in the slow section when he went a trifle fast for my taste.

There were several other favorites on the program but the liquid arrangement of "Cry," will serve to characterize them all—an arrangement that had a unique humor and flavor that you won't find anywhere else except in the carefree atmosphere of the Pops.

R. S. T.

BY WARREN STOREY SMITH

"POPS"

In Richard Strauss' dictum, "There are no great orchestras, just great conductors," as in most ex cathedra pronouncements, the ratio of truth to falsehood is small, but Arthur Fiedler demonstrated last night that musicians of the Boston Symphony Orchestra (now touring in Europe) are not essential to his production of an eminently musical evening. For, indeed, Mr. Fiedler has done a remarkable job in training his new orchestra. While listening to the precision, the balance, the tone, and sheer virtuosity of this new group, it is difficult to remember that before last week these 90 musicians had never played together.

This week's program (last night's program will be repeated through Sunday) contains many old favorites: "Pomp and Circumstance," Nicolai's Overture to "The Merry Wives of Windsor," Overture to "Die Fledermaus," Walter's Prize Song from "Die Meistersinger," and several potpourris of musical comedy tunes. The featured work is Mendelssohn's G minor Piano Concerto with Jesus Maria Sanroma as soloist. Mr. Sanroma, no stranger to Boston audiences, performed this concerto with gusto in the first movement, sensitivity in the second, and brilliance in the third. This work is the real meat of the program; the audience gave its undivided attention to the soloist and the orchestra, and not even a champagne bottle "pop" is heard

MUSIC

Sanroma, Composers Make Pops Festive

By JOHN WM. RILEY

Arthur Fiedler's Boston Pops were a gala occasion in Symphony Hall last night. He had Jesus Maria Sanroma, former staff pianist of the Boston Symphony, on hand as soloist in the Mendelssohn G Minor Piano Concerto. And Richard Rodgers and Oscar Hammerstein 2d, guests in town for festivities at Boston University, visited the Pops the hear a medley of tunes from their latest hit musical, "The King and I."

Otherwise, Pops were normal, with clinking glasses, remembered music and Spring lightness in the air.

Mr. Fiedler and his new and brilliant orchestra played Elgar's "Pomp and Circumstance," the Overture to Nicolai's "Merry Wives of Windsor," the Prize Song from Wagner's "Mesitersinger," the Overture to Strauss' "Die Fledermaus," Gade's "Jealousy" and the famed "Prayer of Thanksgiving" by Valerius.

A select place on the program was given to Robert McBride's "Mexican Rhapsody," a sort of popular companion to Aaron Copland's "El Salon Mexico." Mr. Copland drew his material from authentic folk sources. Mr. McBride's piece sounds as though he had heard his tunes on the Latin American radio.

Mr. Sanroma gave a skilled and determined performance of the Mendelssohn Concerto and was roundly applauded. Messrs. Rodgers and Hammerstein bowed to a thunderous ovation, when the large audience finally realized who they were.

THE BOSTON HERALD, FRIDAY, MAY 9,

MUSIC

JORDAN HALL

Conservatory Chorus

The Conservatory Chorus under Lorna Cooke de Varon gave a concert in Jordan Hall last night. The program included "Regina Coeli," Charpentier; "Canti di Prigionia," Dallapiccola; "Canti di Truth," Williams; Three Elizabethan Madrigals, Williams; Four Slovak Songs, Bartok; "Lark," and "In the Beginning," Copland.

There is still hope for the twelve-tone system. At least Luigi Dallapiccola's "Songs of Imprisonment," which the New England Conservatory Chorus sang in Jordan Hall for the first time locally last night, indicates there is more to it than a musician's private Erector Set, as we have suspected in times past.

To be sure, Dallapiccola's style is a fusion of the twelve-tone row with the concepts of tonality. The graft has been an encouraging sprout. This set of songs, for me at least, has a warmth and a power which simple abstraction seems to lack. Arranged for a chorus of mixed voices and "alcuni strumenti" it weaves its basic theme of the Dies Irae chant through a startling and sometimes shattering structure of instrumental and vocal effect culminating in the "Release of Savonarola." The latter comes as a release, too, a surcease after anguish, the restoration of balance.

The work, incidentally, will be sung at Tanglewood this summer and it was given a fine reading by Lorna Cooke DeVaron whose singers were in fettle technically and emotionally.

POPS CONCERT

Later in the evening I dropped by Symphony Hall to discover for myself that the new Pops Orchestra may not have the depth and richness of the Symphony

players, but that the difference is so small as to be infinitesimal.

Richard Rodgers and Oscar Hammerstein were in the audience to hear the orchestra play selections from their "King And I," followed by a sprightly encore of "Whistle A Happy Tune," which both the deskmen and the audience traversed with pursed lips. The Messrs. R. & H. were accorded a torrent of applause and in return directed the rivulet of their own clapping toward the orchestra for its arrangement of their music.

In the most taxing part of the program, Jesus Maria Sanroma was the piano soloist in the Mendelssohn Concerto in G Minor. As a matter of fact this lyrical composition will not really knot anyone's brow and Mr. Sanroma's playing compassed all its poetic fancies except in the slow section when he went a trifle fast for my taste.

There were several other favorites on the program but the liquid arrangement of "Cry," will serve to characterize them all—an arrangement that had a unique humor and flavor that you won't find anywhere else except in the carefree atmosphere of the Pops.

R. S. T.

THE CHRISTIAN SCIENCE MONITOR,

—Sanromá at Pops

Pianist Plays Mendelssohn For Symphony Hall Audience

By Rod Nordell

It's a hard man who could find nothing to his taste at the Pops last night.

The program began majestically with Elgar's "Pomp and Circumstance" and came to a dignified close with Valerius's "Prayer of Thanksgiving." In between, entertainment ranged from an eloquent cuckoo call to a fine piano performance.

An audience nearly filling Symphony Hall seemed as responsive to the music as the players did to Arthur Fiedler's baton.

Jesús María Sanromá displayed his keyboard artistry in Mendelssohn's Concerto in G minor for piano and orchestra. Mr. Sanromá played with an apparent effortlessness in keeping with the occasion. His melting phrases in the Andante were a delight.

Recordings by the regular Pops orchestra have made familiar most of the evening's musical arrangements. The present players discovered a good deal of the merriment in Nicolai's Overture to "The Merry Wives of Windsor," the Oriental flavor of Saint-Saëns' Bacchanale from "Samson and Delilah," the romance and frivolity in Strauss's Overture to "Die Fledermaus," and the smooth, sensuous rhythmic flow of Gade's Gypsy Tango, "Jealousy."

McBride's medley, "Mexican Rhapsody," gave the opportunity for some solid brass-section work and let the drummers loose with castanets, claves, maracas, and some less readily identifiable noise-makers. Walther's Prize Song from Wagner's "The Mastersingers of Nuremberg" provided ballast for the first section of the program.

As usual, lettered placards popped up from time to time out of the depths of the trumpets, and the audience settled back for unscheduled delicacies such as Bolzoni's spun-sugar "Minuet," Massenet's evocatively Spanish "Aragonaise" from "The Cid," and the orchestra's humorously lachrymose version of the popular song "Cry," which, incidentally, in its more serious moments revealed a pleasant melody hardly suspected from the exaggerated style of the vocal record most often heard.

A fillip to the festivity occurred when two visitors in the audience, Richard Rodgers and Oscar Hammerstein, were brought to their feet by Mr. Fiedler after the playing of selections from their "The King and I." They and the orchestra had to take bow after bow.

It seemed only right.

Associated Press Newsphoto

Pierre Monteux and George Judd, manager of the Boston Symphony Orchestra, arrive in Paris.

Monteux Acclaimed in Paris

By the United Press

Paris

Pierre Monteux and the Boston Symphony Orchestra turned back a page of musical history last night.

They performed Igor Stravinsky's "Rite of Spring," which touched off a riot at its première under the same conductor in the same theater 39 years ago.

The flashback found the Russian-American composer in the audience, just as he was on that May night in 1913 when some 50 persons were arrested in the fracas fomented by the composition. Critics said it was too modernistic and vulgar.

This time there was no riot. The audience of Parisians and visitors gave the orchestra as hearty an ovation as it received Tuesday when it opened its first European tour here.

Besides the Stravinsky composition, works of three others were on the program. William Schuman's Third Symphony, Vaughan Williams' Fantasy on a Theme by Thomas Tallis, and Darius Milhaud's Second Suite from "Protée" also were heard.

An especially warm welcome went to Monteux, who retired last month after 17 seasons as leader of the San Francisco Symphony. He is acting as associate conductor of the Boston Symphony on its tour under Charles Munch. Monteux headed it in the years 1919-24.

After taking about a dozen bows, Monteux succeeded in getting Stravinsky to leave his box and come to the stage. They hugged each other, and the audience gave them a tremendous ovation.

"It has been 39 years since I was here," Monteux said. "Let's have another rendezvous in 39 more years."

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 4 - 1952

THE WORLD

By ROSS PARMENTER

DOUBLE - TAKE: The Boston Pops Orchestra in past years has always been the Boston Symphony playing under another name. Thus when it was announced that the Boston Symphony was going to Europe in April there was doubt if there would be a "Pops" season. But last week the symphony was on the high seas and the "Pops" concerts began for the sixty-seventh season notwithstanding. The explanation is that Arthur Fiedler gathered a new orchestra for the concerts. Not only did he get musicians from the Boston area, but he got musicians from other cities, whose orchestras had

This Clipping From
BOSTON, MASS.
POST
MAY 7 - 1952

LOU SWAPS BAT FOR BATON

Arthur Fiedler, conductor of the Boston Pops Orchestra, left, trades equipment with Manager Lou Boudreau of the Red Sox, while Mike Kelleher, trustee of the Boston Symphony Orchestra and baseball fan, looks on. Fiedler has just told Boudreau that he too has some sensational rookies in his orchestra.

ARTHUR FIEDLER, co
the Boston Pops, now in
week of their 67th ann
at Symphony Hall.

Program Announ
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Concerto in G minor. Ar
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THE POPS

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RIDAY, MAY 9,

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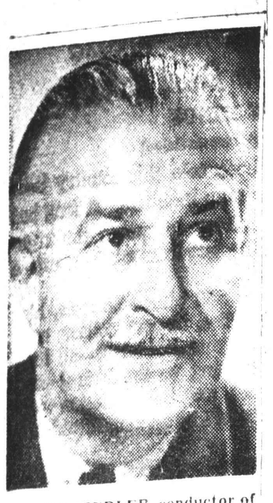

ARTHUR FIEDLER, conductor of the Boston Pops, now in the third week of their 67th annual season at Symphony Hall.

Program Announced For Third Pops Week

Fritz Siegal, the concert master of the new Pops Orchestra at Symphony hall, will be the soloist in the four concerts of the week to come on Thursday through Sunday evenings. Mr. Siegal, concert master of the Grant Park Orchestra in Chicago and prominent violinist in that city, will be heard for the first time as a soloist here in Bruch's Concerto in G minor. Arthur Fiedler will take his newly acquired and already much praised orchestra through standard Pops favorites, also reviving a little-known waltz from Vienna's past by Josef Strauss and a selection of favorites in this country whose popularity never dies.

THE POPS

On Thursday the "new" Pops entered their third week. The program for the four successive nights features the concert master, Fritz Siegal, in the G minor Violin Concerto of Bruch, Wagner's Prelude to Act III of "Lohengrin," the "Oberon" Overture of Weber, Debussy's "Clair de Lune," the ballet music from Massenet's "Le Cid," Tchaikovsky's "Marche Slave" and lighter numbers make the rest.

Progress of the Pops

Christian Science Monitor May 10, 1950

Siegal Listed as Soloist In Bruch's Violin Concerto

For the third week of concerts by the new Symphony Hall Pops Orchestra, to be presented each evening next week from Thursday through Sunday, its concert master Fritz Siegal will be the soloist. Mr. Siegal is also the concert master of the Grant Park Orchestra in Chicago. He will be heard in Bruch's Violin Concerto in G minor.

Arthur Fiedler will take his newly acquired orchestra through standard Pops favorites and will revive a little-known waltz from Vienna's past by Josef Strauss.

The program of these four concerts includes the following selections:

Wagner's Prelude to Act III of "Lohengrin," Weber's Overture to "Oberon," Debussy's "Clair de lune," Massenet's Suite from "The Cid" Ballet, Bruch's Violin Concerto No. 1, and Tchaikovsky's "Marche Slave."

The program also includes a medley arranged by Mason, "Many Happy Returns," which consists of "Bewitched, Bothered, and Bewildered," "Singin' in the Rain," "Charmaine," and "Alexander's Ragtime Band." Other selections are Anderson's "Plink, Plank, Plunk" and "Blue Tango," as well as Coates' "Knightsbridge" March.

* * *

Sanromá for Worcester

Jesús María Sanromá, soloist at the Symphony Hall Pops this week, will also appear as guest soloist at the première concert by the newly organized Worcester Symphony Orchestra. This concert will be held Monday evening at 8:15 in the Worcester Auditorium.

Francis Findlay, conductor, will play Weber's Overture to "Der Freischütz," Mendelssohn's "Italian" Symphony, Liszt's Concerto in E-flat major for Piano and Orchestra, and Strauss's "Tales From the Vienna Woods." Tickets will be on sale at the auditorium box office.

* * *

Jesús María Sanromá, piano soloist at the week-end concerts of the Symphony Hall Pops. He also will appear with the Worcester Symphony Monday evening in the Worcester Auditorium.

Concert Master Fritz Siegal Will Be Pops Soloist This Week

Fritz Siegal, the Concert Master of the new Pops Orchestra at Symphony Hall, will be the soloist in the four concerts of the week to come on Thursday through Sunday evening. Mr. Siegal, Concert Master of the Grant Park Orchestra in Chicago and prominent violinist in that city, will be heard for the first time as a soloist here in Bruch's Concerto in G minor.

Arthur Fiedler will take his new orchestra through standard Pops favorites, also reviving a little-known waltz from Vienna's past by Josef Strauss and a selection of favorites in this country whose popularity never dies.

The program for May 15, 16, 17 and 18 is as follows: Wagner: Prelude to Act III, "Lohengrin"; Weber: Overture to "Oberon"; Debussy: Clair de Lune; Massenet: Suite from "The Cid" Ballet; Bruch: Concerto No. 1 in G minor for Violin and Orchestra; Tchaikovsky: Marche Slave; a medley "Many Happy Returns" which includes "Bewitched, Bothered and Bewildered," "Singin' in the Rain," "Charmaine," "Alexander's Ragtime Band"; Anderson, "Plink, Plank, Plunk," and "Blue Tango," Coates; "Knightsbridge" March.

Tonight's program will feature Jesus Maria Sanroma as soloist in Mendelssohn's G Minor Piano Concerto. Music of Elgar, Nicolai, Wagner, Strauss and others will be played. The Simmons College Glee Club will sing a group of songs.

Boston Sunday Globe

DAUGHTER OF THE VINE

The marriage of May and music was just so surely made in heaven as that of pork and beans or corned beef and cabbage. April may bring to an end the performances of the great choral works with orchestra which have been in preparation through the Winter, yet no sooner has Walpurga's Night, April 30, yielded to May Day than we are off to a round of music festivals, big and little, public and private. School bands, student recitals, house concerts, free public concerts, a steady succession, for Spring is in the air and so is the festal spirit. Does the Boston Symphony Orchestra walk out on us for the month of May and go touring Europe? The resourceful Mr. Arthur Fiedler recruits a Pops orchestra from numerous others, resumes as usual at Symphony Hall, and May remains the month of music.

There is a celebrated passage in a letter from the young and lovely Bettina von Brentano to the aging Goethe about her extraordinary first encounter with Beethoven in which she quotes him as having said,

"Music is a higher revelation than all wisdom and philosophy, the wine which inspires one to new generative processes, and I am the Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken."

Whether he actually said it, it is what he should have said, and no revel could be more innocent than this wine of sound. Yearly in May we might sing, with Omar Khayyam,

"You know, my Friends, with what a brave Carouse
"I made a second marriage in my house;
"Divorced old barren Reason from my Bed,
"And took the Daughter of the Vine to Spouse."

* * *

(Traveler Staff Photo by Anthony Cabral)

FAMILY HARMONY!—Two family musical "teams" are playing with the Boston Pops Orchestra this season. Left to right: Victor Alpert, who plays the viola, and his violinist wife, Dorothy, and Mrs. Olivia Toutman, cellist, with her oboe-playing husband, Raymond.

Let's Make Beautiful Music Together --- Two Couples Doing It with Boston Pops

By VIRGINIA BOHLIN

For the first time in the 67-year-old history of Boston Pops there is a double-header departure from tradition this spring — two husband and wife combines are playing in the orchestra.

NEVER BEFORE has there been a Mr. and Mrs. making music with the Pops orchestra at the same time, but this spring there are two twosomes.

They are Victor Alpert of 321 Summit avenue, Brighton, who plays the viola, and wife, Dorothy, violinist; Raymond Toubman, 35 Arlington street, Cambrdge, oboe player, and wife Olivia, cellist.

The four, all in their early 30s, are not strangers, for they met in music 13 years ago when they were students, and have been playing together, off and on, through the years.

THIS SPRING is an especially happy one for the quartet "because we are all together as we were before the war, playing again under Arthur Fiedler," Alpert said.

The four first played under Fiedler back in 1939 when they were students and all members of the N. Y. A. Symphony Orchestra. Alpert and Dorothy were studying at the New England Conservatory of Music. Toubman was at Boston University and Olivia at the Longy School of Music in Cambridge. Neither of the couples was married at that time.

THEY CONTINUED with the N. Y. A. orchestra until 1941 and the following year both couples wed and set out on their separate ways.

The Toubmans found jobs playing in the Oklahoma Symphony Orchestra and the Alperts in the Minneapolis Symphony. Their lives still paralleled, they all returned to Boston three years ago.

"We got together to play for fun after we were back in Boston and we decided to organize the Boston Chamber Music Society to utilize strings and wind instruments in various combinations, and to play music that is not commonly heard," Alpert said.

LAST SEASON the socety, which includes in its membership other Boston Pops players, gave more than a dozen concerts throughout New England.

Both the Toubmans and the Alperts have studios in their homes where they teach when they aren't rehearsing or playing in one of their concerts.

Now with three three-hour rehearsals for the four weekly Pops concerts, along with time out for the rehearsing for the fall chamber music series, their schedules are crowded.

"But lots of fun," added Mrs. Alpert.

AND IT MEANS that there has to be a husband and wife combine for the cooking and cleaning, just as on the music stage.

"Victor and I work together on the household chores," Mrs. Alpert said. "He's a good cook and an excellent dishwasher."

"Raymond helps with the dishes, too, and all around the house whenever he can," chimed in Mrs. Toubman. "He makes a terrific clam chowder."

THE TOUBMANS have two other responsibilities, as they have a daughter, aged 8, and a son, aged 5.

"Both children are in school all day. They have their lunches there, and we're home by the time they return. In the evening, my father is at the house, so he's the baby-sitter when we're playing in the concerts," Olivia said.

The two husbands look with pride on the fact that their wives are among the select circle of only 10 women in the 80-member Pops orchestra.

"This is the first year they are using women violinists and they find them as capable as men . . . or better," Alpert said.

THE FOUR, who get together to read new music whenever they find time for fun in their busy schedules, admit they do have moments of disagreement.

"But they are always musical," said Mrs. Toubman. "We may be working on chamber music. One of us has an idea that a passage should go a certain way. There's bound to be a discussion, but we always agree in the end."

Alpert added:

"In the orchestra, we are four musicians. No personalities or marital status enters into it."

Theatre Talk

Need a Real Good Cry? Visit the Met in 2 Months

By JOHN WM. RILEY

"Now I've seen everything, says one fellow. And another declared it would be absurd if it weren't true. But it's a fact that a fellow named Johnnie Ray makes a living crying. Living? He's getting rich.

Maybe you've heard about it. He was a West Coast night spot pianist who occasionally sang a tune for the edification of the customers. He went through a treadmill of jobs until he finally landed on the nitery circuit. And there he hoped for the big break which every denizen of Hollywood lives for. It didn't come because agents didn't think much of a fellow who cried for a living.

But then he made a record called "Cry," and the hurricane began. His act is described as an agony of lamentation. He quavers with anguish; he weeps buckets; the word lachrymose really means something when applied to Johnnie Ray as Boston will see when "Mr. Emotion," as they will bill him, opens a week's engagement at the Metropolitan Theatre, July 18.

In the past six months Ray has broken theatre and night clubs records right and left. Right now the Copacabana in New York finds difficulty counting all the money, it flows in so fast. They say Johnnie Ray is a bobby sox attraction. But the youngsters don't go to the Copa —they can't afford it.

It is "Cry" which has given the Boston Pops its funniest encore for this season. All Pete Bodge, Yankee Network music director and a member of the new Pops Orchestra, needed was to hear "Cry." He put together some snatches of "Oh Dry Those Tears," Tchaikovsky's "Pathetic" Symphony and a few other things, and came up with a neat bit of musical satire. Pops audiences have been howling at it. Johnnie Ray should hear it.

Notes of Music

Monday night next the Popular Music Department of the New England Conservatory of Music will present an extended program in Jordan Hall under the direction of G. Wright Briggs. Admission free. . . . George Wein's Storyville continues operations in the Hotel Buckminster through June 1 with Ella Fitzgerald as the last attraction. On June -- Storyville transfers its affairs to the Hawthorne Inn, East Gloucester, for the Summer. . . . The Westminster Recording Company has added the famed Curtis String Quartet to its roster of stars.

MUSIC

SYMPHONY HALL

Pops: Bruch Concerto

At Symphony Hall last evening, Arthur Fiedler conducted the Boston Pops orchestra in a concert which featured Bruch's Concerto in G minor for Violin and Orchestra, Op. 26. The complete program was as follows:

Prelude to Act III of "Lohengrin" Wagner
Overture to "Oberon" ..... Weber
Clair de Lune ..... Debussy
Waltz: "My Life is Love and Pleasure" ..... Josef Strauss
Suite from "The Cid" Ballet .... Massenet
Concerto No. 1 in G minor ..... Bruch
Soloist: Fritz Siegal
March Slave ..... Tchaikovsky
"Many Happy Returns" ..... Arr. by Mason
Plink, Plank, Plonk: Blue Tango ..... Anderson
"Knightsbridge" March ..... Coates

By ELINOR HUGHES

The feature of the new Pops program which began its four-day engagement at Symphony Hall last evening was the performance of Max Bruch's Concerto No. 1 in G minor for violin and orchestra, Op. 26, with Fritz Siegal, concert master of the present orchestra, as soloist. This durable work, musicianly, melodious and easy to listen to, was excellently performed by Mr. Siegal, a violinist of obvious intelligence and skill, capable of producing a rich and lovely tune without sentimentalizing passages that could easily be milked for their sweet sounds by a less conscientious performer. The orchestral portion of the work was played in capable fashion, and the audience was most enthusiastic. Bruch's music is excellent for a concert of this sort where listeners want something to get their teeth into but nothing too startling. This prolific composer of songs, opera and choral music was no innovator, but within the limits of the classical tradition he wrote many admirable works.

It is encouraging to observe how rapidly the current Pops orchestra is finding its musical feet. The musicians play with increasing assurance and style, and the improvement in their musical good spirits is noticeable with each Marche Slave, with particular verve last night and had their listeners in stitches with the highly amusing Bodge arrangement of "Cry."

The current program continues through Sunday night, and on Thursday, May 22, a new one, featuring Leo Litwin in an arrangement for piano and orchestra of Morton Gould's "Interplay," will be presented for four evenings as the last in the series by the present orchestra.

Music

SYMPHONY HALL
CO 6-1492
TONIGHT at 8:30
POPS
ARTHUR FIEDLER
CONDUCTOR
Soloist—Fritz Siegal
Every Thurs., Fri., Sat. & Sun. During May
Tickets .50, $1, $1.50, $2.50

[143]

PLAN POPS—Committee members of Guild of Infant Savior discuss at Hotel Puritan details of 14th annual Blossom Time Pops Concert, to be held at Symphony Hall Saturday night. Left to right: Mrs. John F. Spence, Rockland; Miss Frances Dillon, Lowell, president; Miss Elizabeth I. Healy, West Roxbury, and Mrs. William T. Curley of Wakefield.

BOSTON, MASS.
MORNING GLOBE
MAY 8 - 1952

Theatre Talk

BACK BAY LEDGER

Siegal, Violinist, Soloist at "Pops" Thurs. to Sunday

Fritz Siegal, the Concert Master of the new Pops Orchestra at Symphony Hall will be the soloist in the four concerts of the week to come on Thursday through Sunday evenings. Mr. Siegal, Concert Master of the Grant Park Orchestra in Chicago and prominent violinist in that city, will be heard for the first time as a soloist here in Bruch's Concerto in G minor.

Arthur Fiedler will take his newly acquired and already much praised orchestra through standard Pops favorites, also reviving a little-known waltz from Vienna's past by Josef Strauss and a selection of favorites in this country whose popularity never dies.

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Continued on Page Five

Soloist at "Pops"

Continued from Page One

ner's Prelude to Act III, "Lohengrin," Weber's Overture to "Oberon," Debussy's Clair de Lune, Massenet's Suite from "The Cid" Ballet, Bruch's Concerto no. 1 in G minor for Violin and Orchestra, Tchaikovsky's Marche Slave and a medley arranged by Mason, "Many Happy Returns" which includes Bewitched, Bothered and Bewildered — Singin' in the Rain — Charmaine — Alexander's Ragtime Band, Anderson's Plink, Plank, Plunk and Blue Tango as well as Coates' "Knightsbridge" March conclude the program.

524 Solos With Symphony Chalked Up by Sanroma

By JOHN WM. RILEY

Jesus Maria Sanroma was talking with Francis Findlay when I walked into Room A in Symphony Hall yesterday afternoon.

"That will be 524 appearances with symphony orchestras," he was saying, a fact which a pianist may take in his stride. But it makes a listener's ears pick up.

Findlay, the new conductor of the Worcester Symphony Orchestra and Sanroma, for many years the Boston Symphony's staff pianist, now a world-famed soloist, will join in a performance of the Liszt E-Flat Piano Concerto in the Worcester Auditorium next Monday night. Hence the 524th orchestral appearance.

"Not piano parts," he cautioned, meaning such works as Stravinsky's "Petrouchka" which calls for a piano as an orchestral, not a solo, instrument. Such parts Sanroma does not include.

He's been keeping book on himself these many years. He has played with 85 orchestras under 97 conductors (Findlay will be the 97th) in eight countries. In these appearances, all exclusive of solo recitals, he has performed 56 different works for piano and orchestra.

"I like figures," he said, "and it comes in handy at income tax time."

The Worcester is one of several in this part of the country. Last week Sanroma played with the Rochester Symphony. Beginning tonight he will be the soloist with the Boston Pops and Arthur Fiedler in the Mendelssohn G Minor Piano Concerto.

Sanroma left the Boston Symphony in 1942. He had so many solo engagements he could no longer keep up a schedule in Boston. Last August he moved his wife and four daughters to Puerto Rico, whence he had come to Boston more than 30 years ago to study piano.

Now he flies back to the continent for his concert tours. "With planes you can live anywhere. At least I can. It is only five hours to New York. Takes that long to get from Boston to New York by train. And now they are building the biggest airfield in the world in Puerto Rico to take the jets. New York will be even closer."

Why did he go back to Puerto Rico. (He had lived in Newton for years. His brother John Sanroma, camera technician at M. I. T., still lives there.) "Well, it is my home," he said. "And I am back among my own people."

"Besides, I don't like the cold" and he shivered as he looked out the window to the gray skies. "I had it here for 34 years."

Josh White at Storyville

Art is not an exclusive thing, as the snobs would have you believe. It does not belong solely to the rich, nor to the talented, nor to those who can be only serious about it. Art is as much a popular thing (history proves this) as it is esoteric. Thus, art is not exclusive with the longhairs, either. Folksongs are art, and they grew out of the people. That's why the popular art of Josh White, the famed folk singer appearing at Storyville, is great. Its roots are deep, its tradition ancient. And there is no better known interpreter before the public today.

I sometimes feel, in listening to White, that his singing is compounded of more artfulness than is necessary. He is neither artificial, nor arty; but something else again. And I wonder if the studied pauses, the self-conscious changes of tone color and tempo, are really appropriate to the interpretation of so direct and unpretentious a musical art as folksong.

However, White is one of the leading authorities in his field, a fact he will demonstrate in both song and lecture at Boston University this afternoon at 1:15. He will speak on "A People's Voice: Folk Music," room 313, 725 Commonwealth av.

Christian Science Monitor May 12, 1952

Ma Si Hon Meets West With Violin

By Harold Rogers

Visitors to the Symphony Hall Pops this month will surely notice the young Chinese violinist sitting in the first violin section. He is Ma Si Hon of Shanghai, China. Next season he will join the first violins of the Cleveland Symphony. Since Chinese musicians seldom become members of Western orchestras, it is interesting to learn something of Mr. Ma's transition from the Orient to the Occident.

It was an easy change and a logical one—geographically and musically. Although Mr. Ma had heard a great deal of Chinese music prior to his coming to the United States in 1948, he was not steeped in either its theories or esthetics and had nothing to unlearn. He was a Western musician from the outset.

Mr. Ma received his early violin lessons and most of his training in China from his older brother, Ma Si Tson. This brother had gone to Paris some years earlier to go to school, and while there decided to study the violin at the Conservatoire, from which he graduated.

Under his brother's tutelage Mr. Ma progressed rapidly and became a member and soloist of the Shanghai Municipal Orchestra. While in Shanghai he was also concertmaster of the Chinese Philharmonic.

Wishing to travel and to perfect his art, Mr. Ma secured entrance to the New England Conservatory of Music. Here he was granted his master's degree two years ago and will be awarded his artist's diploma in June.

While in Boston he has been very active in music circles. He has been concertmaster and soloist with the New England Philharmonic and with the Tanglewood Orchestra. In the spring of 1950 he was soloist with the Boston Pops in Symphony Hall and on the Esplanade.

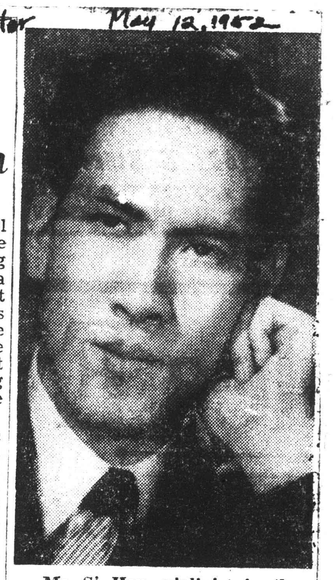
Mr. Ma and Miss Tung Kwong-Kwong, pianist, have appeared in sonata recitals in Boston, thus continuing a collaboration that began while both were students in Shanghai. Miss Tung is now studying with Leonard Shure in Cleveland. Thus the two will be able to go on concertizing together when Mr. Ma joins the Cleveland Symphony in the autumn.

Mr. Ma is one of eight children —four boys and four girls—all of whom have the first name of Si.

"Si means 'think,'" Mr. Ma explained. "And Hon also means something. It means 'great.' My brother's name, Si Tson, means 'clever thinker,' and my eldest brother, Si Tsi, has a name that means 'even' or 'level thinker.' Ma also has a meaning. It means 'horse.'"

Thus Ma Si Hon's name includes a remarkable combination of attributes.

Tonight at 8:30 over WGBH-FM Mr. Ma will be heard in recital.



Ma Si Hon, violinist in the Symphony Hall Pops Orchestra, will join the Cleveland Symphony Orchestra next season.

Progress of the Pops

Litwin is Soloist On Next Pops Bill

The new Pops Orchestra which has made such a fine impression at Symphony Hall will complete its next-to-last stay next Thursday, Friday, Saturday and Sunday evenings under the direction of Arthur Fiedler pending the return of the Boston Symphony Orchestra from Europe to provide the Pops performances through the month of June. The soloist for the coming week will be Leo Litwin and the program will be as follows:

Hungarian March "Rakoczy"	Berlioz
First Movement from the "Unfinished" Symphony Allegro moderato	Schubert
Little Fugue in G minor	Bach-Cailliet
Ballet Suite from "Faust"	Gounod
Three Hungarian Dances (Nos. 19, 20 and 21)	Brahms
"Interplay," American Concertette for Piano and Orchestra	Gould
Warsaw Concerto for Piano and Orchestra	Addinsell
Prelude to "The Mastersingers of Nuremberg"	Wagner
Selections from "South Pacific"	Rodgers
The Classical Juke Box	Anderson
March, "The Stars and Stripes Forever"	Sousa

LEO LITWIN, piano soloist with the new Pops Orchestra, Symphony Hall on Thursday, Friday, Saturday and Sunday evenings, in "Interplay," and American concertette by Morton Gould.

Leo Litwin Piano Soloist In Four Programs Next Week

The new Symphony Hall Pops Orchestra, assembled by Arthur Fiedler for May while the Boston Symphony musicians are touring Europe, will present its next to last Thursday - through - Sunday series of concerts next week.

Leo Litwin, for many seasons a Pops favorite, will be the piano soloist in all four programs. He will be heard in Addinsell's popular "Warsaw" Concerto and in Morton Gould's "Interplay." The program for each evening will also include the "Rakoczy" March by Berlioz, the first movement from Schubert's "Unfinished" Symphony, the Cailliet transcription of Bach's "Little" Fugue in G minor, and Gounod's ballet suite from "Faust."

Also scheduled are three of the Brahms Hungarian Dances, Wagner's Prelude to "Die Meistersinger," selections from "South Pacific," Leroy Anderson's "Classical Juke Box," and Sousa's "The Stars and Stripes Forever."

John Brook

Fritz Siegal, soloist at the Pops this week in Bruch's Violin Concerto.

THE CONCERTS

Fourth Week by Pops Orchestra

The new Pops orchestra enters its fourth week this Thursday evening. Under Arthur Fiedler's direction it will present, through next Sunday evening, Berlioz' "Rakoczy" March, the first movement of Shubert's "Unfinished," a Bach-Cailliet Fugue, the Ballet Music from "Faust," three Hungarian Dances of Brahms, the "Meistersinger" Prelude of Wagner and lighter numbers. Leo Litwin will be the solo pianist in Addinsell's "Warsaw" Concerto and Gould's "Interplay."

Globe — May 18 —

Pianist Leo Litwin Will Be the Pops Soloist This Week

The new Pops Orchestra will continue its happy stay in Symphony Hall with concerts Thursday through Sunday nights this week. Arthur Fiedler will be at the helm of the orchestra and pianist Leo

ARTHUR FIEDLER will have pianist Leo Litwin as soloist with the Boston Pops this week, Thursday through Sunday nights.

Litwin will be the soloist in Morton Gould's "Interplay" and Addinsell's "Warsaw" Concerto.

The program: Hungarian March, "Rakoczy", Berlioz; First Movement from the "Unfinished" Symphony, Schubert; Little Fugue in G minor, Bach-Cailliet; Ballet Suite from "Faust," Gounod; Three Hungarian Dances (Nos. 19, 20 and 21), Brahms. "Interplay," American Concertette for Piano and Orchestra, Gould; Warsaw Concerto for Piano and Orchestra, Addinsell; Prelude to "The Mastersingers of Nuremberg", Wagner; Selections from "South Pacific", Rodgers; The Classical Juke Box, Anderson; March, "The Stars and Stripes Forever," Sousa.

Tonight's concert will be the final one this week. The program: Wagner; Prelude to Act III, "Lohengrin"; Weber, Overture to "Oberon"; Debussy, Clair de Lune; Massenet, Suite from "The Cid" Ballet; Bruch, Concerto No. 1 in G minor for Violin and Orchestra (soloist: Fritz Seigal); Techaikovsky, Marche Slave; a medley "Many Happy Returns," which includes "Bewitched, Bothered and Bewildered." Singin' in the Rain," Charmaine," "Alexander's Ragtime Band"; Anderson, "Plink, Plank, Plunk," and "Blue Tango," Coates; "Knightsbridge" March.

MUSIC

Pops Concert

The May Pops Orchestra under Arthur Fiedler gave the intial concert of its next-to-last series in Symphony Hall last night.

To paraphrase the motto of another institution póles removed from Symphony Hall, there's always something doing at the Pops from 8:30 P. M. to 11 P. M.

Last night it was the presentation to Arthur Fiedler for his orchestral efforts on behalf of the old Dutch tune "Prayer of Thanksgiving." During a pause between numbers, William S. Brewster, tenth-generation descendant of Elder William Brewster, awarded Mr. Fiedler with the embossed document. As the conductor accepted it, 40 girls in Pilgrim coifs and shawls rose in the second balcony and sang the hym. As it turned out, they were from Plymouth High School; the orchestra joined in, and once again the granite-veined melody rang over Symphony Hall—where it probably will still be heard when the tenth-generation descendants of Mr. Fiedler and Mr. Brewster undertake a similar ceremony.

The main musical feature last night was Morton Gould's "Interplay," an American concertette for piano and orchestra. It is 98 proof Gershwin, two percent Gould and mainly negligible. Leo Litwin played it in first-rate blues style however.

R. S. T.

Post — May 23

"POPS" CONCERT

To Symphony Hall yester eve, many of the good folk of Plymouth township being there, to hear sweet musicke of viols, recorders, sackbuts, and other more curious instruments under the musickemaster, Goodman Fiedler. In good soothe Plymouth, methinks, did well in making Goodman Fiedler a worthy of the township, by the hand of William Brewster, 10th in line from Governor Brewster, forasmuch as he hath worked mightily toward the spreading of that noble Plymouth theeme songe, "Prayer of Thanksgiving," most prettily sung by the maydes of that township.

To shift to ye new-fangled spellyinge, Arthur Fiedler, conductor for many years of the Boston "Pops," was honored by the city of Plymouth. The "Prayer of Thanksgiving," written by Adrian Valerius in the year 1597, for a celebration in Holland, was well known to the Pilgrim fathers. This song has been adopted by Plymouth as its own; Arthur Fiedler, through concerts, recordings, and broadcasts, has made this beautiful old hymn well loved throughout the world. And the town of Plymouth gave the conductor last night a citation for his efforts. After the presentation by William Brewster, the girls of the Plymouth High School Glee Club sang this fine old tune with the orchestra. Not only did the glee club sing well, but they also presented a pretty picture as they sang from the balcony.

The program itself contained many familiar items such as Berlioz' "Hungarian March," Schubert's "Unfinished Symphony," Bach's "Little Fugue in G minor" and the Prelude to "Die Meistersingers" by Wagner. Leo Litwin was piano soloist in Addinsell's syrupy "Warsaw Concerto" and Morton Gould's "Interplay," subtitled by the composer, American Concertette for Piano and Orchestra. Mr. Gould's little diversion was jazzy and blue, drawn from ballet music written for the Ballet Theatre in 1945. It struck this reviewer that Mr. Litwin did about the utmost with his material.

The concluding pieces were selections from "South Pacific," "Classical Juke Box" by Le Roy Anderson and Sousa's "Stars and Stripes Forever." As usual, the orchestra and conductor presented numerous encores. It should be added that this orchestra was in excellent form and played with such spirit as is seldom encountered at a "Pops" concert.

And so to press.

TUCKER KEISER.

BOSTON POST, FRIDAY, MAY 23, 1952

PLYMOUTH HONORS FIEDLER

William Brewster (right), 10th generation descendant of Elder Brewster, Pilgrim father, presents citation to "Pops" conductor Arthur Fiedler, on behalf of the town of Plymouth. The presentation was for Fiedler's recording and popularization of "Prayer of Thanksgiving," Plymouth's official song. The pretty Pilgrim ladies are Joyce Contente (left) and Sheila Clough.

DAY, MAY 19, 195

WRITER OF HIT NOTED ARRANGER

Anderson's "Blue Tango" Is No. 1 on "Parade"

BY WARREN STOREY SMITH

That Leroy Anderson's "Blue Tango" should [illegible] number one hit on the Hit Parade is news in a double sense. Not before has this coveted spot been occupied by a purely instrumental number, and Mr. Anderson, M. A. Harvard, 1930, is musically educated and technically skilled far beyond the average Hit Parader.

NOTED ARRANGER

Tunes that capture the popular fancy, and many do not hold it for long in these days of intensive plugging and frequent repetition by mechanical means, are often picked out with one finger. And even when the composer is able to provide his own harmony and in a manner acceptable to the trade—a most important consideration—and even to write it down, which all of them can't do, he still doesn't attempt to be his own arranger. And arranging for all manner of instrumental combinations—up to and including the symphonic orchestra, is Mr. Anderson's forte.

Several of Mr. Anderson's compositions, "The Syncopated Clock" for one, are now widely circulated, but he got his real start at the Boston Pops and his first widespread recognition through his Pops recordings, which to date comprise the following items: "Chicken Reel" (arr.), "The Classical Juke Box," "Jazz Legato and Jazz Pizzicatto," "Fiddle-Faddle," "Christmas Festival," "Irish Suite," "Serenata" and "Sleigh Ride."

Pops Favorite

It might be said that Mr. Fiedler made Mr. Anderson and that the latter has handsomely repaid him, since a Pops program without one of Mr. Anderson's compositions or arrangements is a rarity. They met in the following way. A Harvard man of the class of '29, who got his M.A., the next year Mr. Anderson was one of the conductors at a Pops Harvard night. Furthermore, he submitted his own arrangement of Harvard songs so adroitly made that Mr. Fiedler was not long in asking him to make arrangements for him. Mr. Anderson's orchestrations not only show a high degree of perceptiveness in the matter of orchestral color and the required skill at balancing and contrasting sonorities. They also exhibit a high abundance of fancy humor and in the case of the "Irish Suite," commissioned by the Eire Society of Boston, the ability to weld a series of airs into a cohesive pattern.

One of Mr. Anderson's teachers at Harvard was the eminent Rumanian composer, Georges Enescu, briefly in residence there. A practiced conductor, he led the Harvard band for four years and has often officiated at the Pops and elsewhere. He has also made several original recordings with his own orchestra. Born in Cambridge, June 29, 1908, he studied music here with Henry Gideon and later with Gaston Dufresne. He was been a tuner in the music department at Radcliffe and from 1933 he was organist and choir master at the First Congregational Church in Milton. Homeward, his Pops composers can be that sound for background and a variety of musical experience?

Army Captain

Mr. Anderson is [illegible] in Woodbury, Conn. [illegible] married and has two children, a daughter, Jane Margaretta (1944) and a son, Eric Russell (1947). [illegible] currently a captain in army [illegible] Fort Bragg, N. C. [illegible] earned during World War [illegible] his proficiency in [illegible] language [illegible] him to be stationed in Reykjavik, where he did translating and [illegible] son work with the Icelandic press and radio. At Harvard he had specialized in German and the Scandinavian languages. By the way, he plays his "Blue Tango" on a Decca record and the experts pronounce his version superior to those of Xavier Cugat, Guy Lombardo and others.

Figaro

6

LA MUSIQUE

«L'ŒUVRE

LA dernière de toutes les [illegible] et, comme il se doit, celui présente une sorte de [illegible] et littéraires qui ont jalo[illegible] France seulement, mais dans le[illegible]

Ce projet ambitieux est le [illegible] Constituée en 1950 par des inte[illegible] tuels de différents pays, cette [illegible] ciation se propose de démontre[illegible] force et la variété de la cré[illegible] artistique et spirituelle en Occi[illegible] protégée jusqu'à présent contre [illegible] asservissement tyrannique.

En marge d'une série de dé[illegible]

Le programme de la semai[illegible]

30 avril. — (Eglise Sain[illegible] Roch), 21 heures : « Magnif[illegible] cat » et « Cantate n° 6 » (Bach) « Stabat Mater » (Poulenc) Orchestre Lamoureux et chœ[illegible] Saint-Guillaume, avec Ernst Hae[illegible] fliger, Pierre Mollet, Lucie Ra[illegible] G. Moizan.

2 et 3 mai. — (Champs-El[illegible] sées), 21 heures : « Wozze[illegible] (Alban Berg), par l'Opéra [illegible] Vienne, sous la direction de K[illegible] Boehm.

5 mai. — Champs-Elysées [illegible] 21 heures : « Don Juan » (Strauss) ; « Prélude à l'après-midi d'un faune » (Debussy) « Chant de la Terre » (Mahler) Orchestre de l'Opéra, directio[illegible] Bruno Walter, avec Kathleen Fe[illegible] rier et Lorenz Fehenberger.

publics entre écrivains des di[illegible] rentes nations du monde occide[illegible] et d'une grande exposition de p[illegible] tures composée de toiles maître[illegible] appartenant aux diverses écoles [illegible] XX[illegible] siècle, la musique se taill[illegible] part du lion. Du 30 avril au 1er [illegible] 14 concerts de musique sympho[illegible] que et chorale, 8 soirées de bal[illegible] 13 représentations lyriques ([illegible] trois créations), sept séances de [illegible] sique de chambre seront don[illegible]

GERARD SOUZAY

trouve les critiques new-yor[illegible] terribles et enthousiaste[illegible]

— Ne me demandez pas mes [illegible] pressions d'Amérique : je répète [illegible] ce que tant d'autres ont déjà di[illegible]

— Mais vous avez....

— J'ai voyagé. Quant à l'accueil [illegible] m'a été réservé, si je fais le moq[illegible] on me jugera hypocrite. Si je [illegible] vante, je serai ridicule. Je pr[illegible] m'abstenir.

— Comment les Américains [illegible] prennent-ils la mélodie française [illegible]

— Mais... très bien. C'est plutôt [illegible] thétique européenne du lied et [illegible] mélodie à laquelle ils sont moin[illegible] coutumés.

— La critique ?

— Terrible. Mais, quand on [illegible] plaît, lyrique et débordante. [illegible] curieuse de problèmes technique[illegible]

— On vous parle beaucoup de [illegible] nique vocale ?

— Parfois : cela me prépare [illegible] fronter, mercredi, le public pa[illegible] N'a-t-on pas l'idée... hardie d[illegible] faire parler ? Avant de chanter, [illegible] falloir que j'explique comme[illegible] chante : si je le savais moi-m[illegible]

— Triple raison de réjouir [illegible] blic : vous allez trembler, [illegible] chanter : c'est tout un program[illegible] festival !

C.

[145]

Boston Post

DAY, MAY 19, 19

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6

Sur la

LA MUSIQUE

«L'ŒUVRE DU XXe SIÈCLE»

La dernière de toutes les villes européennes, Paris, a son festival, et, comme il se doit, celui-ci offre un intérêt exceptionnel. Il nous présente une sorte de révision des valeurs musicales, picturales et littéraires qui ont jalonné le demi-siècle écoulé — non pas en France seulement, mais dans le monde entier.

Ce projet ambitieux est le fait du Congrès pour la liberté de la culture.

Constitué en 1951 par des intellectuels de différents pays, cette association se propose de démontrer la force et la vitalité de la création artistique et spirituelle en Occident, menacée aussi à présent comme tout asservissement tyrannique.

En marge d'une série de débats publics entre écrivains des différentes nations du monde occidental et d'une grande exposition de peintures composée de toiles maîtresses appartenant aux diverses écoles du XXe siècle, la musique se taille la part du lion. Du 30 avril au 1er juin, 14 concerts de musique symphonique et chorale, 8 soirées de ballets, 13 représentations lyriques (dont trois créations), sept séances de musique de chambre seront données au théâtre des Champs-Elysées, à l'Opéra, au Palais de Chaillot et à la Comédie des Champs-Elysées. Soit quarante-deux manifestations, non comptés les concerts habituels de la Saison de Paris, qui continue, pendant ce temps, comme si de rien n'était...

Parmi les « clous » du festival, citons la création à Paris de *Wozzeck* d'Alban Berg, de *Billy Budd* de Britten et de *Quatre saints en trois actes* de Virgil Thomson ; la venue de l'Orchestre symphonique de Boston, de l'Orchestre de la Suisse romande, de l'Orchestre de Berlin-Ouest, de l'Academia di Santa-Cecilia ; le concours du Covent Garden Royal Opera, de l'Opéra et de l'Orchestre philarmonique de Vienne et de l'American national theatre, accompagné du New-York City Ballet ; la contribution de trois grandes chorales étrangères et provinciales ; enfin, la présence au pupitre de chefs tels que Bruno Walter, Igor Strawinsky, Münch, Monteux, Ansermet, Britten, Boëhm et Rosbaud, sans compter plusieurs de nos chefs familiers.

Quoique brillante, la phalange des solistes n'a rien d'exceptionnel. On a voulu, pour une fois, subordonner les interprètes aux auteurs et réserver aux œuvres la primauté absolue : nul ne s'en plaindra, sauf les vedettes insatiables ! Quant au choix des ouvrages, il y aurait beaucoup à dire. Certes il est très ardu, pour ne pas dire chimérique, d'équilibrer un aussi vaste panorama sans rien laisser dans l'ombre de ce et de ceux qui ont marqué leur époque. Il faut compter avec le caprice légendaire des chefs d'orchestre qui exigent des programmes de prestige et refusent carrément de diriger certaines partitions. Il faut aussi tenir compte du goût esthétique des responsables du festival. Du point de vue français, il est très curieux de ne voir figurer ni d'Indy, ni Saint-Saëns, ni Dukas, ni Florent Schmitt (de l'inconvénient d'être mort, ou trop discret !), quand certains pygmées prennent insolemment la place des géants. Personnellement, j'aurais volontiers troqué un des dix ouvrages de Strawinsky contre le *Prométhée* de Fauré, dont on jouera la 2e *Quintette* à un concert de musique de chambre. Je n'aurais eu garde d'oublier Enesco. J'aurais... que n'aurais-je pas fait ?

Au reste, c'est fort bien ainsi. Les grands musiciens que je viens de citer ont déjà la gloire et il suffit de rappeler leur nom pour leur rendre justice. A d'autres, dont le temps effacera la trace dérisoire, il est charitable d'offrir une illusion fugitive... Si la synthèse des divers aspects du génie contemporain n'est pas absolument réussie, il n'en reste pas moins que le *Congrès pour la liberté de la culture* donne aux musiciens contemporains une chance unique de se manifester et propose aux amateurs des soirées exceptionnelles. Soyons reconnaissants de cette initiative opportune dans un monde menacé.

Clarendon.

Le programme de la semaine

[illegible] (Eglise Saint-Roch), 21 heures : « Magnificat » et « Cantate n° 6 » (Bach) ; « Stabat Mater » (Poulenc). Orchestre Lamoureux et chorale Saint-Guillaume, avec Ernst Haefliger, Pierre Mollet, Lucie Rauh, G. Moizan.

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GERARD SOUZAY

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— Mais vous avez...

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— Comment les Américains comprennent-ils la mélodie française ?

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— Triple faisan de réjouir le public : vous allez trembler, parler, chanter : c'est tout un programme de festival !

C. B.

Figaro April 30 '52

Préface à «l'Œuvre du XXe siècle»

PAR **DENIS DE ROUGEMONT**

PARMI les traits qui définissent l'Occidental, le goût de se rendre compte est l'un des plus constants. Il nous fit inventer la boussole et la montre, mais aussi la science historique, la biographie, et les expositions.

L'Œuvre du XXe siècle veut être au premier chef, littéralement, un *compte rendu*. Exposition, biographie d'une époque, essai d'orientation parmi tant de recherches, d'égarements et de trouvailles, elle veut montrer plutôt que démontrer, et faire voir au lieu de faire croire. Mais cette prise de conscience du siècle en marche revêt, qu'on le veuille ou non, le caractère et la vertu d'un manifeste.

Une rumeur court le monde depuis plus de vingt ans : l'état de nos arts et de nos lettres, en Occident, serait la preuve de notre décadence. N'est-il pas curieux d'observer que ce jugement se trouve être à la fois celui des « passéistes » en art, et celui des adeptes de partis qui se proclament « progressistes » ? Cette part du grand public, chez nous, qui en est restée au tableau de genre, au pleinairisme, au réalisme, et qui prend pour la tradition ces innovations d'avant-hier, voit ses goûts confirmés et sanctionnés par les décrets de deux révolutions avides d'avenir. L'une, qui s'installait pour mille ans, est déjà morte. Notre art « dégénéré », disait-elle, lui survit. L'autre voudrait maintenant nous faire douter de la validité et de la vitalité de notre culture en libre essor.

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[146]

Boston Post

DAY, MAY 19, 19

WRITER OF HIT NOTED ARRANGER

Anderson's "Blue Tango" Is No. 1 on "Parade"

BY WARREN STOREY SMITH

That Leroy Anderson's "Blue Tango" should have become the number one hit on the Hit Parade is news in a double sense. Not before has this coveted spot been occupied by a purely instrumental number, and Mr. Anderson, M. A. Harvard, 1930, is musically educated and technically skilled far beyond the average Hit Parader.

NOTED ARRANGER

Tunes that capture the popular fancy, and many do not hold for long in these days of intensive plugging and frequent repetition by mechanical means, are often picked out with one finger. And even when the composer is able to provide his own harmony, and in a manner acceptable to the trade—a most important consideration—and even to write it down which all of them can't do, he still doesn't attempt to be his own arranger. And arranging for all manner of instrumental combinations up to and including the symphonic orchestra, is Mr. Anderson's forte.

Several of Mr. Anderson's compositions, "The Syncopated Clock," for one, are now widely circulated but he got his real start at the Boston Pops and his first widespread recognition through his Pops recordings, which to date comprise the following items: "Chicken Reel" (arr.), "The Classical Juke Box," "Jazz Legato and Jazz Pizzicatto," "Fiddle-Faddle," "Christmas Festival," "Irish Suite," "Serenata" and "Sleigh Ride."

Pops Favorite

It might be said that Mr. Fiedler made Mr. Anderson and that the latter has handsomely repaid him since a Pops program without one of Mr. Anderson's compositions or arrangements is a rarity. They met in the following way. A Harvard man of the class of '29, who got his M.A., the next year, Mr. Anderson was one of the conductors at a Pops Harvard night. Furthermore, he submitted his own arrangement of Harvard songs, and Fiedler promptly made that Mr. Fiedler was not long in asking him to make arrangements for him. Mr. Anderson's orchestrations not only show a high degree of perceptiveness in the matter of orchestral color and the required skill at balancing and contrasting sonorities, they also exhibit a high abundance of fancy humor and in the case of the "Irish Suite," commissioned by the Eire Society of Boston, the ability to weld a series of airs into a cohesive pattern.

One of Mr. Anderson's teachers at Harvard was the eminent Russian composer, Georges Enescu. Briefly in residence there. A practiced conductor, he led the Harvard and for four years and has officiated at the Pops and elsewhere. He has also made several original recordings with his own orchestra. Born in Cambridge June 29, 1908, he studied organ here with Henry Gideon and bass viol with Gaston Dufresne. He has been a tutor in the music division at Radcliffe and from 1932-35 he was organist and choir master at the East Congregational Church in Milton. How many Hit Parade composers can tie that record for background and a variety of musical experience?

Army Captain

Mr. Anderson's present home is in Woodbury, Conn. He is married and has two children, a daughter, Jane Margareta (1944) and a son, Eric Russell (1947). He is currently a captain in army intelligence at Fort Bragg, N. C., a rank that he earned during World war II. Then his proficiency in Icelandic caused him to be stationed in Reykjavik where he did translating and liaison work with the Icelandic press and radio. At Harvard he had specialized in German and the Scandinavian languages. By the way, he plays his "Blue Tango" on Decca record and the experts pronounce his version superior to those of Xavier Cugat, Guy Lombardo and others.

Sur la

LA MUSIQUE

«L'ŒUVRE DU XX· SIÈCLE»

LA dernière de toutes les villes européennes, Paris, a son festival, et, comme il se doit, celui-ci offre un intérêt exceptionnel. Il nous présente une sorte de révision des valeurs musicales, picturales et littéraires qui ont jalonné le demi-siècle écoulé — non pas en France seulement, mais dans le monde entier.

Ce projet ambitieux est le fait du Congrès pour la liberté de la culture. Constituée en 1950 par des intellectuels de différents pays, cette association se propose de démontrer la force et la variété de la création artistique et spirituelle en Occident, protégée jusqu'à présent contre tout asservissement tyrannique.

En marge d'une série de débats publics entre écrivains des différentes nations du monde occidental et d'une grande exposition de peintures composée de toiles maîtresses appartenant aux diverses écoles du XX· siècle, la musique se taille la part du lion. Du 30 avril au 1er juin, 14 concerts de musique symphonique et chorale, 8 soirées de ballets, 13 représentations lyriques (dont trois créations), sept séances de musique de chambre seront données **au théâtre des Champs-Elysées, à l'Opéra, au Palais de Chaillot et à la Comédie des Champs-Elysées. Soit quarante-deux manifestations, non comptés les concerts habituels de la Saison de Paris, qui continue, pendant ce temps, comme si de rien n'était...**

Parmi les « clous » du festival, citons **la création à Paris de *Wozzeck* d'Alban Berg, de *Billy Budd* de Britten et de *Quatre saints en trois actes* de Virgil Thomson ; la venue de l'Orchestre symphonique de Boston, de l'Orchestre de la Suisse romande, de l'Orchestre de Berlin-Ouest, de l'Academia di Santa-Cecilia ; le concours du Covent Garden Royal Opera, de l'Opéra et de l'Orchestre philarmonique de Vienne et de l'American national theatre, accompagné du New-York City Ballet ; la contribution de trois grandes chorales étrangères et provinciales ; enfin, la présence au pupitre de chefs tels que Bruno Walter, Igor Strawinsky, Münch, Monteux, Ansermet, Britten, Boëhm et Rosbaud, sans compter plusieurs de nos chefs familiers.**

Quoique brillante, la phalange des solistes n'a rien d'exceptionnel. On a voulu, pour une fois, subordonner les interprètes aux auteurs et réserver aux œuvres la primauté absolue : nul ne s'en plaindra, sauf les vedettes insatiables ! Quant au choix des ouvrages, il y aurait beaucoup à dire. Certes il est très ardu, pour ne pas dire chimérique, d'équilibrer un aussi vaste panorama sans rien laisser dans l'ombre de ce et de ceux qui ont marqué leur époque. Il faut compter avec le caprice légendaire des chefs d'orchestre qui exigent des programmes de prestige et refusent carrément de diriger certaines partitions. Il faut aussi tenir compte du goût esthétique des responsables du festival. Du point de vue français, il est très curieux de ne voir figurer ni d'Indy, ni Saint-Saëns, ni Dukas, ni Florent Schmitt (de l'inconvénient d'être mort, ou trop discret !), quand certains pygmées prennent insolemment la place des géants. Personnellement, j'aurais volontiers troqué un des dix ouvrages de Strawinsky contre le *Prométhée* de Fauré, dont on jouera la 2e *Quintette* à un concert de musique de chambre. Je n'aurais eu garde d'oublier Enesco. J'aurais... que n'aurais-je pas fait ?

Au reste, c'est fort bien ainsi. Les grands musiciens que je viens de citer ont déjà la gloire et il suffit de rappeler leur nom pour leur rendre justice. A d'autres, dont le temps effacera la trace dérisoire, il est charitable d'offrir une illusion fugitive... Si la synthèse des divers aspects du génie contemporain n'est pas absolument réussie, il n'en reste pas moins que le *Congrès pour la liberté de la culture* donne aux musiciens contemporains une chance unique de se manifester et propose aux amateurs des soirées exceptionnelles. Soyons reconnaissants de cette initiative opportune dans un monde menacé.

Clarendon.

Le programme de la semaine

30 avril. — (Eglise Saint-Roch), 21 heures : « Magnificat » et « Cantate n° 6 » (Bach) ; « Stabat Mater » (Poulenc). Orchestre Lamoureux et chorale Saint-Guillaume, avec Ernst Haefliger, Pierre Mollet, Lucie Rauh, G. Molzan.

2 et 3 mai. — (Champs-Elysées), 21 heures : « Wozzeck (Alban Berg), par l'Opéra de Vienne, sous la direction de Karl Boehm.

5 mai. — Champs-Elysées), 21 heures : « Don Juan » (Strauss) ; « Prélude à l'après-midi d'un faune » (Debussy) ; « Chant de la Terre » (Mahler). Orchestre de l'Opéra, direction Bruno Walter, avec Kathleen Ferrier et Lorenz Fehenberger.

GERARD SOUZAY

trouve les critiques new-yorkais terribles et enthousiastes

— Ne me demandez pas mes impressions d'Amérique : je répéterais ce que tant d'autres ont déjà dit !

— Mais vous avez...

— J'ai voyagé. Quant à l'accueil qui m'a été réservé, si je fais le modeste, on me jugera hypocrite. Si je me vante, je serai ridicule. Je préfère m'abstenir.

— Comment les Américains comprennent-ils la mélodie française ?

— Mais... très bien. C'est plutôt l'esthétique européenne du lied et de la mélodie à laquelle ils sont moins accoutumés.

— La critique ?

— Terrible. Mais, quand on lui plaît, lyrique et débordante. Très curieuse de problèmes techniques.

— On vous parle beaucoup de technique vocale ?

— Parfois : cela me prépare à affronter, mercredi, le public parisien. N'a-t-on pas l'idée... hardie de me faire parler ? Avant de chanter, il va falloir que j'explique comment je chante : si je le savais moi-même !

— Triple raison de réjouir le public : vous allez trembler, parler, chanter : c'est tout un programme de festival !

C. B.

Figaro April 30'52

Préface à «l'Œuvre du XX· siècle»

PAR **DENIS DE ROUGEMONT**

PARMI les traits qui définissent l'Occidental, le goût de se *rendre compte* est l'un des plus constants. Il nous fit inventer la boussole et la montre, mais aussi la science historique, la biographie, et les expositions.

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[146]

This Clipping From
HARTFORD, CONN.
TIMES
MAY 1 - 1952

French Music Festival West's Answer to Reds

Paris—(AP)—Western culture sang of itself last night—to show Communists the West is civilized and to show the victims of twentieth century tyranny they have a champion.

The singing came in the opening concert of a month-long festival of music, art and literature called "Masterpieces of the Twentieth Century." It was held in the old Church of St. Roch before an overflow crowd.

Star of the festival will be one of the century's greatest living composers, Russian-born Igor Stravinsky, now an American citizen. He will conduct performances of his own works, including ballets, his opera "Oedipus Rex," a concerto and his "Symphony in C."

* * *

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A couple of discordant notes, both grating on the United States, were sounded before the concert.

Ballet dancer Serge Lifar, who was picketed in New York in 1948 as a Nazi collaborator, said "low intrigue" kept his Paris Opera Ballet out of the festival in favor of the New York City Ballet. The French officially cleared Lifar of the collaboration charge but he was kept out of the opera ballet for about two years.

* * *

L'HUMANITE, the Paris Communist paper, said the whole festival is an American device for cultural penetration of France and called it a "caricature of culture."

The show is sponsored by the Congress for Cultural Freedom. Its members include John Dewey, Bertrand Russell, Benedetto Croce and Jacques Maritain. The bulk of the $500,000 needed to underwrite the festival came from private sources in the United States.

Victims of tyranny, to whom the first concert was dedicated, were symbolized by 200 honor guests—former prisoners in Russian, German and Spanish camps.

This Clipping From
ROCHESTER, N. Y.
TIMES-UNION
MAY 1 - 1952

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This Clipping From
BUFFALO, N. Y.
NEWS
MAY 1 - 1952

BOSTON SYMPHONY, STRAVINSKY SHARE TOP PARIS BILLING

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This Clipping From
NEW YORK, N. Y.
TIMES
MAY 1 - 1952

Notes of Discord Mar Festival in Paris; Communists Call It 'Caricature of Culture'

PARIS, April 30 (AP)—The "Masterpieces of the Twentieth Century," a festival of music, art and literature designed to show the wares of Western culture, opened tonight with only a couple of dissonant notes.

An overflow crowd attended the opening concert in the old Church of St. Roch. It was dedicated to victims of tyranny in the twentieth century, symbolized by 200 former prisoners of the Germans, Russians and Franco Spain as guests of honor.

Classic Bach and a new composition by Francis Poulenc, French composer, were sung and played by the St. Guillaume Chorale of Strasbourg and the Orchestre des Concerts Lamoureux of Paris, conducted by Fritz Munch.

The discords came before the concert—one by the Communists, the other by Serge Lifar, ballet dancer. Both were aimed at the United States.

Lifar, who once danced with the famed Diaghilev Ballet in Russia, complained that his Paris Opera Ballet wasn't asked to contribute to the festival. He doled out faint praise for the New York City Ballet, which is the centerpiece of the dancing portion of the festival, but said—in a letter to a Paris newspaper—that "low intrigue" kept the opera ballet out.

The Communist paper L'Humanité described the festival as American, and said it was "a caricature of culture." Its aim, the newspaper declared gravely, is to facilitate ideologic occupation of France by the United States.

The month-long festival is sponsored by the Congress for Cultural Freedom, a group of intellectuals whose members include John Dewey, Bendetto Croce, Jacques Maritain, Arthur Koestler and Bertrand Russell.

Julius Fleischmann, American yeast leader, raised through private sources and from his family's Fleischmann Foundation about $500,000 needed to float the festival.

Various Governments, including the French, have contributed to the expenses of sending orchestras or choruses to the festival, which is pointedly anti-Communist and pro-Western.

The 104-man Boston Symphony Orchestra, directed by Charles Munch and Pierre Monteux, is the star offering. Later it will tour Europe, giving fourteen concerts. The New York City Ballet of sixty-five members will do two new ballets specially written by Georges Auric and Henri Sauguet.

Ethel Linder Reiner, associated with the American National Theatre and Academy, has underwritten the cost of flying an entire troupe to Paris from New York to do the opera, "Four Saints in Three Acts," by Gertrude Stein. Virgil Thomson, who wrote the music, will conduct the performance. The cast is all-Negro.

This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT
MAY 2 - 1952

Couple of Sour Notes Are Heard In Pro-Western Arts Festival

Paris, May 1 (AP)—The "Masterpieces of the Twentieth Century," a festival of music, art and literature designed to show the wares of Western culture, opened last night with only a couple of dissonant notes. An overflow crowd attended the opening concert in the old Church of St. Roch.

It was dedicated to victims of Tyranny in the 20th Century, symbolized by 200 former prisoners of the Germans, Russians and of Franco Spain as guests of honor.

Classic Bach and a new composition by French Composer Francis Poulenc were sung and played by the St. Guillaume Chorale of Strasbourg and the Orchestre Des Concerts Lamoureux of Paris, conducted by Fritz Munch.

The discords came before the concert—one by the Communists, the other by ballet dancer, Serge Lifar. Both were aimed at the United States.

Damns With Faint Praise

Lifar, who once danced with the famed Diaghilev Ballet in Russia, complained that his Paris opera ballet wasn't asked to contribute to the festival.

He doled out faint praise for the New York City ballet, which is the center piece of the dancing portion of the festival, but said—in a letter to a Paris newspaper—that "low intrigue" kept the opera ballet out.

The Communist paper L'Humanite described the festival as American, and said it was " a caricature of culture."

It's aim, it declared gravely, is to facilitate ideologic occupation of France by the United States etc., etc.

The month-long festival is sponsored by the Congress for cultural freedom, a group of intellectuals whose members include such names, as John Dewey, Bendetto Croce, Jacques Maritain, Arthur Koestler, and Bertrand Russell.

Fleischmann-Financed

Julius Fleischmann, heir to an American yeast and gin fortune, dug up through private sources and from his family's Fleischmann Foundation about $500,000 needed to float the festival.

Various governments, including the French, have contributed to the expenses of sending orchestras or choruses to the festival which is pointedly anti-Communist and pro-Western.

The 104-man Boston Symphony Orchestra, directed by Charles Munch and Pierre Monteux, is the star offering. Later it will tour Europe, giving about 14 concerts.

The New York City Ballet of 65 members will do two new ballets specially written by George Auric and Henri Sauguet.

Ethel Linder Reiner, associated with the American National Theater and Academy, has underwritten the cost of flying an entire troupe to Paris from New York to do the the opera "Four Saints in Three Acts," by Gertrude Stein. Virgil Thomson, who wrote the music, will conduct the performance. The cast is all-Negro.

Besides these companies, two noted foreign-born United States conductors, Igor Stravinsky and Bruno Walter, are to appear. Stravinsky will lead the performance of a number of his ballets, operas and compositions.

An art exhibition of rarely-seen paintings is being arranged by American Critic James Johnson Sweeney. A number of American authors, including William Faulkner, W. J. Auden, James T. Farrell, Glenway Wescott, Katherine Anne Porter and Literary Critic Allen Tate will join in literary forums.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 3 - 1952

Boston Symphony Relaxes on Ship —With Concert

Want to know what the Boston Symphony Orchestra is doing during its trip to Europe on the Ile de France?

Just what the players would be doing in Boston.

They gave a concert for other passengers on the ship yesterday afternoon and, acording to the commandant of the ship, the recital was "extraordinary and delightful."

They presented Mozart's "Ein Klein Nacht" and Haydn's "Symphony in G Major" in the permanent theatre aboard the Ile de France.

Commandant Franck Garrique, captain of the ship, wired back news of the concert this morning with words of praise for the 90-odd players.

Pierre Monteaux, conductor of the San Francisco Symphony Orchestra, led the group.

This Clipping From
BOSTON, MASS.
POST
MAY 4 - 1952

SYMPHONY ON BOARD SHIP

400 Attend Concert on Ile de France

The first symphony concert ever given at sea was staged yesterday aboard the Ile de France, bound for Europe, by the Boston Symphony Orchestra under the baton of Pierre Monteux.

The French Line ship, aboard which over 100 members of the symphony orchestra are traveling to Europe for a concert tour, has a theatre and stage, one of the few vessels so equipped.

Thirty members of the orchestra, gave a concert for the passengers and members of the crew in the 400 seat theatre. They played Mozart's "Eine Klene Nacht" and Haydn's "Symphony in G Major" conducted by Pierre Monteux.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

First Full Concert in Mid-Ocean Given by Boston Symphony

ABOARD S. S. ILE DE FRANCE (In the Irish Sea, May 5. By ship-to shore radiotelephone)—For the first time in the history of music and the first time in the history of transatlantic travel, a full symphony orchestra and a world-famed conductor presented a concert in mid ocean yesterday.

The 90 members of the Boston Symphony Orchestra on their way to Europe aboard the Ile de France for a three-week tour of the Continent played Mozart's Eine Kleine Nachtmusik and Haydn's Symphony No. 88, under the direction of Pierre Monteux in a concert for the benefit of the Seamen's Fund.

Loud-speakers piped the performance into other lounges to take care of all the passengers who overflowed the 400-chair theatre.

A good part of the credit for the event must go to librarian Leslie Rogers of Brookline who had the foresight to carry along some music for this event that would not require the services of a group of players who were flying to Paris.

When the ship docks at Le Havre, France, tomorrow evening, the Boston Symphony will be the first American orchestra to visit the Continent since the '20s when Arturo Toscanini took the New York Philharmonic on a tour of Europe.

The Boston Orchestra under director Charles Munch will open its tour in Paris on May 6 with a concert of modern American and French music in the Committee for Cultural Freedom's festival. "Masterpieces of the 20th Century." Their program will include a toccata by Harvard Prof Walter Piston of Belmont.

Wives, Children Along Too

The group will play twice [illegible] in Paris and will also visit The Hague, Amsterdam, Brussels, Frankfort, Berlin, Munch's home town of Strasbourg in Alsace, Lyons, Bordeaux and London.

The orchestra's party on shipboard includes 27 musicians' wives and five of their children. Andreas Lehner 10, of Newton Centre, who will visit his grandmother in Copenhagen, Denmark, distinguished himself by winning 300 francs ($1.04) in the ship's "horse race."

The social importance of musical life is making itself felt on shipboard. There are [illegible] shuffleboard and deck tennis. One group from the "horse-hair" even warmed up for the symphony concert with a jam-session.

Berets purchased at a shipboard shop are very much in evidence as the Bostonians prepare to [illegible] the Continental [illegible] for his lack of a [illegible] in the ship's [illegible] assistant manager [illegible] of Hingham [illegible] the party.

When the [illegible] Boston at 2 [illegible] 6 in the evening [illegible]

The weather [illegible] has been clear [illegible] and the sea [illegible]

Radio reception [illegible] Perry's voice [illegible] coming from [illegible] Boston office [illegible] in the cool and [illegible] waters off the coast of England in the Irish Sea.

This Clipping From
WASHINGTON, D. C.
STAR
MAY [illegible] 1952

Snow's Concert Bureau will bring the Boston Symphony Orchestra for four [illegible] son instead of [illegible] Munch will conduct on November 13 and March 12. [illegible] ductors are Pierre Monteux [illegible] cember 4, and [illegible] February 12.

There will be eight concerts in one series by the Philadelphia Orchestra. All seats for both series will be held for old subscribers for both orchestras until May 29. Alexander Hilsberg and Pierre Monteux will conduct one program each. Eugene Ormandy will direct the others.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 4 - 1952

[illegible]tra Paris C[illegible]
[illegible]mphony's [illegible]
By ST[illegible]

PARIS, May 3—A[illegible] 't crowded enough give an extra con[illegible] er for its 20-day t[illegible] coming week in P[illegible] Century," the int[illegible] phony's willingnes[illegible] the festival's prin[illegible] a vehicle for display [illegible] of the free world's [illegible] ng, sculpture, ballet, [illegible] drama and philosop[illegible] ams and talent amasse[illegible] al assured a sellout. W[illegible] ecca for the wealthy [illegible] le, the theatres could [illegible] at box-seat prices, b[illegible] blocks of seats have [illegible] for less than a dolla[illegible] ctacular as a cavalcad[illegible] of attractions over [illegible] estival was conceived [illegible] ze that Western cu[illegible] brimming with life a[illegible] remier artists and wo[illegible] will express this mes[illegible] of trumpet and flash [illegible] is intended to answe[illegible] behind the Iron Cu[illegible] ee world is rotting a[illegible] ere is hardly a need [illegible] ge across to those [illegible] boxes but the festiva[illegible] ach wavering elemen[illegible] ers, students and [illegible] g people through [illegible] can afford. (150 f[illegible] mum ticket price, is [illegible]

Not Just High-H[illegible]

[illegible] its scheduled conc[illegible] day and Thursday [illegible] y will thus play to [illegible] European audiences [illegible] at the extra conc[illegible] the listeners will b[illegible] 2 to 70 cents. Some [illegible] 50 at the Theatre de [illegible] ees will be in that r[illegible] ngements to include [illegible] well as music and g[illegible] s, young composers, [illegible] rumentalists.

[illegible] short, the festiva[illegible] a high-hat performa[illegible] resentative put it. [illegible] ny, which must ha[illegible] world's most varied [illegible] its Pops, Winter sea[illegible] e Festival and Espla[illegible] s, emphasizes that [illegible] he program for the ex[illegible] be Roussel's "Ba[illegible] ane"; the Symphony [illegible] e," by Berlioz, an[illegible] phony No. 4. Charles [illegible] duct; he will also c[illegible] Paris concert, whi[illegible] will be conducted [illegible] nteux. Mr. Montaux [illegible] the Symphony in 191[illegible] panying the orchest[illegible] ted States and will al[illegible] Munch on the poo[illegible] tour." The initial Pa[illegible] es will be at the Op[illegible] e an American o[illegible] r played there.

First Trip To E[illegible]

[illegible] his is the Symphor[illegible] Europe and it will [illegible] continent fast, [illegible] y 6 and 26 it will [illegible] gue, Amsterdam, B[illegible] Frankfurt, with on[illegible] nerican troops, Berli[illegible] on. twice in Bordea[illegible] ee in Paris. The la[illegible] in London, after [illegible] mble will be bur[illegible] de France the 27[illegible] The tour as well as [illegible] onsored by the Co[illegible] ral Freedom, an o[illegible] estern intellectuals [illegible]

This Clipping From
WORCESTE[illegible]
TELEG[illegible]
MAY 6 - [illegible]

[illegible]lub Symphony [illegible]rrives in Fra[illegible]

PARIS, Tuesday [illegible] ve members of the [illegible] hony Orchestra [illegible] rance yesterday to [illegible] Europe schedu[illegible] usical history.

The orchestra, [illegible] ears old, gives it[illegible] European soil [illegible] old and gilt Ope[illegible] ill be the first ti[illegible] at an American [illegible] een invited to p[illegible] roque old buildi[illegible] France's Presid[illegible] uriol, Foreign M[illegible] human, U. S. [illegible] mes Dunn and a[illegible] usic, literary, an[illegible] es will be in t[illegible] dience.

The players, wh[illegible] day on the Ile d[illegible] joined by 22 o[illegible] last Tuesday, [illegible] morning.

[147]

This Clipping From
BOSTON, MASS.
MORNING GLOBE

Extra Paris Concert on Boston Symphony's Crowded Schedule

BY STEPHEN WINSHIP

European schedule
Symphony Orchestra
to the 13 arranged
performances are
pieces of the Twen-
festival, and the
concert here empha-

philosophers John
Bendetto Croce,
Bertrand Russell, of
as many other
identified with West-
its American affiliate is
Committee for Cul-
headed by Prof. Sid-
New York University,
Profs. Arthur M.
Arthur Schlesinger Jr.,
Reinhold Niebuhr; Thornton
Nicholas Nabokov, who is
festival, and Serge
before his death.
intellectuals who in re-
as before the
French Revolutions,
the doom of regimes by
flight to the rebels'
numbers of front-rank
thinkers gathering here
testimony that Western
is both fresh and hope-

will be some 75 con-
being given last Wed-
prices will range
to 84 cents.

Open Rehearsals

Not Just High Hat

As another gesture to students, the most politically volatile group in Europe, they are being invited to the numerous musical dress rehearsals. The Boston Symphony, the Vienna Philharmonic, the Rias Orchestra of Berlin, the National Opera Orchestra of France and other musical organizations of the festival, will take part in dress rehearsal scheme on the 20th and 21st. The theatre's balcony of 1000 seats will accommodate students while the main floor will be used the better to manage the "hot-sleeve operations" characterizing a rehearsal. This is something of a novelty in Paris, though certainly a leading feature for many attending the Boston Symphony's festivals at the Berkshires.

Other American participants in the festival are the New York City Ballet Company, the American National Theatre and Academy, the conductors Bruno Walter and Igor Stravinsky, Virgil Thomson, composer and critic, while writers include William Faulkner, James T. Farrell and W. H. Auden. The huge billboards in Paris advertising the festival are packed with names of well-known artists and organizations such as Jose Szigeti, Henri Honegger, Benjamin Britten, the Covent Garden Royal Opera and the Opera de Vienne; the "Orchestre Symphonique de Boston" remains a leading billing.

For Messrs. Munch and Monteux, it is a return to their native France. Each will conduct at his birthplace, Strasbourg and Paris, respectively. Mr. Monteux will remain for a time after the symphony concerts for conducting in Europe. Of the members in the symphony, three were born in Europe, and, while this is a fast trip, it will also be something of a return after the Winters in Back Bay.

First Trip To Europe

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
MAY 5 - 1952

● Alice Hughes

A Woman's New York

I spent a weekend in Bean-town to wave so-long to my sister and French fiddle-playing brother-in-law just before the Boston Symphony orchestra left for Paris to play in the month-long Exposition of the Arts sponsored by the Congress of Cultural Freedom. This is the UN organization under which member nations interpret the emotional and rational pleasures and profits of music, ballet, literature and other artistic and intellectual achievements by free men. Under the same Congress a few years ago the Soviet Union sent a "cultural" delegation to New York that drew pickets, riots and police to the scene. At Moscow's own "culture" session recently, the USSR lashed out at the works of us "effete" Westerners for our "modern, immoral and counter-revolutionary music." What kind of ears have Russians got that they can catch such unusual by-products from do-re-mi-fa-sol notes? In USSR when they detect such naughty emotions buried in the works of their own musicians, they denounce and even jail them for "anti-Communist sentiments."

The Boston band—104 of them—flew off on Monday. The preceding Saturday they held their last concert at Symphony Hall and, under the direction of eminent conductor Charles Munch, played an extraordinary concert. It was made up of five of the very compositions the Soviet had condemned: Barber's "School for Scandal," Honegger's "Symphony No. 2 for String Orchestra," Piston's "Toccata," Debussy's "La Mer," and Ravel's "Suite No. 2 Daphnis et Chloe," with a singing chorus. The audience—myself included—cocked ears to catch international implications, or neo-fascistic sounds. But none seemed to emerge except sense—stirring harmonies—joyous, romantic, melancholy, robust, refreshing, etc. This very concert is the initial one which will be played in the Paris Opera House, May 8. Supplementing the Boston Symphony Orchestra on this tour of 13 European cities in six countries are the New York City Ballet Company plus conductors Igor Stravinsky and Bruno Walter.

But the music at the Saturday night concert didn't begin to add up to the excitement and mirth of the musicians and their wives and families, as they took off at Boston's Logan airport. Such jibes and jokes! mostly French, for these musikers live in a world apart. Their English, suffering from disuse, grows worse every year. My brother-in-law gave us amusing details to explain how the musical instruments and the baggage of the players were being accommodated. For each four men in the orchestra a huge trunk was built and their effects jointly packed. Preparations such as these, plus travel fees, etc., will cost about $1 million for the Boston Symphony alone. Who's to pay for this? Well, the European concerts will have some proceeds, I suppose, and I presume the United Nations provides considerable financial help from its "culture" budget.

* * *

IN EACH CITY where the B. S. O. plays, the leading state, diplomatic, civic and social leaders will be present. There will, be of course, parties receptions and all kinds of special events over which the Boston musicians' wives may have considerable anguish. They want to dress handsomely and take along plenty of shoes and other accessories. Their husbands' trunks were shipped via boat, but on the plane 45 pounds apiece challenged these women's skill for compressing their sartorial ambitions. My Boston sister took along two suits, a coat, a raincoat, two afternoon dresses, two evening dresses, one cocktail dress and some skirts, blouses and sweaters. My other sister Francie and I stood at the airport waving and wishing we were to go along . . .

As my Boston sister is at this moment in Paris celebrating her birthday with her daughter, Barbara, who is my beautiful young niece, I can sneak in this observation about my older sister, Classified, she'd come under the head of housewife. But she has more gumption, get-up-and-go, more urge for life and more skill, not only a cuisine but in knowing the more difficult ingredients of human relations, than almost anyone I know. She's a benevolent matriarch, opinionated but sound. (I've never won an argument with her yet.) Last summer she and my niece came back from Austria with a pair of 8-month-old twins, boy-and-girl, adopted by the niece and her husband. What they'll return with from this trip, heaven only knows!

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PROVIDENCE, R. I.
BULLETIN
MAY 6 - 1952

Arrive in France

Boston Symphony Players Will Open Tour Tonight

Paris —(AP)— Eighty-five members of the Boston Symphony Orchestra arrived in France yesterday to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, will give its first concert on European soil tonight in the gold and gilt Opera House. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
MAY 6 - 1952

First Orchestra from U. S. To Play in Paris Opera House

Paris—(AP)—Eighty-five members of the Boston Symphony Orchestra arrived in France yesterday to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, will give its first concert on European soil tonight in the gold and gilt Opera House. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

France's President Vincent Auriol, Foreign Minister Robert Schuman, U. S. Ambassador James Dunn and an array of art, music, literary, and society figures will be in the first-night audience.

The opera concert will be under the baton of the orchestra's permanent director, Dr. Charles Munch. On Thursday night, Pierre Monteux of San Francisco, its associate conductor, will lead the orchestra in Igor Stravinsky's "Rite of Spring."

Monteux, who was among yesterday's arrivals, conducted this composition for the first time almost exactly 39 years ago. Its reception then was hostile and Stravinsky left under a barrage of catcalls before it was over. The piece will be played at the Theatre des Champs-Elysees, where it first was heard.

After its two Paris concerts, the orchestra will tour Europe at the expense of the Congress for Cultural Freedom.

This Clipping From
WORCESTER, MASS.
TELEGRAM

Hub Symphony Group Arrives in France

PARIS, Tuesday (AP) — Eighty-five members of the Boston Symphony Orchestra arrived in France yesterday to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, gives its first concert on European soil tonight in the gold and gilt Opera House. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

France's President Vincent Auriol, Foreign Minister Robert Schuman, U. S. Ambassador James Dunn and an array of art, music, literary, and society figures will be in the first night audience.

The players, who arrived yesterday on the Ile de France, will be joined by 22 others who flew in last Tuesday, in rehearsals this morning.

Petrillo Sent Champagne

To the Editor of THE EAGLE:—

With the compliments of James C. Petrillo, president of the musicians union, a champagne fly-off party immediately preceded the transatlantic embarkation of the 22 members of the Boston Symphony Orchestra (the rest went by Ile de France) and the 11 wives, plus 2 daughters and miscellaneous camp-followers on Monday the 28th at 4 PM. Mayor Hynes had come to the final rehearsal at Symphony Hall Thursday morning to wish them bon voyage and success, and hand "Dr." Munch (which he isn't) an inscribed baton and official flag of the City of Boston to be unfurled and displayed wherever the orchestra plays.

The plane's departure had been postponed for "technical reasons," a phrase which remained unexplained but which orchestra men accepted with sympathetic resignation as applying as well to their own occasional delays. The plane finally took off in an unpleasant drizzle and was almost at once high above the clouds in warm brilliant sunshine. The original departure was scheduled for Sunday evening at 7, then postponed to Monday noon. No one had eaten since breakfast, so dinner was served immediately. We ate from Logan Airport to Halifax and Air France climaxed the meal with an enormous mocha cake decorated with a handsome lyre and some notes which no one could identify.

Captain Georges Libert is enjoying the trip as much as his passengers, as practically all the orchestra men who chose to travel by plane are French-born and an immediate camaraderie was established. The crew is entering into the gala spirit, too. There are five flight officers, two stewards and a hostess. The men's names are very difficult to spell, but the lovely hostess' name is Solange Arnold.

We are approaching Gander. The vivid sun is exactly on the horizon; the tundra is covered with residual snow and the countless bodies of ice, white-rimmed at the shores.

JAY C. ROSENFELD.
Gander, N.F.

* * *

Mr. Rosenfeld, this newspaper's music critic, is accompanying the Boston Symphony Orchestra, on its first European tour. The orchestra will be the featured attraction in a music festival in Paris sponsored by the Congress for Cultural Freedom. The initial program of the month-long series was presented last night by a French choral group and orchestra amid strong political overtones. **A news report of it appears on page 2.—Ed.**

This Clipping From
BOSTON, MASS.
ADVERTISER
MAY 4 - 1952

Hub Symphony in First Sea Concert

Thirty of 85 members of the Boston Symphony Orchestra sailing on the first European tour in the group's history yesterday gave the first symphonic concert ever held at sea.

Aboard the Ile de France and under the baton of Pierre Monteux, 76-year-old conductor of the San Francisco Symphony Orchestra, the 30 musicians played Mozart's "Eine Kleine Nachtmuzik" and Haydn's "Symphony in G Major." Every seat in the ship's 400-chair theater was taken.

The remaining members of the 105-man orchestra and conductor Charles Muench flew to Paris last week.

LAWRENCE, MASS.
EAGLE
MAY 6 - 1952

Boston Symphony Group In France

PARIS, May 5 (AP)—Eighty-five members of the Boston Symphony orchestra arrived in France today to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, gives its first concert on European soil tomorrow night in the gold and gilt opera house. It will be the first time in history that an American orchestra has been invited to perform in the old Baroque building.

[148]

EVENTFUL YEAR FOR ORCHESTRA

Boston Symphony's 71st Season Extraordinary in Many Ways — Record Number of Conductors Seen

BY WARREN STOREY SMITH

The Boston Symphony Orchestra's 71st season, which ended a week ago last evening, was one of the most eventful, varied, and also uncertain in its long history. Due to the unfortunate and long-continued indisposition of Charles Munch, a record number of seven conductors officiated. Mr. Munch himself, who ordinarily would have conducted 18 or 19 of the 24 pairs of concerts, directed but six, three at the beginning of the season and three at the end. The associated conductor, Richard Burgin, who generally takes two or three concerts as a matter of course, led a total of four. The lion's share of seven concerts fell to Ernest Ansermet, whose availability in mid-season was a circumstance of the most fortunate kind. Pierre Monteux, who had been engaged for two pairs of concerts, conducted a third at the season's end. The other pre-arranged guest conductor, Sir Thomas Beecham, duly appeared for his one pair in January. After the departure of Mr. Ansermet, Leonard Bernstein was engaged for two and G. Wallace Woodworth for one.

FM Broadcasts

Now and then in the past either the entire Saturday evening concert, or one hour of it, had gone over the air. This season the FM station, WGBH, established itself at Symphony Hall and proceeded to broadcast both the Friday afternoon and Saturday evening concerts in their entirety, thus enormously increasing the orchestra's listening public. Unfortunately, the orchestra derives no financial benefit from these broadcasts, which will continue through the Pops season. Instead, it partly contributes to the station's support, and the management believes that this arrangement is greatly to the orchestra's advantage.

During this season the orchestra received its first invitation to visit Europe and early last week the 104 players and the two conductors for the tour, Messrs. Munch and Monteux, were on their way across, either by ship or by plane.

Mr. Munch's illness deprived us of many things. Not in years, for example, has the orchestra played so little new music from living hands. There was only one American novelty, the Second Piano Concerto of Lukas Foss, an agreeable if uneven work, and only three other native pieces were played, Barber's Overture to "The School for Scandal," Piston's Toccata, written for the Orchestra National of France and previously played here only by that body, and the Third Symphony of William Schuman. These three works were added, or returned to the repertory, specifically for the European tour.

Contemporary European novelties included Bartok's Concerto for viola (William Primrose,) Alban Berg's song cycle, "Der Wein" (Patricia Neway,) Honegger's "Monopartita," Frank Martin's Concerto for Seven Wind Instruments, the Third Symphony of William Pijper, the Piano Concerto of Roussel, and Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune. It might be added that of these composers only Honegger, Martin and Vaughn Williams are still among the living. Also added to the Orchestra's repertory were Chabrier's "Joyeuse Marche," Debussy's "Six Epigraphes Antiques," as orchestrated by Mr. Ansermet, Delius' "Marche Caprice" and "Summer Night on the River," the Suite from Handel's "Il Pastor Fido," as arranged by Beecham, and the G major Violin Concerto of Mozart, (Arthur Grumiaux.) In all, there were 84 works by 39 composers as compared with last season's total of 73 works by 44.

The above statistics bear witness to the variety of musical experience mentioned in the first paragraph. We had fewer choral pieces than we would have had if Mr. Munch had stayed on the job. Those we did get were Bach's St. John Passion, Stravinsky's "Oedipus Rex," the Vaughan Williams Fantasia and (in a sense) Ravel's Second "Daphnis and Chloe" Suite, in which the chorus of the New England Conservatory sang here for the first time the choral parts that are generally replaced by instruments.

The Conductors

Getting back to the conductors, we were well served by all of them. Messrs. Monteux, Ansermet and Beecham gave us the benefit of their distinguished gifts and their ripe experience. They gave us interesting programs besides, though some found Sir Thomas' list a bit inconsequential, save for the Sibelius Sixth, and that is abysmally dull. We owed to Mr. Bernstein the challenging piece by Berg. Otherwise, his lists were disappointingly conventional. Mr. Burgin was, as always, a resourceful program-maker and a sound interpreter. The return of Mr. Munch found his powers undiminished but his platform manner somewhat subdued. He does not intend to spare himself in the immediate future. Besides conducting the majority of the European concerts, he will bear the principal burden at the Berkshire Festival. It has been announced that he will be with us next season and that the guest conductors will be Mr. Monteux and Guido Cantelli, as yet unkonwn here. The season just ended was, in a manner of speaking, a sort of interlude. Next year we can probably count on, and certainly hope for, "business as usual."

* * *

THE CONCERTS

The new Pops, entering their second week, will again take place on Thursday, Friday, Saturday and Sunday nights only, with the same program for each concert. The current one will bring Jesus Maria Sanroma in the G minor Piano Concerto of Mendelssohn. Beginning with Elgar's "Pomp and Circumstance" and ending with the Valerius Prayer of Thanksgiving, this list contains equally familiar Pops offerings from the hands of Nicolai, Wagner, J. Strauss, McBride, Porter and Gade.

Margot Warner, soprano, will give a recital Tuesday evening in Recital Hall. The French pianist, Aline van Barentzen, will play this evening in the Junior High School Auditorium at Abington, under the auspices of the Catholic Women's Guild of that town. Francis Findlay, well-known Boston conductor, now on the faculty of B. U.'s College of Music, has been appointed conductor of the Worcester Symphony Orchestra, which will give its first concert in the Municipal Auditorium on Monday evening of next week. The assisting artist will be Mr. Sanroma.

The New England Conservatory Chorus, under Lorna Cooke de Varon, will give a concert at Jordan Hall on Thursday evening, featuring music by M. A. Charpentier Dallapiccola, Vaughan Williams, Bartok and Copland. Free tickets on application.

Dany Caron and Bernard Blier in "Passion for Life," Kenmore screen.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
MAY 5 - 1952

Boston Symphony Is Off To Paris for UN Concerts

By ALICE HUGHES

New York, May 4—I spent a week-end in Bean-town to wave so-long to my sister and French fiddle-playing brother-in-law just before the Boston Symphony Orchestra left for Paris to play in the month-long Exposition of the Arts sponsored by the Congress for Cultural Freedom. This is the U. N. organization under which member nations interpret the emotional and rational pleasures and profits of music, ballet, literature and other artistic and intellectual achievements by free men. Under the same Congress a few years ago the Soviet Union sent a "cultural" delegation to New York that drew pickets, riots and police to the scene. At Moscow's own "culture" session recently the USSR lashed out at the works of us "effete" Westerns for our "modern, immoral and counter-revolutionary music." What kind of ears have Russians got that they can catch such unusual by-products from do-re-mi-fa-sol notes? In USSR when they detect such naughty emotions buried in the works of their own musicians, they denounce and even jail them for "anti-Communist sentiments."

Alice Hughes

The Boston band—104 of them—flew off Monday. The preceding Saturday they held their last concert at Symphony Hall and, under the direction of eminent Conductor Charles Munch, played an extraordinary concert. It was made up of five of the very compositions the Soviet had condemned: Barber's School for Scandal, Honegger's Symphony No 2 for String Orchestra, Piston's Toccata, Debussy's Le Mer and Ravel's Suite No 2, Daphnis et Chloe, with a singing chorus. The audience—myself included—cocked ears to catch international implications, or neo-fascistic sounds. But none seemed to emerge except sense—stirring harmonies—joyous, romantic, melancholy, robust, refreshing, etc. This very concert is the initial one which will be played in the Paris Opera House, May 8th. Supplementing the Boston Symphony Orchestra on this tour of 13 European cities in six countries are the New York City Ballet Co. plus conductors Igor Stravinsky and Bruno Walter.

But the music at the Saturday night concert didn't begin to add up to the excitement and mirth of the musicians and their wives and families as they took off at Boston's Logan airport. Such jibes and jokes! mostly in French, for these musikers live in a world apart. Their English, suffering from disuse, grows worse every year. My brother-in-law gave us amusing details to explain how the musical instruments and the baggage of the players were being accommodated. For each four men in the orchestra a huge trunk was built and their effects jointly packed. Preparations such as these, plus travel fees, etc., will cost about $1,000,000 for the Boston Symphony alone. Who's to pay for this? Well, the European concerts will have some proceeds, I suppose, and I presume the United Nations provides considerable financial help from its "culture" budget.

In each city where the B.S.O. plays, the leading state, diplomatic, civic and social leaders will be present. There will be, of course, parties, receptions and all kinds of special events over which the Boston musicians' wives may have considerable anguish. They want to dress handsomely and take along plenty of shoes and other accessories. Their husbands' trunks were shipped via boat, but on the plane 44 pounds apiece challenged these women's skill for compressing their sartorial ambitions. My Boston sister took along two suits, a coat, a raincoat, two afternoon dresses, two evening dresses, one cocktail dress and some skirts, blouses and sweaters. My other sister Francie and I stood at the airport waving and wishing we were to go along . . .

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Europe: Churchill-Egyptian Envoy Discuss Sudan

British Prime Minister Churchill has personally discussed the Anglo-Egyptian deadlock over the future of the Sudan with Abdul Fattah Amr Pasha, Egyptian ambssador.

A twin-engined DC-3 airliner crashed and burned in dense woods about 150 miles from Oslo, killing at least 11 of the 29 persons reported aboard. The plant carried Norwegian whalers returning from the Antarctic.

The remainder of the Boston Symphony Orchestra. 85 members, has arrived in France, and the orchestra will give its first concert in the Paris Opera House tonight.

Far East: Admiral Radford Confers With Chiang

Admiral Arthur W. Radford. Commander of the United States Pacific Fleet, and Generalissimo Chiang Kai-shek conferred for 2½ hours in Taipeh, Formosa. This is their first meeting since the Philippine-Formosa area was shifted to Admiral Radford's jurisdiction in mid-March.

Weather Predictions: Cloudy, Mild (Details Page 2)

Christian Science Monitor - Mar

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 6 - 1952

Arrive in France

Boston Symphony Players Will Open Tour Tonight

Paris —(AP)— Eighty-five members of the Boston Symphony Orchestra arrived in France yesterday to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, will give its first concert on European soil tonight in the gold and gilt Opera House. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

This Clipping From
BOSTON, MASS.
HERALD
MAY 6 - 1952

BOSTON SYMPHONY ARRIVES IN FRANCE

PARIS, May 5 (AP)—Eighty-five members of the Boston Symphony orchestra arrived in France today to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, gives its first concert on European soil tomorrow night in the gold and gilt opera house. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

France's President Vincent Auriol, Foreign Minister Robert Schumann, U. S. Ambassador James Dunn and an array of art, music, literary, and society figures will be in the first night audience.

The players, who arrived today on the Ile de France, will be joined by 22 others who flew in last Tuesday, in rehearsals tomorrow morning.

The opera concert will be under the baton of the orchestra's permanent director, Dr. Charles Munch. On Thursday night, Pierre Monteux of San Francisco, its associate conductor, will lead the orchestra in Igor Stravinsky's "Rite of Spring."

Monteaux, who was among today's arrivals, conducted this composition for the first time almost exactly 39 years ago. Its reception then was hostile and Stravinsky left under a barrage of catcalls before it was over. The piece will be played at the Theatre des Champs-Elysees, where is first was heard.

This Clipping From
BOSTON, MASS.
POST
MAY 6 - 1952

SYMPHONY TO PLAY TONIGHT

In Its First Concert on European Soil

PARIS, May 5 (AP)—Eighty-five members of the Boston Symphony Orchestra arrived in France today to begin a tour of Europe scheduled to make musical history.

The orchestra, which is 71 years old, gives its first concert on European soil tomorrow night in the Gold and Gilt Opera House. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

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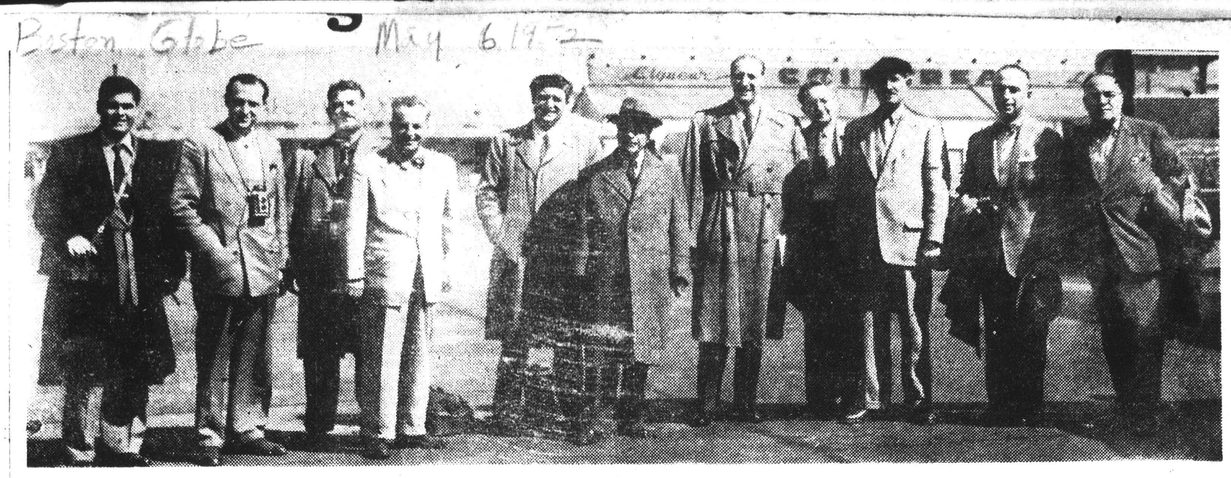
4, 1952

Boston Globe May 6 1952



SYMPHONY PLAYERS IN PARIS—Exclusive photo shows members of famed Boston orchestra arriving at Orly Airport for three weeks' European tour. Left to right, Ralph Gomberg, oboe; Henry Portnoi, bass; Jean Cauhape, viola; Lucien Hansotte, trombone Roger Voisin, trumpet; Georges Laurent, flute; Herbert Lauga, violin; Alfred Krips, violin; Albert Bernard, viola; Bernard Zighera, harp, and Leon Marjollet, cello.

bruises on his feet from walking barefoot on the deck of the Hobson. jumped into the water . . . then I was picked up by a boat and taken on the Wasp."

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

Boston Symphony in Paris

PARIS May 5—The Boston Symphony Orchestra opened its first European tour here last night.

This Clipping From
PORTLAND, ME.
PRESS-HERALD

MAY 1952

Boston Symphony Orchestra Arrives In France For Tour

By John Roderick

Paris, May 5 (AP) — Exclusive — The members of the Boston Symphony Orchestra arrived in France today to begin a tour of Europe scheduled to make musical history.

The orchestra which is 71 years old gives its first concert on European soil Tuesday night in the gold and silk Opera House. It will be the first time in history that an American orchestra has been invited to perform in the historic old building.

France's President Vincent Auriol, Foreign Minister Robert Schuman, U. S. Ambassador James Dunn and an array of art, music, literary and society luminaries will be in the first night audience.

The players, who arrived today on the Ile De France, will be joined by 29 others who flew in last Tuesday, in rehearsals Tuesday morning.

The opera concert will be under the baton of the orchestra's permanent director, Dr. Charles Munch. On Thursday night, Pierre Monteux of San Francisco, its associate director, will lead the orchestra in Igor Stravinsky's "Rite Of Spring."

Monteux, who was among today's arrivals, conducted this composition for the first time almost exactly 39 years ago. Its reception then was hostile and Stravinsky left under a barrage of catcalls before it was over. The piece will be played at the Theatre Des Champs-Elysees, where it first was heard.

The orchestra will hold a semi-public rehearsal on Thursday to which French students of composition and members of the press will be admitted.

Monteux, who is 77, has just retired as conductor of the San Francisco Symphony. He is a Parisian by birth.

After its two Paris concerts, the orchestra will tour Europe at the expense of the Congress for Cultural Freedom, which is backing the "masterpieces" festival. Concerts are scheduled for The Hague May 10, Amsterdam May 11, Brussels May 12, Frankfurt, May 14 and Berlin May 15.

The tour continues in Strasbourg, May 17, where Dr. Munch conducts in his birthplace under the auspices of the Free Europe University in Exile. On May 18, it plays in Metz, May 19 at Lyon, May 23 and 24 at Bordeaux and May 26 in London's Royal Festival Hall.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Boston Symphony Opens European Tour in Paris

PARIS May 6 (UP)—The Boston Symphony Orchestra made history under Charles Munch, director, tonight when it opened its first European tour before a celebrity studded audience.

The maiden performance of an American orchestra at the famous Paris Opera, landmark to millions of French, was heard by President and Mrs. Vincent Auriol, American Ambassador and Mrs. James C. Dunn, Foreign Minister Robert Schuman and a host of Parisian notables.

The performance was sponsored by the Masterpieces of the Twentieth Century arts festival, which will take the orchestra on a six-week European tour.

The program opened with the Spanish overture by Samuel Barber, American composer. Also heard were Arthur Honegger's "Symphony No. 2," Bach-Respighi's "Toccata" and the suite of Maurice Ravel's "Daphnis and Chloe."

Paris Critics Praise Hub Symphony

May 7

PARIS (AP)—French music critics today trotted out their warmest adjectives in praise of Charles Munch and the Boston Symphony Orchestra who gave their first Paris concert in the State Opera House last night.

The critic of Le Monde especially praised Munch's conducting of Debussy's "La Mer" and Ravel's second "Daphnis et Chloe" suite.

"He obtained from the magnificent orchestra he directs all the effects of finesse, all the grace, all the transparence and all the vigor needed to interpret the two masterpieces of French music," he wrote.

"One felt oneself in the presence of a factory of sound equipped with exceptional machine-tooling" commented Paris-Presse. "But, when all this mechanism goes into action, one is spellbound by its power, its suppleness and its precision. . . Only music has the power to realize such perfect solidarity. One feels each music-stand has before it a master of his instrument."

The Boston orchestra, which will give a second Paris concert tomorrow night, is here in connection with the "Masterpieces of the Twentieth Century" festival, sponsored by the Congress for Cultural Freedom. The festival, which will last all month, is intended to celebrate the accomplishments of art in a free world.

A PARIS DIARY

by Paul White

A PERSISTENT whispering campaign to discredit M Pinay's dogged efforts to bring down prices is gathering strength, thanks to certain unpleasant elements who are reluctant to admit that the postwar golden era of easy overnight fortunes made at the expense of a desperately sick nation is on the way out.

These gentry are rejoicing at the uncompromising stand of the all-powerful meat industry—estimated annual turnover 700 milliard francs a year—which won't have the Pinay plan at any price—except its own. Some butchers have found a simple way to sabotage the tax cut of 44frs. a kilo on pork which M Pinay said must be passed on in its entirety to benefit the long-suffering consumer.

This weekend I asked my own regular man for a pork roast. He just laughed. "Haven't got any, don't intend to buy any," he said smugly. Pinay can order all the price cuts he likes but he can't make me stock pork. I can afford to wait longer than he can."

I suppose he can—in view of the prices he's been charging for the past few years.

◆ ◆ ◆

TALKING of meat, did you realise that your beefsteak provides a living for 26 branches of the meat industry before it gets to aries who control supply and demand, the price is up to 650frs.—more for choice cuts.

That's where you come in—and you can take it or leave it. Most of us grumble—and take it.

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WHAT a triumph last night for Frenchman Charles Munch when he conducted the Boston Symphony Orchestra—the first American symphony orchestra ever to play at the Opera in Paris, and, I suppose, the finest orchestra in the world today.

When I had a drink with him afterwards, I asked him what it felt like to return in such triumph to play before the President—but he couldn't put it into words. I don't think I have ever seen the Opera so full (except for Flagstad) and certainly never more enthusiastic.

The almost automatic comments of the French and Americans showed an amusing difference. Every Frenchman and woman dreamily said: "Ah! what a man!" and every American: "Ah! what an orchestra!"

◆ ◆ ◆

WINSTON CHURCHILL started something when he proved that a politician could also be a writer. Now I see that President Auriol is half way through his memoirs, Jules Moch has just brought out a 600-page volume.

says, that she "struggled to fame." Now she can ask for—and get—£3,000 a week and expenses.

I'm told she expects to be offered radio and television engagements while she's here. Well, gentlemen, adjust your sights. Maybe her best friends wouldn't tell her, but Hildegarde has few equals when it comes to driving a bargain.

◆ ◆ ◆

M LEON BAILBY, honorary president of the Association of Paris Journalists and leading organiser of the most exclusive charity ball of the year, told me over luncheon yesterday at the Tour d'Argent that the "Bal des Petits Lits Blancs" will give away 7,000,000frs. worth of silk scarves, perfumes and orchids specially flown from Honolulu to the cream of Paris society attending this year.

Dinner, prepared by a dozen of the greatest restaurants in Paris, will be served in the historic caverns of the Museum of French Monuments at 15,000frs. a person. Later, guests will adjourn to the Palais de Chaillot theatre for an all-star show created especially for the occasion.

"There will be 70,000frs. worth of chinaware and glasses broken," M Bailby predicted. He has never been wrong in 24 years.

Hearing our conversation about the ball, a tourist couple at the

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

MAY 7- 1952

Parisians Applaud Boston Symphony

Paris, May 6 — (AP) — The Boston Symphony Orchestra tonight won the tumultuous applause of an audience which included France's President Vincent Auriol. It was its first appearance in Europe.

The 71-year old American orchestra played a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were DeBussy's "La Mer," introduced to the U. S. in 1907, and suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 7- 1952

Boston Symphony Scores Triumph In Paris Concert

By Reuters

Paris

The Boston Symphony Orchestra scored a major success May 6 at the National Opera House here with the opening concert of its first European tour.

President Auriol, Foreign Minister Robert Schuman, and American Ambassador James C. Dunn were in the packed house which gave the orchestra a great ovation, recalling its conductor, French-born Charles Munch, a dozen times.

Applause was so great that the orchestra repeated part of its last item, the "Daphnis and Chloé" suite of French composer Maurice Ravel.

The 104-member orchestra played modern American and French music at its opening concert, part of the May Festival "Masterpieces of the 20th Century" sponsored by the Congress for Cultural Freedom.

It will give a second concert here May 8 and will perform later in The Hague, Brussels, London, Berlin, and several French cities.

[150]

This Clipping From
BOSTON, MASS.
POST

MAY 7- 1952

FRANCE WON BY SYMPHONY

Paris Concert Is Given Hearty Reception

PARIS, May 6 (AP)—The Boston Symphony Orchestra led by Dr. Charles Munich, tonight won the tumultuous applause of an audience which included France's Vincent Auriol. It was its first appearance in Europe.

The 71-year-old American orchestra played a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were Debussy's "La Mer," introduced to the U. S. in 1907, and Suite No. 2 of Ravel's "Daphnis Et Chloe," first played in America in 1917.

Besides President and Madame Auriol, celebrities who crowded into the Baroque Old Opera House to hear the celebrated orchestra included Foreign Minister Robert Schuman, U. S. Ambassador and Mrs. James C. Dunn and the elite of Paris society, music, painting and letters.

BOSTON SYMPHONY WINS OVATION FROM PARISIANS

By JOHN RODERICK

PARIS, May 6 (AP)—The Boston Symphony Orchestra tonight won the tumultuous applause of an audience which included France's President Vincent Auriol. It was its first appearance in Europe..

The 71-year-old American orchestra played a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were Debussy's "La Mer," introduced to the U. S. in 1907, and Suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

Besides President and Madame Auriol, celebrities who crowded into the baroque old opera house to hear the celebrated orchestra included Foreign Minister Robert Schuman, U. S. Ambassador and Mrs. James C. Dunn and the elite of Paris society, music, painting and letters.

The concert, under the baton of Dr. Charles Munch, was a gala event of the "Masterpieces of the Twentieth Century" festival sponsored by the Congress for Cultural Freedom. Made up of western intellectuals, its objective is to celebrate the accomplishments of art in a free world.

It was the first time in history that an American orchestra has played under the gold and gilt roof of the opera.

The orchestra opened its pro-

(Continued on Page Twenty-two)

Symphony Wins Paris Ovation

(Continued from First Page)

gram with Samuel Barber's overture, "The School for Scandal," composed in 1932, which it first performed in Boston in 1940.

INTRODUCED IN 1946

Arthur Honegger's "Symphony No. 2" for string orchestra, was the second composition. It was introduced to Americans by Dr. Munch in 1946. The third, Albert Roussel's Second Suite from Act Two of the ballet "Bacchus Et Ariane," was given its world premier in Paris in 1936 and 10 year later, on Dec. 26, 1946, first played in America with the Boston Symphony.

The second half of the program opened with American composer Walter Piston's "Toccata," first played by Dr. Munch on the French national radio in 1948. The Boston played it Oct. 14 the same year.

Debussy's "La Mer," the most celebrated of the Bostons firsts, was given its first hearing in France in 1905. The Boston played it two years later.

WILL TOUR EUROPE

The 104-man Boston orchestra barely had time to re-assemble and get down to rehearsals before giving tonight's historic concert. The first section of 22 members arrived with Dr. Munch a week ago. The remainder, with Associate Conductor Pieree Monteux, former conductor of the San Francisco Symphony, got in only yesterday.

For 43 members of the orchestra, tonight's event was a homecoming. These players were born in Europe, 21 of them in France.

After a second concert on Thursday, in which Monteux will lead the orchestra in a historic re-playing of Stravinsky's "Rite of Spring,' 'the group will begin its European tour, which includes concerts in Brussels, Amsterdam, Germany, France and England.

Boston Symphony Wins Critics In Paris Debut

PARIS (UP) — Leading Paris music critics have hailed the European debut of the Boston Symphony as a brilliant triumph.

The orchestra opened its European tour Tuesday night at the International Culture Festival under maestro Charles Munch.

"Rarely has a brilliant triumph been rewarded more completely with success," said critic Rene Dumesnil in the influential newspaper Le Monde.

"Charles Munch obtained from the magnificent orchestra which he conducts all of the effects of finesse, grace, transparence and vigor so necessary to translate properly the two French works played," he wrote.

The Paris-Press carried a headline that said "The Boston Symphony Dazzled Parisians," and published a picture showing French President Vincent Auriol congratulating Munch.

The critic described the orchestra's interpretation of Roussel's "Baccus and Ariane" and Swiss-born Arthur Honegger's Second Symphony as "a transcending interpretation" and called the "Toccata" by American composer Walter Piston "a revelation."

Le Figaro, noting the fact that Munch was born in France, praised "the French general" who so ably led the symphony.

This Clipping From
WORCESTER, MASS.
GAZETTE
MAY 7 - 1952

Boston Symphony Opens Europe Tour in Paris

PARIS, May 7 (UP)—The Boston Symphony Orchestra opened its first European tour last night with a program under Maestro Charles Munch at the famed Paris Opera House.

The presentation marked the maiden performance of an American orchestra there. It was heard by an audience studded with celebrities.

French President and Madame Vincent Auriol, Foreign Minister Robert Schuman and U. S. Ambassador and Mrs. James C. Dunn were among the socialites present. Gen. Dwight D. Eisenhower was unable to attend because of other engagements.

The performance was sponsored by the anti-Communist "Masterpieces of the 20th Century" Arts Festival, which later will take the orchestra on a tour of six European countries.

This Clipping From
BROOKLYN, N. Y.
EAGLE
MAY 7 - 1952

Boston Symphony Opens European Tour in Paris

Paris, May 7 (U.P.)—The Boston Symphony Orchestra opened its first European tour last night with a program under maestro Charles Munch at the famed Paris Opera House.

The presentation marked the maiden performance of an American orchestra there. It was heard by an audience studded with celebrities including President and Mme. Vincent Auriol, Foreign Minister Robert Schuman and U. S. Ambassador and Mrs. James C. Dunn.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 7 - 1952

Boston Symphony Captivates Paris As It Makes Bow at Festival There

Full Pomp and Ceremony Mark Occasion —Audience Recalls Orchestra After It Plays 'Daphnis et Chloe' Suite

By OLIN DOWNES

Special to THE NEW YORK TIMES.

PARIS, May 6—What must have been one of the most brilliant occasions that the Paris Opera, the scene of many a brilliant occasion, has witnessed in this century was the first appearance in Europe of the Boston Symphony Orchestra, with Charles Munch conducting, which took place in that famous theatre this evening.

As a gala event, this one had all the outward trappings of pomp and ceremony and brilliant festivity. President Vincent Auriol and Mme. Auriol, Foreign Minister Robert Schuman and United States Ambassador James C. Dunn and Mrs. Dunn were mong those who attended.

But the performances given by the superb orchestra were by far the highest honor that the evening could invoke. The musicians were obviously on the qui vive to give their utmost. The audience was in an equally tense and expectant vein.

Excitement and enthusiasm were such that when a long program of modern French and American music had ended, it became necessary for Mr. Munch and the orchestra to play the finale of Ravel's "Daphnis et Chloe" suite over again.

This program had several special features appropriate to the purposes of the "Twentieth Century Exposition of the Arts of Democratic Nations" of which it was a feature. One was the presence in the audience of the composer, Arthur Honegger, who could not have failed to be profoundly moved by the reception given his tragical and heroic Second Symphony for Strings with solo trumpet.

Mr. Munch had introduced this work in America when he was guest conductor of the Boston Symphony Orchestra on Dec. 27, 1946. The slow movement is an elegy of a simplicity yet profundity of thought that grows upon one with its every hearing.

The finale—resolute, militant, indomitable—reaches its climax when the solo trumpet, against stressful counterpoint of the strings, flings out the chorale theme that is like unto a hymn of faith. This symphony was composed by Honegger in Paris during the German occupation of the second World War.

It was Schumann who said that revolution could be concealed within the walls of a symphony and the police be none the wiser. The symphony sounded strange and recondite to many who heard its first performances. Hitler's crew was unaware of its existence. Tonight's audience heard the symphony with unrestrainable enthusiasm, and understood well its cry for liberty.

Two American composers were on this program, Samuel Barber, with his early, gay, adroit overture, "School for Scandal," and Walter Piston, whose brilliant toccata Mr. Munch first presented on the French National Radio in 1948 and introduced in America as conductor of the Boston Symphony on Oct. 14 of the same year.

The Boston Symphony gave the first American performances of DeBussy's "La Mer" in 1907 and Ravel's "Daphnis et Chloe" in 1917. These were indeed, interchanges of the arts and cultures of nations of democratic tradition and achievement memorably performed.

The program contained a fitting tribute to the late Serge Koussevitzky, whose indefatigable labors and genius of more than a quarter of a century had done so much to bring the Boston Symphony Orchestra to its present pre-eminence among the greatest orchestras of the world and whose record in performing new music and discovering young composers of talent is matched by no other master of the baton.

The Boston Symphony Orchestra was not only playing matchlessly for the first time in Europe, it was also the first American orchestra to be invited to perform at the Paris Opera, which, with all its gilt and gewgaws, has a native magnificence and old-style grandeur in addition to exceptionally favorable acoustics for the performance of symphony music.

After the concert, a reception was held backstage for Mr. Munch and his men.

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
MAY 7 - 1952

Boston Symphony Opens Six-Week Tour of Europe

PARIS, May 6—(UP)—The Boston Symphony Orchestra made musical history under Maestro Charles Munch tonight when it opened its first European tour before a celebrity-studded audience.

The maiden performance of an American orchestra in the famous Paris Opera House, landmark to millions of tourists, was heard by President and Mme. Vincent Auriol, United States Ambassador and Mrs. James C. Dunn, Foreign Minister Robert Schuman and a host of evening-gowned Paris socialites.

The performance was sponsored by the "Masterpieces of the Twentieth Century" arts festival which will take the orchestra on a six-nation European tour.

Munch's program opened with the School of Scandal overture by Samuel Barber, American composer. Also heard were Arthur Honegger's Symphony No. 2, Walter Piston's Toccata, and the second suite of Maurice Ravel's Daphnis and Chloe.

A backstage party for Munch was held later by the French Ministry of Culture.

Thursday the Boston Symphony comes under the baton of Pierre Monteux, associate director who retired recently from the San Francisco Symphony. He will direct Igor Stravinsky's Rite of Spring, which started a riot when he performed it in the same city later 30 years ago.

BOSTON TRAVELER, THURSDAY, MAY 8, 1952

CONDUCTOR ARRIVES IN PARIS—(AP Photo) Pierre Monteux (left), familiar conductor with the Boston Symphony Orchestra, is shown as he arrived in Paris this week to conduct the orchestra at the "Twentieth Century Festival." Right is George Judd, administrator of the orchestra.

This Clipping From
BOSTON, MASS.
HERALD
MAY 8 - 1952

"We Were Conquered,"

Paris Acclaim

Surpasses Wil

By RUDOL

PARIS, May 7—Music

of the Paris press went all o

European debut of the Bo

under Charles Munch at th

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ymphony Wins

(Continued from First Page)

hen for perhaps the first time

its recent history the orchestra

ored, repeating the final pages

Ravel's "Daphnis and Chloe"

traversing it with nearly fan-

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ut in Paris, audience reaction

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place their stamp of approval

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orchestra!" "Bravo, mon cher

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red in the press today.

E WERE CONQUERED"

he music critic of Le Figaro

ck a military note. "The

erican troops have landed,"

wrote. "But let us not be em-

rassed in admitting we were

quered. A French general

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With these and equally glowing

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ANDEES IN GALLERIES

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[15]

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
MAY 7 - 1952

Boston Symphony Opens Six-Week Tour of Europe

PARIS, May 6 — (UP) — The oston Symphony Orchestra made usical history under Maestro harles Munch tonight when it pened its first European tour be- re a celebrity-studded audience. The maiden performance of an merican orchestra in the famous aris Opera House, landmark to illions of tourists, was heard by resident and Mme. Vincent uriol, United States Ambassador d Mrs. James C. Dunn, Foreign inister Robert Schuman and a est of evening-gowned Parisian cialites.

The performance was sponsored the "Masterpieces of the Twen- th Century" arts festival, which ll take the orchestra on a six- tion European tour.

Munch's program opened with School of Scandal overture by muel Barber, American com- er. Also heard were Arthur negger's Symphony No. 2, Wal- Piston's Toccata, and the sec- l suite of Maurice Ravel's phnis and Chloe.

backstage party for Munch held later by the French Min- y of Culture.

hursday the Boston Symphony es under the baton of Pierre nteux, associate director who ired recently from the San ncisco Symphony. He will di- Igor Stravinsky's Rites of ing, which started a riot when performed it in the same the- 39 years ago.

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"We Were Conquered," Critic Says

Paris Acclaim of Symphony Surpasses Wildest Dreams

By RUDOLPH ELIE

[illegible] critics and feature writers [illegible] today in proclaiming the [illegible] Symphony Orchestra [illegible] Opera House last night [illegible].

[illegible] concert itself, with Presi- [illegible] and Madame Vincent Auriol [illegible] the list of dignitaaries and [illegible] attending, was obvi- [illegible] a tremendous audience suc- [illegible] cheers and bravos echoed [illegible] the magnificient red- [illegible] gold Opera House for more [illegible] 10 minutes while Dr. Munch [illegible] six recalls to the stage.

Continued on Page Twenty-seven

This Clipping From
BOSTON, MASS.
HERALD

Symphony Wins Paris Acclaim

[illegible] Paris press came from Rene Dumesnil. Writing in the influential Le Monde, the critic discussed the history of the orchestra at length, described the reaction of the audience as enthusiastic almost beyond his recollection, and stated that the orchestra was itself magnificent in its tone, its finesse, its grace and vigor.

The audience, nearly all of it in evening clothes, began assembling before the vast edifice long before the concert, scheduled to begin at 9. Fifty or more gendarmes closed off the streets leading to the front of the building as the chauffeur-driven cars appeared with the celebrities who included such musical people as Ernest Ansermet, Nicolle Henriot and Arthur Honegger, who received a terrific ovation along with Munch and the orchestra following the performance of his "Second Symphony."

Meantime, the men of the orchestra, arriving early and nervously on the scene, entered the Opera's stage door and warmed up behind the scenes. It was first planned that it play both national anthems, but President Auriol, evidently careful not to set a precedent, changed his plans and arrived unofficially.

He took his place with Mme. Auriol and his daughter in full dress in the president's box just over the stage, but there was no ceremony. Munch bowed to the president, who smiled and waved, and the orchestra began with Samuel Barber's "School for Scandal."

Hovering nervously in the wings were George Judd, manager of the orchestra, as well as other members of the traveling orchestra staff.

5-MINUTE OVATION

The audience reaction to the opening number brought additional tension as it was only too apparent that the seating of the orchestra was anything but conducive to the best sound, but after the Honegger achieved a five-minute ovation the atmosphere was cleared.

After the concert the men of the orchestra themselves said they didn't think they ever had played so well. They had had more than seven days largely away from their instruments (practice aboard the Ile de France was difficult) and but one rehearsal, on the day of the concert itself.

This Clipping From
WORCESTER, MASS.
TELEGRAM
MAY 7 - 1952

Boston Symphony Wins Paris Applause

PARIS, Wednesday (AP) — The Boston Symphony orchestra last night won the tumultuous applause of an audience which included France's President Vincent Auriol. It was its first appearance in Europe.

The 71-year-old American orchestra played a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were Debussy's "La Mer," introduced to the U. S. in 1907, and Suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

BOSTON, MASS.
HERALD
MAY 9 1952

May 9

Boston Symphony in Second Paris Triumph

By JOHN RODERICK

PARIS, May 3 (AP)—Pierre Monteux, the Boston Symphony Orchestra and Igor Stravinsky recreated tonight a memorable evening in the history of music with the playing of the Russian composer's "Rite of Spring" in the Theatre des Champs Elysees.

Monteux, recently retired as conductor of the San Francisco Symphony Orchestra, conducted the world premiere of the Stravinsky work in the same theater on May 28, 39 years ago.

Its playing at that time, however, provoked a near-riot and Stravinsky, a budding composer, had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

The great Russian Ballet company, directed by Diaghilev and with the immortal Nijinsky in the principal role, was dancing then. Diaghilev, on the verge of tears, had shouted out the measures as the noise drowned out the orchestra.

Tonight's gala audience of 2,000 persons listened in rapt silence to the composition. Before the last note died down they were on their feet, shouting, cheering and applauding.

MORE CHEERS

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux, now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the moustaches and fled with the applause of the crowd behind him.

Monteux, smiling happily and wiping away tears, stilled the crowd and said:

"I'll make a date with you to play it again 39 years from now."

BOSTON PLAYERS

Backstage he shook hands with Stravinsky again. Players of the Boston orchestra crowded around the two men to congratulate them.

"Tell them," said Stravinsky, "that I thank them all."

The composer, now an American citizen, is an individual star of the "Masterpieces of Twentieth Century" festival being held here. He is to conduct his ballet "Orpheus" May 14, his opera "Oedipus Rex" May 19, and a concert on May 22.

Stravinsky will be 70 in June. A slender man with a few strands of black hair crossing a bald head, he looks and acts far younger.

"You were wonderful," he told Monteux.

SECOND TRIUMPH

It was a second triumphal concert for the Boston orchestra in Paris. The 104-piece group under the baton of its permanent director, Charles Munch, played its first concert on European soil Tuesday before a plush audience at the opera house.

No American artistic group has been received in France with such warmth and enthusiasm in recent times. Both the critics and public have used supehrlatives in describing its brilliance.

The orchestra goes on tour shortly under auspices of the Congress for Cultural Freedom, which is sponsoring the Paris festival. It will return to Paris May 21 for a farewell concert.

BOSTON POST, FRIDAY, MAY 9, 1952

SYMPHONY RECREATES OLD SCENE

Russian's "Rite of Spring" Greeted Wildly

PARIS, May 8 (AP)—Pierre Monteux, the Boston Symphony Orchestra and Igor Stravinsky recreated tonight a memorable evening in the history of music with the playing of the Russian composer's "Rite of Spring" in the Theatre Des Champs Elysees.

HAD TO FLEE BEFORE

Monteux, recently retired as conductor of the San Francisco Symphony Orchestra, conducted the world premiere of the Stravinsky work in the same theatre on May 28, 39 years ago.

Its playing at that time, however, provoked a near riot and Stravinsky, a budding young composer, had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

2000 Attend

The great Russian Ballet Company, directed by Diaghilev and with the immortal Nijinsky in the principal role, was dancing then. Diaghilev, on the verge of tears, had shouted out the measures as the noise drowned out the orchestra.

Tonight's gala audience of 2000 persons listened in rapt silence to the composition. Before the last note died down they were on their feet, shouting, cheering and applauding.

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the mustaches and fled with the applause of the crowd behind him.

Thanks Orchestra

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Stravinsky will be 70 in June. A slender man with a few strands of black hair crossing a bald head, he looks and acts far younger.

"You were wonderful," he told Monteux.

MUSIC

Sanroma, Composers Make Pops Festive

By JOHN WM. RILEY

Arthur Fiedler's Boston Pops were a gala occasion in Symphony Hall last night. He had Jesus Maria Sanroma, former staff pianist of the Boston Symphony, on hand as soloist in the Mendelssohn G Minor Piano Concerto. And Richard Rodgers and Oscar Hammerstein 2d, guests in town for festivities at Boston University, visited the Pops the hear a medley of tunes from their latest hit musical, "The King and I."

Otherwise, Pops were normal, with clinking glasses, remembered music and Spring lightness in the air.

Mr. Fiedler and his new and brilliant orchestra played Elgar's "Pomp and Circumstance," the Overture to Nicolai's "Merry Wives of Windsor," the Prize Song from Wagner's "Mesitersinger," the Overture to Strauss' "Die Fledermaus," Gade's "Jealousy" and the famed "Prayer of Thanksgiving" by Valerius.

A select place on the program was given to Robert McBride's "Mexican Rhapsody," a sort of popular companion to Aaron Copland's "El Salon Mexico." Mr. Copland drew his material from authentic folk sources. Mr. McBride's piece sounds as though he had heard his tunes on the Latin American radio.

Mr. Sanroma gave a skilled and determined performance of the Mendelssohn Concerto and was roundly applauded. Messrs. Rodgers and Hammerstein bowed to a thunderous ovation, when the large audience finally realized who they were.

Boston Symphony Scores Another Paris Triumph

PARIS (UP)—The Boston Symphony Orchestra turned back a page of musical history last night under the baton of Maestro Pierre Monteux.

It presented Igor Stravinsky's "Rite of Spring"—the same composition that started a riot when Monteux directed its premiere 39 years ago.

This time the reception was different. Both Monteux and Stravinsky, who was in the audience, were given a tremendous ovation. The audience of mink-draped Parisians and visitors gave the orchestra as hearty a reception as it received Tuesday night in opening its first European tour.

Monteaux, 77, who retired last month after 17 seasons as conductor of the San Francisco Symphony, got an especially warm welcome.

After a dozen bows he succeeded in getting Stravinsky to leave his box and come onstage. There they hugged each other as the audience applauded enthusiastically.

[152]

TIGHT BINDING

Drama on Screen—Sanromá at Pops

Associated Press Newsphoto

Pierre Monteux and George Judd, manager of the Boston Symphony Orchestra, arrive in Paris.

Pianist Plays Mendelssohn For Symphony Hall Audience

By Rod Nordell

It's a hard man who could find nothing to his taste at the Pops last night.

The program began majestically with Elgar's "Pomp and Circumstance" and came to a dignified close with Valerius's "Prayer of Thanksgiving." In between, entertainment ranged from an eloquent cuckoo call to a fine piano performance.

An audience nearly filling Symphony Hall seemed as responsive to the music as the players did to Arthur Fiedler's baton.

Jesús María Sanromá displayed his keyboard artistry in Mendelssohn's Concerto in G minor for piano and orchestra. Mr. Sanromá played with an apparent effortlessness in keeping with the occasion. His melting phrases in the Andante were a delight.

Recordings by the regular Pops orchestra have made familiar most of the evening's musical arrangements. The present players discovered a good deal of the merriment in Nicolai's Overture to "The Merry Wives of Windsor," the Oriental flavor of Saint-Saëns' Bacchanale from "Samson and Delilah," the romance and frivolity in Strauss's Overture to "Die Fledermaus," and the smooth, sensuous rhythmic flow of Gade's Gypsy Tango, "Jealousy."

McBride's medley, "Mexican Rhapsody," gave the opportunity for some solid brass-section work and let the drummers loose with castanets, claves, maracas, and some less readily identifiable noise-makers. Walther's Prize Song from Wagner's "The Mastersingers of Nuremberg" provided ballast for the first section of the program.

As usual, lettered placards popped up from time to time out of the depths of the trumpets, and the audience settled back for unscheduled delicacies such as Bolzoni's spun-sugar "Minuet," Massenet's evocatively Spanish "Aragonaise" from "The Cid," and the orchestra's humorously lachrymose version of the popular song "Cry," which, incidentally, in its more serious moments revealed a pleasant melody hardly suspected from the exaggerated style of the vocal record most often heard.

A fillip to the festivity occurred when two visitors in the audience, Richard Rodgers and Oscar Hammerstein, were brought to their feet by Mr. Fiedler after the playing of selections from their "The King and I." They and the orchestra had to take bow after bow.

It seemed only right.

New York Times

BAUDOUIN AT CONCERT

Belgian King Among 3,000 Who Cheer Boston Symphony

May 13

Special to THE NEW YORK TIMES.

BRUSSELS, Belgium, May 12—King Baudouin led the applause of an audience of 3,000 that filled the concert hall of the Brussels Palais Des Beaux Arts to capacity tonight to hear the Boston Symphony Orchestra, conducted by Charles Munch.

Belgian music critics described the orchestra as the most versatile heard here in living memory.

The program consisted of the Overture of the "School for Scandal," by Samuel Barber; Symphony No. 5, by Arthur Honegger, the "Bacchus and Ariadne" Suite, by Albert Roussel; "The Sea," by Claude Debussy, and "Daphnis and Chloe," by Maurice Ravel.

Monteux Acclaimed in Paris

By the United Press

Paris

Pierre Monteux and the Boston Symphony Orchestra turned back a page of musical history last night.

They performed Igor Stravinsky's "Rite of Spring," which touched off a riot at its première under the same conductor in the same theater 39 years ago.

The flashback found the Russian-American composer in the audience, just as he was on that May night in 1913 when some 50 persons were arrested in the fracas fomented by the composition. Critics said it was too modernistic and vulgar.

This time there was no riot. The audience of Parisians and visitors gave the orchestra as hearty an ovation as it received Tuesday when it opened its first European tour here.

Besides the Stravinsky composition, works of three others were on the program. William Schuman's Third Symphony, Vaughan Williams' Fantasy on a Theme by Thomas Tallis, and Darius Milhaud's Second Suite from "Protée" also were heard.

An especially warm welcome went to Monteux, who retired last month after 17 seasons as leader of the San Francisco Symphony. He is acting as associate conductor of the Boston Symphony on its tour under Charles Munch. Monteux headed it in the years 1919-24.

After taking about a dozen bows, Monteux succeeded in getting Stravinsky to leave his box and come to the stage. They hugged each other, and the audience gave them a tremendous ovation.

"It has been 39 years since I was here," Monteux said. "Let's have another rendezvous in 39 more years."

[From Late Editions of Yesterday's TIMES.]

STRAVINSKY SCORES A HIT AT PARIS FETE

Boston Symphony's Reading of 'Sacre du Printemps,' Under Monteux, Real Triumph

By OLIN DOWNES

Special to THE NEW YORK TIMES.

PARIS, May 8—Igor Stravinsky enjoyed a triumph of literally epochal significance tonight when the Boston Symphony Orchestra, Pierre Monteux conducting, performed his "Sacre du Printemps" before a wildly cheering audience in the Champs-Elysées Theatre, and history reversed itself.

For this was the same Igor Stravinsky who fled the violence of a Paris audience that denounced his music and actually came to blows in a disturbance near to mob violence at the première of the "Sacre du Printemps" in the Chatelet Theatre on May 26, 1913, almost thirty-nine years ago.

On that turbulent occasion, one man stayed in his place at the head of the orchestra, which could not be heard in the din, conducting without a superfluous gesture or expression on a face that showed only his intentness on the score. That man was Monteux. Stravinsky had disappeared. Diaghileff, producer of the "Sacre" and head of the Ballet Russe, was in his box, and did not emerge.

Monteux Retains Poise

Monteux, his short, stocky body keeping its customary stance, his command of the orchestra steady and unflinching, saw the thing through to the end, and probably made no more signs of emotion or agitation of any sort than he did this evening. Turning after his brilliant performance, bowing to the audience and hardly smiling in response to its ovation, he kept looking through the auditorium for Stravinsky.

After minutes of cheering, Stravinsky, a small, quiet looking figure in an everyday suit, rose from a place at the back of the hall and the audience went wild again. They could not have enough of him, and at last got him on the stage, where Monteux was awaiting him.

What the old comrades in arms must have felt at this moment of crashing acclamation, whit they must have been remembering as they faced the roaring crowd can be imagined but not described. The work that affronted the public and aroused its violent indignation in a previous decade was now a classic monument deemed by many the most important symphonic creation of the twentieth century.

"There was just as much noise the last time," said Monteux after the show, "but of a different tonality!"

But Stravinsky was not the only composer of the evening whose score was especially eloquent of the purposes of the International Exposition of the Arts of the Twentieth Century, of which this concert was a part. Darius Milhaud was seated quietly in a corner of the hall, his health not permitting him to rise and acknowledge the enthusiastic reception for his early suite from the ballet "Protee"—a score that this writer has long considered one of his best.

This impression was borne out this evening. With no books or reference at hand, it is nevertheless possible to recall a first American performance of the work in the second decade of this century when this new music of Milhaud intoxicated us by its audacity and laughter and assurance. One might even say its insolence, in its then very new polytonality, and orchestration and rhythmic novelty.

Touch of Brazil's Rhythm

Milhaud had been in Brazil at the French Legation there, and Brazilian rhythms, some of them akin to American jazz, were in the score. The music had then a pungency and a Rabelaisian gusto. What is more important, it has the same youth, brilliancy and gusto today.

There were two other important scores during the evening. The first, which opened the program, was Vaughan Williams' poetical evocation of the Tudor past in his "Fantasy on the Theme of Tallis," a work that familiarity never deprives of its unique beauty and atmosphere.

The other work, by a composer of America's young generation—Symphony, a virile and splendidly constructed achievement. The symphony's forms are those of the eighteenth century; the content is very modern, with a fine tension and bite of counterpoint, and a confidence and zest in the writing that are contagious. Nor is the work one-sided in its character. There are passages of introspection and self-communion.

On a program with many celebrated names and highly individual music, this symphony of William Schuman gained an ovation.

[153]

Boston Symphony Sweeps Paris In Europe Debut

PARIS, May 8 (AP)—America's Boston Symphony Orchestra took Paris by storm, responding with an unprecedented encore to persistent cheering and clapping led by French President Vincent Auriol.

Orchestra members with 20 years' experience said they could not remember giving an encore except at wartime concerts for soldiers.

Mrs. Serge Koussevitsky, widow of the late conductor who led the Boston Symphony for many years, said the group's first performance in Europe was "overwhelming."

Friday, May 9, 19

They Took Paris by Storm

The Boston Symphony rehearsing under Charles Munch.

tion center in Frankfurt's Carleton Hotel before noon the day of the performance. Tickets unclaimed after that time will be issued on a first-come, first-served basis.

For the military performance the conductor will be Charles Munch, the orchestra's musical director. The program will consist of selections from Barber, Debussy, Ravel and Brahms.

Now in Paris

The Boston Symphony, now in Paris, also will present public concerts at 8 pm May 13 in Frankfurt's Grosses Haus and at 8 pm May 15 in Berlin's Titania Palast, with the program featuring the works of a modern American composer along with older French and German compositions.

The American composer is William Schuman, whose Symphony No. 3 (in two parts and four movements) will be presented. Works of other composers include those of Brahms, Berlioz, Ravel, Hindemith and Strauss.

Pierre Monteux, who recently retired as director of the San Francisco Symphony Orchestra, will be the guest conductor in both concerts.

3 EC Concerts Se By Boston Symphon

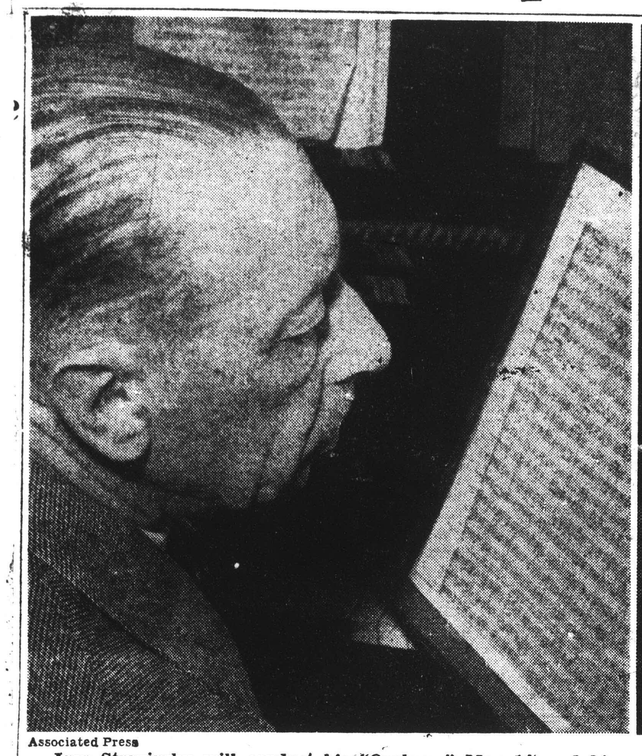
FRANKFURT, May 8 (S&S)—Three concerts—one of them exclusively for members of the U.S. Armed Forces and their guests—have been scheduled in the U.S. Zone and in Berlin next week by the touring Boston Symphony Orchestra.

All military posts in the Zone and their Special Services officers have been allocated ticket quotas for the armed services performance at 3 pm May 14 in Frankfurt's Grosses Haus. Each member of the Armed Forces [illegible] permitted to bring one German or American civilian g[illegible] it was announced.

For EUCOM, ticket reserva[illegible] started yesterday at Frankfurt M[illegible] tary Post Special Services Sec[illegible] telephone 7254. Military perso[illegible] stationed in Frankfurt Munich [illegible] Subpost should telephone that s[illegible] ber for tickets. Soldiers and [illegible] cers in other parts of EUCOM [illegible] the Frankfurt post must con[illegible] their post or subpost Special S[illegible] ices officers for ticket reserva[illegible]

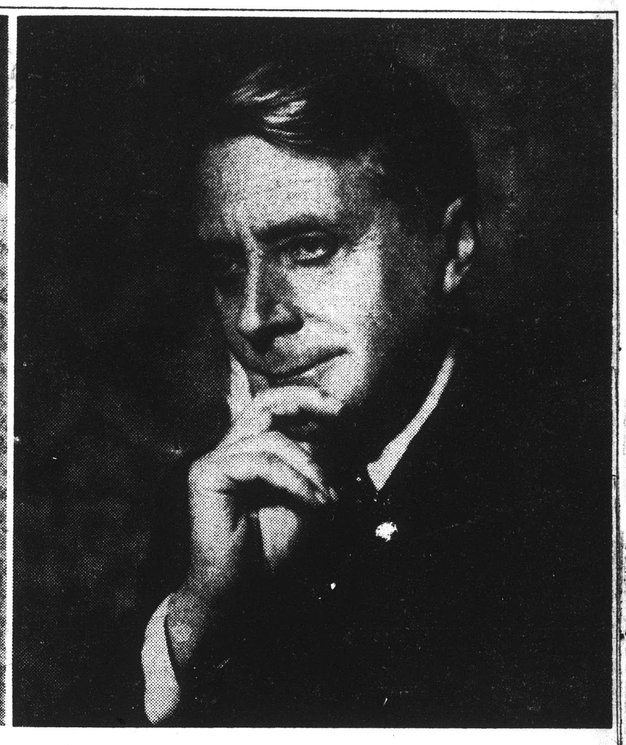
Reserved tickets must be pi[illegible] up at the Special Services infor[illegible]

Congress for Cultural Freedom Opens in Paris — 'Of Ti



Associated Press

Igor Stravinsky will conduct his "Orpheus," May 14, and his opera-oratorio, "Oedipus Rex," at the Théâtre des Champs-Elysées, May 19, as part of the Congress for Cultural Freedom in Paris.



Charles Munch, who conducted the Boston Symphony Orchestra in its first European concert at the Paris Opera House Tuesday evening, May 6, as a part of the Congress for Cultural Freedom.

Travel Symphony Boston Celeb

French Music Critics Are in No Hectic Rush

By CYRUS DURGIN
Globe Music Critic

PARIS—The smoke is blowing away after what I suspect was one of the biggest nights in modern French musical history. The European debut of the Boston Symphony Orchestra was an overwhelming success. There was a cosmopolitan audience clapping and cheering its head off, and calling back Charles Munch again and again until he was obliged to violate that Bostonian tradition and play an encore.

★ ★ ★

The French press has been enthusiastic and, I am told, has paid the Boston Symphony the extraordinary compliment of reviewing the concert in next day's paper.

★ ★ ★

The French do not hasten to meet a deadline as we do of the United States, and if they get around to mention an event within three days, that is considered normal.

★ ★ ★

These French writers consistently admired the orchestra, but their response to the two American compositions of the program, "The School for Scandal," Overture by Samuel Barber, and Walter Piston's Toccata, were received no more than politely. "Agreeable," "pleasant," "clever," "but not original" were some of the expressions used regarding the Overture.

* * *

The same applied to Mr. Piston's displeasing work, except that its originality was not questioned—nor acknowledged, either. What once French may have forgotten is that both American composers, among a host of others, once learned from that paragon of French theoretical teaching, Mme. Nadia Boulanger.

But what these French reviewers did seize upon, and avidly, was the fact that more than 20 percent of the orchestra were French-born, and Charles Munch likewise. (Actually, he was born in Alsace before the victory of World War I liberated the province from the Germans.)

* * *

Le Figaro's man, in describing the historic concert in the red-and-gold Paris Opera House, ended by remarking that this had been "led by a French General." O, well, fair enough! We might take the same attitude were it a French orchestra with American conductor and players on exhibition in the United States.

* * *

Just how many of the average French this Festival, "Masterpieces of the Twentieth Century," is reaching, a stranger cannot tell without asking someone. The stated purpose of the Congress for Cultural Freedom is to show the world—and, most of all, the Russians—what free men have done in art these 50 years past.

* * *

I came across an unconventional point of view, communicated to me by one who has been long in Paris and who seems to be familiar with the ins and outs of life here. I offer it for what it is worth.

* * *

"This Festival is reaching only the wealthy French, the well-heeled cosmopolitans and the tourists," he said. "The Festival is actually a huge gravy train, and certain people stand to make a lot of money from it. The Boston Symphony was put up as the big attraction, and the Festival was sold on the strength of the Boston Symphony's reputation. Furthermore, when the Festival was first beginning to be organized, one influential individual said: 'We are not interested in America or Americans.'"

* * *

Now those are harsh words, and I cannot vouch for their absolute authenticity. But whatever the motive, the fact remains that the invitation to the Boston Symphony has been all benefit to us from the city on the Charles River. And it is a fact that one Boston Symphony rehearsal, at the Theatre des Champs-Elysees this morning, was thrown open to the public, and thronged.

* * *

After this rehearsal there was a cocktail party given the Boston Symphony by the French Radio Orchestra in the lobby of the theatre.

* * *

It was done in fine style, with champagne, martinis, sidecars and whatnot, and all with those little pastries whose creation is one manifestation of the French genius. But the crowd was terrific, and I never worked so hard in my life to get a drink.

* * *

There were appropriate remarks, of course, led off with a little speech of welcome by Wladimir Borche, director general of the Radio Diffusion Television. Henri Barraud, the composer and national program director of Radio France, followed. Alfred Zighera spoke for the members of the orchestra, and then came the two guests of honor, conductors Pierre Monteux and Charles Munch. It was a happy occasion.

SAN FRANCISCO CONDUCTOR
Sou... Pierre Monteux has re... from the San Francisco Sym... ...ra for two years, will engage ... Rafael Kubelik, who will ... American debut), Leopold Stokowski, Eugene Ormandy, Alfred Wallenstein, Victor de Sabata, Massimo Freccia, George Szell, Bruno Walter, Jean Fournier and M. Monteux will make the cross-country tour with the Boston Symphony in 1953.

Boston Symphony Hailed

By the Associated Press

Paris

French music critics trotted out their warmest adjectives in praise of Charles Munch and the Boston Symphony Orchestra who gave their first Paris concert in the State Opera House on May 6.

The critic of Le Monde especially praised Munch's conducting of Debussy's "La Mer" and Ravel's second "Daphnis et Chloé" suite.

"He obtained from the magnificent orchestra he directs all the effects of finesse, all the grace, all the transparence and all the vigor needed to interpret the two masterpieces of French music," he wrote.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 7 - 1952

Gala Paris Audience Welcomes Boston Symphony, Dr. Munch

Musicians Play Program Of American 'Firsts'; Applause Is Tumultous

Paris—(AP)—The Boston Symphony Orchestra last night won the tumultuous applause of an audience which included France's President Vincent Auriol. It was its first appearance in Europe.

Dr. Charles Munch

The 71-year-old American orchestra played a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers—Debussy's "La Mer," introduced to the U.S. in 1907, and Suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

Besides President and Madame Auriol, celebrities who crowded into the Baroque Old Opera House to hear the celebrated orchestra included Foreign Minister Robert Schuman, U.S. Ambassador and Mrs. James C. Dunn and the elite of Paris society, music, painting and letters.

The concert, under the baton of Dr. Charles Munch, was a gala event of the "Masterpieces of the Twentieth Century" festival sponsored by the Congress for Cultural Freedom. Made up of Western intellectuals, its objective is to celebrate the accomplishments of art in a free world.

It was the first time in history that an American orchestra has played under the gold and gilt roof of the opera.

The orchestra opened its program with Samuel Barber's overture, "The School for Scandal," composed in 1932, which it first performed in Boston in 1940.

Arthur Honegger's "Symphony No. 2" for string orchestra, was the second composition. It was introduced to Americans by Dr. Munch in 1946. The third, Albert Roussel's second suite from act two of the ballet "Bacchus et Ariane," was given its world premier in Paris in 1936 and 10 years later, on Dec. 26, 1946, first played in America with the Boston Symphony.

The second half of the program opened with American composer Walter Piston's "Toccata," first played by Dr. Munch on the French National Radio in 1948. The Boston played it Oct. 14 the same year.

Debussy's "La Mer," the most celebrated of the Boston's firsts, was given its first hearing in France in 1905. The Boston played it two years later.

The 104-man Boston orchestra barely had time to reassemble and get down to rehearsals before giving tonight's historic concert. The first section of 22 members arrived with Dr. Munch a week ago, the remainder, with Associate Conductor Pierre Monteux, former conductor of the San Francisco Symphony, got in only yesterday.

For 43 members of the orchestra, tonight's events was a homecoming. These players were born in Europe, 21 of them in France.

After a second concert tomorrow, in which Monteux will lead the orchestra in a historic replaying of Stravinsky's "Rite of Spring," the group will begin its European tour, which includes concerts in Brussels, Amsterdam, Germany, France and England.

Queen Juliana Hears Boston Symphony Concert

THE HAGUE, The Netherlands, May 10 (Reuters)—Queen Juliana went to hear a Boston Symphony Orchestra gala performance here tonight.

Before the concert, the Boston musicians, who are on a European tour, were guests at an Amsterdam municipal reception in their honor.

[154]

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Mendelssohn
y Hall Audience

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some less readily identifiable noise-makers. Walther's Prize Song from Wagner's "The Mastersingers of Nuremberg" provided ballast for the first section of the program.

As usual, lettered placards popped up from time to time out of the depths of the trumpets, and the audience settled back for unscheduled delicacies such as Bolzoni's spun-sugar "Minuet," Massenet's evocatively Spanish "Aragonaise" from "The Cid," and the orchestra's humorously lachrymose version of the popular song "Cry," which, incidentally, in its more serious moments revealed a pleasant melody hardly suspected from the exaggerated style of the vocal record most often heard.

A fillip to the festivity occurred when two visitors in the audience, Richard Rodgers and Oscar Hammerstein, were brought to their feet by Mr. Fiedler after the playing of selections from their "The King and I." They and the orchestra had to take bow after bow.

It seemed only right.

Friday, May 9,
Paris by Storm

...ersing under Charles Munch.

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Pre-Europe

THE ROVING EYE

By RUDOLPH ELIE

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra.)

Hey You, Montoo! Shove Over, Willya

"Hey," yelled the news photographer, hanging over the rail overlooking the aft sun deck of the Ile de France at its New York pier, his camera at a rakish angle, "tell that little guy with the bushy hair to shove over."

The men of the Boston Symphony Orchestra, more or less lined up in the overcast of a chilly afternoon, winced. One of the men on the fringes cupped his hands around his mouth and softly called up to the cameraman. "He's the conductor of the orchestra," he said. "You tell him to shove over."

"Yeah?" bellowed the photographer, "what's his name?"

"Monteux," said the musician. "Pierre Monteux."

The photographer leaned over the rail. "Hey you, Montoo!" he roared, "shove over, willya?"

The diminutive conductor, sharing with Charles Munch the responsibility of conducting the European concerts of the orchestra, shoved over with that curiously meek obedience even the most mighty reserve for cameramen.

'Give Us a Wave!'

"Okay, everybody," shouted the photographer, "give us a wave, whattya think 'ya going to, a funeral or something?"

Everybody waved, but with a numb sort of enthusiasm resulting from that combination of bewilderment, confusion, excitement, anxiety and helplessness that always accompanies starting off on an ocean liner. The ordeal of embarking had been less taxing than usual because the French Line, which had in the first place set the sailing date of the Ile de France ahead a few days out of courtesy to the orchestra's European schedule, had made it possible for the men to start embarking a half hour ahead of the others. Yet the incredible masses of papers, passports, instructions, tickets in blue envelopes, tickets in white envelopes, baggage checks, itineraries and certificates of inoculation combined with the riotous confusion on the pier, combined further with the awful sensation that the porter who promised with palm upturned to take your bags to your cabin is actually going to miss the boat entirely, all contrive to reduce the traveler to a 10-carat nervous breakdown.

Not only had the line let us go ahead a half hour early, but Mr. C. A. Emery, general agent for the line in Boston, had arranged a farewell party in the Cafe de Paris on board, and by the time we'd all tried the champagne and the almonds, some slight semblance of calm prevailed, if calm may ever be said to prevail on a ship an hour or two before sailing time. For there is probably no scene anywhere so supremely befuddling as the sight of what appears to be 11 million people shouting in 11 million languages and crawling aimlessly around in 11 million directions.

Only Old Friends

At first you have the agonizing impression it's going to be like this all the way. Only a little later, after you've taken a quick but searching glance at your cabin (and no matter how good it is it doesn't look very good at that point), do you realize that nine out of ten are only friends and relatives of the embarkees come to see them off in a cloud of flowers, champagne, baskets of fruit and vast beribboned boxes of candy. The sounds of merriment from the open-doored cabins everywhere increase in tempo with the swarming of the people in the corridors, the stairways, the foyers and the decks until the first warning blasts of the whistles jar everyone to a moment of silence, whereupon it all increases ten-fold.

In the middle of all this, however, the experienced travelers sneak rapidly and secretively off to the ship's dining room to make subtle arrangements with the maitre d'hotel, for a happy crossing depends almost entirely on (1) whom you dine with and (2) whom you bunk with, or vice versa. They're both largely a matter of pot luck, too, but pot luck that may be altered by certain secrets involving the proper application of the three P's—Persuasion, Personality and Pocketbook.

Not Much You Can Do

Still you can't do much about your cabin mates and flit from one cabin to another seeking congenial people when the ship, like this one, has been booked solid for months. (One I know did, however, going into every cabin until he found one with an empty bunk, which he did at 4:30 A. M. . . . and such is the high regard the French have for ingenuity he is considered by the stewards, who pursued him all night, the greatest guy on the ship.)

You can't really do much about your dinner companions, either, although I always operate on the theory that the maitre d' is so subjected to persuasion without pocketbook he is captivated by my announcement that I'll sit anywhere so long as there are at least three jeunes filles around. "Aha," he is theoretically supposed to say, "and is not one enough?" At this I theoretically give him a droll wink and tuck a few thousand theoretical franks under his charts, whereupon he seats me with three elderly members of the W. C. T. U. on a pilgrimage to suppress 'alf and 'alf.

So the only thing to do is get there early and hope for the best. Either that or get there late and get there loaded with what is known idiomatically as lettuce. Following the usual Elie pattern I got there in between—and those W. C. T. U. ladies are charming. I wish they wouldn't turn away when I offer to pour the wine, though. It makes me nervous.

Symphony in Germany

By the United Press

Frankfurt

A capacity crowd of more than 1,500 persons wildly applauded the Boston Symphony Orchestra on May 13 and called back guest conductor Pierre Monteux for eight curtain calls.

The audience of Germans and U.S. servicemen at the Frankfurt Municipal Theater was particularly enthusiastic about the orchestra's rendition of William Schuman's Third Symphony.

A special delegation from the small town of Oberstaufenbach, birthplace of the Boston Symphony's original concertmaster Daniel Kuntz, attended the performance and presented a plaque to the orchestra.

Herald - May 16

THE ROVING EYE

By RUDOLPH ELIE

Symphony Gives Concert At Sea

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra)

From the moment the 1200 or so passengers of the Ile de France learned that about 70 members of the Boston Symphony orchestra were aboard, the big question was "When would they give a concert?" The answer was fairly long in coming.

It had to be long in coming; most of the instruments were 60 or 70 feet below deck in the brand new trunks the Symphony, at a cost of some $30,000, had acquired to make this trip. I went down into the baggage room to look these new trunks over and the project that is moving 104 men around on a tour like this really staggering.

Din Terrific

Towering above all the great piles of suitcases, trunks, wicker baskets and packing cases in the hold were the six-foot-two-inch brass-studded black trunks marked, in great white letters, BSO. Standing and sitting here and there among the pieces were perhaps a dozen men of the orchestra, one playing a violin, another a flute, another a French horn, still another a 'cello and the din was terrific.

For they weren't playing together; they were practising, warming up, keeping their hands in, and the confusion of tones and sounds was indescribable. (Most of the violin players practiced in their cabins on the voyage, the other instruments being confined to the baggage compartment. But one bassoon player, kept awake all night by a crying baby in the next cabin, told the mother he was going to practice his bassoon all night in his cabin. It didn't work, however; he slept in the hospital all the way over).

They told me that these new trunks were designed to hold the clothing, the personal effects and in many cases the instruments of four men each. They proved to have doors on back and front, each providing a clothes pole, while the body contained two sets of four drawers each. Thus there are about 28 of these new contraptions, and although the initial cost was high, the reduced weight over the old individual piece is so great that they are figured to pay for themselves in saved baggage charges in three years.

The total weight of all the baggage, including instruments, music, music stands and all the rest, in case you like statistics, is well over 20 tons, the total value $200,000. In addition to those official trunks and packing cases containing instruments, each man in the orchestra has his own personal luggage in his cabin. How many pieces there are altogether I cannot imagine, but all of them are moved in one operation involving special arrangements with customs officials, railroad agents, hotel agents and whatnot.

No Simple Matter

Thus, to get it all out for a ship's concert was no simple matter, but ship's concerts for the benefit of seamen is one of the oldest traditions of trans-oceanic travel, (and the date was set for an afternoon concert in the "salon de spectacle," a 1000-seat affair with fine red plush seats and a smart modern decor.

The afternoon of the concert itself—and it happened to fall on the roughest day of an exceedingly calm voyage—found everyone on shipboard who possibly could, crowding into the theater. Although extra seats were provided, perhaps a hundred or two stood along the outer aisles of the theater. As there was no artist's room, the men of the orchestra stood either side of the stage while they tuned up, a process proving of the greatest interest and amusement to the audience milling curiously about.

Once assembled on the stage, the men had hardly enough room to bow their instruments, and when Pierre Monteux stepped onto the conductor's stand on the the floor below the stage, his head barely reached the top of the stage level; indeed, he must have been at least a foot below the level of the players. Exactly at this moment, the ship began to run into seas heavy enough to start her pitching in long back and forth movements. The conductor, pausing to grin at the audience, put his feet wide apart and began.

The orchestra, unrehearsed and, in fact, hardly aware of what they were going to play until an hour or two before, sailed into the Mozart, digging their heels into the stage to keep from sliding all over the deck, but it went off beautifully. The audience, meanwhile, an occasional member of which departed for an appointment with dramamine, was delighted with it all.

Boy Pianist Plays

The Mozart over, about 40 porters appeared, lifted a grand piano up on their shoulders, and lugged it out before the stage while a 15-year-old pianist and protege of Monteux named Samuel Lipman played a couple of solos handsomely. The porters hauled it away (to loud applause), and this time the full group of 28 assembled for the Haydn. This time the brasses and woodwinds were in the exceedingly unconventional situation of being in front of, rather than behind, the strings, and six or eight feet below them as well.

But again, entirely unrehearsed, sliding around in their chairs, and mostly unable to see the diminutive conductor at all, they played it as if they were in Symphony Hall. Nobody announced how much money was taken up in the collection baskets handed around by four of the best-looking girls they could find on ship board (there was considerable difference of opinion among the men of the orchestra if there were any at all), but it looked like several bushels to me.

When it was all over Mr. Monteux, a broad smile under his vast grey mustachios, said he guessed he'd done everything there was to be done now. "I have conduct at ze

This Clipping From
WORCESTER, MASS.
TELEGRAM

Boston Symphony

The tumultuous reception accorded the Boston Symphony Orchestra in its first Paris concert is excellent evidence that this collection of a hundred-odd musical ambassadors from the United States may be worth their weight in giveaway gold.

This country has been told continually that Europeans regard us all too often as cultural barbarians. Just recently, a State Department official was warning Americans that our culture is an important export to a Europe that still doubts our motives and understanding in spite of the billions of postwar aid we have extended.

Last year when Russian pianists and dancers toured Europe, they were enthusiastically received. There appears to be a European tendency to believe only Europeans can be trusted with the traditions of western civilization no matter how base their politics happen to be.

The Boston Symphony may help us prove otherwise. Debussy and Ravel in the hands of the Boston musicians were given such complete understanding in their first concert that Paris shouted itself hoarse in appreciation.

It would be well to follow the tour of the orchestra much as one watches the American fleet on a 'round-the-world "courtesy cruise," or as one watches an American statesman calling at European capitals on diplomatic business. The Boston Symphony is being tested and weighed carefully by the European mind. Much of what Europeans think of cultural America will be formulated with the echoes of the symphony ringing in continental ears.

This is not exactly "selling Americans to the Europeans." It's more in the nature of a solid demonstration that the traditions of 400 years are as much respected and loved on this side of the Atlantic as they are among the salons and concert halls in which these traditions were born.

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Berlioz (Benvenuto Cellini
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Abendpost
Nr. 222 — Mittwoch, 1
May 16, 1956
Evening Post

This Clipping F
PORTLAND, M
PRESS-HERAL
MAY 8- 195

Boston Sympho
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Boston Symphony Orchestra begeisterte im Großen Haus

Es [illegible] der großartigste dieses Winters, den [illegible] Amerikahaus mit [illegible] Konzert des Boston [illegible] Orchester einem musikinteressierten Publikum darbot. Das [illegible] des Hauses war bis auf den letzten Platz von einem in größter Erwartung versammelten Auditorium besetzt.

[illegible] Gastdirigent Pierre Monteux wurde mit herzlichem Beifall empfangen, [illegible] er sofort auf das Orchester [illegible]. Es erscheint uns [illegible], die Leistung dieses Klangkörpers mit den üblichen Adjektiven kritisch zu betrachten oder zu [illegible]. Das war aber von einer derartigen Geschlossenheit des Gesamteindruckes, daß man es einfach nicht zerpflücken darf. Von Hector Berlioz' Benvenuto Cellini-Ouvertüre über Maurice Ravels Bolero (III. Symphonie), Maurice Ravel (Alborada del Grazioso) und Richard Strauß (Till Eulenspiegel) führte die Vortragsfolge zu William Schuman (Symphonie Nr. 3), einem amerikanischen Komponisten, dessen Werk trotz vieler Aeußerlichkeiten doch eine starke Substanz aufweist.

Es war vielleicht noch nicht einmal so sehr das „Was" sondern das „Wie" des Musizierens, das das Publikum zu ungeahnten Beifallsstürmen hinriß.

Nach dem Konzert empfing Hochkommissar McCloy das Orchester in engstem Kreise im Foyer des Großen Hauses. Im Rahmen dieses Empfanges überreichte ein Vertreter der Regierung von Rheinland-Pfalz eine künstlerisch ausgeführte Adresse für einen der Mitbegründer des Boston Symphony Orchestra, den heute 92jährigen Geiger Daniel Kuntz, der als junger Musiker von Oberstaufenbach bei Kusel (Pfalz) nach Boston ausgewandert war und dort zu den Männern gehörte, die das Boston Symphony Orchestra ins Leben riefen.

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Abendpost Seite 5

Nr. 212 — Mittwoch, 14. Mai 1952

This Clipping From
BOSTON, MASS.
TRAVELER
MAY 7 - 1952

(AP Photo)

MUNCH IN PARIS—Charles Munch (center), conductor of Boston Symphony Orchestra, is greeted by Nicolas Nabokov (left), president of 20th Century Festival, upon Munch's arrival at Orly Field, Paris, with American composer Victor Rietti (right). Musicians will participate in festival this month.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAY 7 - 1952

French Music Critics Applaud Boston Symphony

Munch Included in Warm Praise; Elite of Paris at Gala Concert

Paris — (AP) — French music critics today trotted out their warmest adjectives in praise of Charles Munch and the Boston Symphony Orchestra who gave their first Paris concert in the state Opera House last night.

The critic of Le Monde especially praised Munch's conducting of Debusy's "La Mer" and Ravel's second "Daphnis et Chloe" suite.

"He obtained from the magnificent orchestra he directs all the effects of finesse, all the grace, all the transparence and all the vigor needed to interpret the two masterpieces of French music," he wrote.

Perfect Solidarity

"One felt oneself in the presence of a factory of sound equipped with exceptional machine-tooling," commented Paris-Presse. "But, when all this mechanism goes into action, one is spellbound by its power, its suppleness and its precision . . . only music has the power to realize such perfect solidarity. One feels each music-stand has before it a master of his instrument."

The Boston Orchestra, which will give a second Paris concert tomorrow night, is here in connection with the "Masterpieces of the Twentieth Century" festival, sponsored by the Congress for Cultural Freedom. The festival, which will last all month, is intended to celebrate the accomplishments of art in a free world.

The 71-year-old American orchestra played a program of musical firsts it introduced to the United States.

Besides President and Madame Auriol, celebrities who crowded into the baroque old opera house to hear the celebrated orchestra included Foreign Minister Robert Schuman, U.S. Ambassador and Mrs. James C. Dunn and the elite of Paris society, music, painting and letters.

It was the first time in history that an American orchestra has played under the gold and gilt roof of the opera.

The orchestra opened its program with Samuel Barber's overture, "The School for Scandal," composed in 1932, which it first performed in Boston in 1940.

Arthur Honegger's "Symphony No. 2" for string orchestra, was the second composition. It was introduced to Americans by Dr. Munch in 1946. The third, Albert Roussel's second suite from act two of the ballet "Bacchus et Ariane," was given its world premier in Paris in 1936 and 10 years later, on Dec. 26, 1946, first played in America with the Boston Symphony.

Second Half

The second half of the program opened with American composer Walter Piston's "Toccata," first played by Dr. Munch on the French National Radio in 1948. The Boston played it Oct. 14 the same year.

Debussy's "La Mer," the most celebrated of the Boston's firsts, was given its first hearing in France in 1905. The Boston played it two years later.

The 104-man Boston orchestra barely had time to reassemble and get down to rehearsals before giving the concert. The first section of 22 members arrived with Dr. Munch a week ago, the remainder with Associate Conductor Pierre Monteux, former conductor of the San Francisco Symphony got in only yesterday.

For 43 members of the orchestra, last night's events were a homecoming. These players were born in Europe, 21 of them in France.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAY 7 - 1952

Concert by Boston Symphony Delights Paris Music Lovers

President of France Among Audience Hearing Orchestra's First Program in Europe

Paris, May 6 (AP)—The Boston Symphony Orchestra tonight won the tumultuous applause of an audience which included France's President Vincent Auriol. It was its first appearance in Europe.

Program of Firsts

The 71-year-old American orchestra played a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were Debussy's "La Mer," introduced to the U. S. in 1907, and Suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

Besides President and Madame Auriol, celebrities who crowded into the baroque old Opera House to hear the celebrated orchestra included Foreign Minister Robert Schuman, U. S. Ambassador and Mrs. James C. Dunn and the elite of Paris society, music, painting and letters.

The concert, under the baton of Dr. Charles Munch, was a gala event of the "masterpieces of the 20th Century" festival sponsored by the Congress for Cultural Freedom. Made up of western intellectuals, its objective is to celebrate the accomplishments of art in a free world.

It was the first time in history that an American orchestra has played under the gold and gilt roof of the opera house.

This Clipping From
PORTLAND, ME.
PRESS-HERALD

Boston Symphony Wins High Praise From French Critics

Paris, May 7. (UP) — Leading music critics of the French capital today praised as "a brilliant triumph" the debut of the Boston Symphony at the International Culture Festival here.

"Rarely has a brilliant triumph been more complete," said critic Rene Dumesnil in the influential La Monde.

"Charles Munch obtained from the magnificent orchestra which he conducts all the effects of finesse, grace, transparence and vigor so necessary to translate properly the two French works played."

Paris Presse carried its laudatory account of the performance under the headline "the Boston Symphony dazzled Parisians."

Munch was compelled, by long applause, to play an unprecedented encore of Ravel's Daphnis And Chloe.

Critic Emile Vuillermoz of Paris Presse hailed the orchestra's interpretation of Roussel's Bacchus And Ariane and Swiss-born Arthur Honegger's second symphony as "a transcending interpretation." He called the Toccata by American composer Walter Piston "a revelation."

France-Soir pointed out that President Vincent Auriol was "far from being alone" when the chief executive exclaimed to Munch "Merci deux fois merci" (thank you two times thank you).

Figaro praised the "French general" who so ably conducted the symphony, pointing out that Munch was born in France.

Also appearing on tonight's program was the ballet troupe of Chilean-born Marquis De Cuevas.

The foreign artists are appearing here in connection with the month-long "masterpieces of the 20th century" designed to show what free men can do unhampered by the intellectual constrictions of communism.

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES
MAY 8 - 1952

Boston Symphony Lauded After European Concert

PARIS, May 8—(AP)—French music critics continued Thursday to heap lyrical praise on the Boston symphony orchestra, and conductor Charles Munch.

Commented Le Figaro: "It is an extraordinary ensemble. Its dominating quality is certainly its ardor, even its fanaticism." The Boston orchestra gave its first European concert Tuesday night as part of the "Masterpieces of the Twentieth Century" festival, and gives another Thursday night.

[156]

This Clipping From
HARTFORD, CONN.
TIMES
MAY 8 - 1952

Boston Symphony's Paris Debut Draws Top Press Praise

Paris — (UP) — Leading Paris music critics have hailed the European debut of the Boston Symphony as a brilliant triumph.

The orchestra opened its European tour Tuesday night at the International Culture Festival under Maestro Charles Munch.

Le Figaro, noting the fact that Munch was born in France, praised "The French General" who so ably led the symphony.

This Clipping From
BOSTON, MASS.
TRAVELER
MAY 8 - 1952

Critics Still Heap Praise on Boston Symphony Group

PARIS (AP) — French music critics continued today to heap lyrical praise on the Boston Symphony Orchestra, and Conductor Charles Munch.

Commented Le Figaro: "It is an extraordinarily ensemble. Its dominating quality is certainly its ardor, even its fanaticism."

The paper said: "Each one plays his instrument so well, the instrument is of such quality, the confidence in the leader is so total, the pieces have been so carefully rehearsed that the execution is absolutely perfect."

The Boston orchestra gave its first European concert Tuesday night as part of the "Masterpieces of the Twentieth Century" festival and gives another tonight.

"Is there in the world an orchestra which can interpret a program of modern music as brilliantly" as the Boston Symphony, asked the critic of Le Parisien Libere. "I don't know, but . . . all the musicians show a quality that I can never remember having heard before."

TIME, MAY 19

Jazz Package

First, balloon-shaped Meade Lux Lewis and Pete Johnson faced each other across grand pianos. Then came Erroll Garner, and finally big Art Tatum, his almost sightless eyes turned to the wall. If Birdland, Manhattan's midtown mecca of jive, wanted to put on a representative "parade" of jazz pianists last week, it could hardly have found four ivory ticklers with more varying styles.

While the "cool" spectators in the bleachers sat on their hands, Lewis & Johnson dished up heated samplings of the rumbling boogie-woogie that they made popular in the '30s. Standout: *Honky Tonk Train,* which, 325-lb. Lux Lewis once pounded out with such energy that the piano collapsed into his lap.

Art Tatum, 42, the old master of the swing era, and a pair of smooth-sounding sidemen riffed through *Sweet Sue* and *Sweet Lorraine.* His right hand rippled all over the keyboard, but the overall effect was one of sophistication rather than pandemonium.

Garner's "modern" style was not so slick, but he managed to make the others seem dated just the same. He treated happy Birdlanders to big, chunky chords crammed full of notes, then showed them how he could switch to rainbows of glassy melody and fantasy. As he played, he mouthed a word that looked something like "Ooom."

At week's end the piano package seemed to be a first-rate box-office success, and Lewis, Johnson, Garner, Tatum & Co. were planning to take it as far afield as Hawaii this fall.

Dorothy Siegel

PIANO MEN LEWIS, TATUM, JOHNSON & GARNER
From honky-tonk to "Ooom" in one night.

Tohu-Bohu in Paris

The audience remained quiet for the first two minutes. Then came boos and catcalls . . . Neighbors began to hit each other over the head with fists, canes or whatever came to hand . . . Everything available was tossed in our direction, but we continued to play on . . . Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

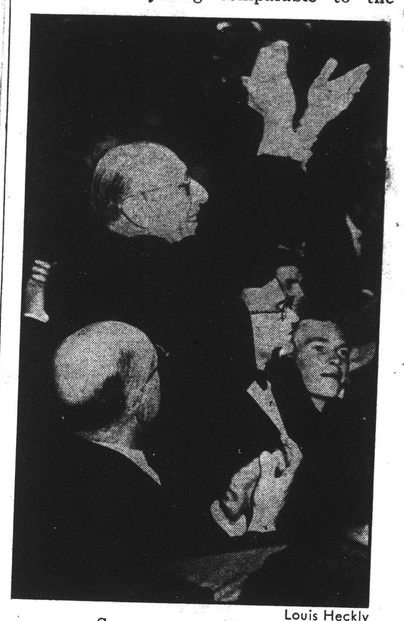
—*Pierre Monteux in* Dance Index

Last week the scene—Paris' Théâtre des Champs-Elysées—and the principals were the same as at that uproarious première of Stravinsky's *The Rite of Spring* in 1913, and again there was bedlam. But this time the composer stood in his box, bathed in spotlight glare and the audience's acclaim, clasping his hands together like a victorious boxer. The *toku-bohu* did not abate until Stravinsky marched onstage to buss Conductor Monteux on both cheeks. Said beaming Pierre Monteux: "There was just as much noise the last time, but of a different tonality."

A good share of the applause belonged to the orchestra that played the work—the Boston Symphony. The 104 musicians of the Boston had started their first European visit in a muddle over housing arrangements. The men wanted to shift for themselves, rebelled against a plan to billet them all in one hotel. Their conductor, Charles Munch, solved the problem in a hurry: "I don't care whether you gentlemen sleep together. What matters to me is that you play together."

Play together they did. In their first appearance at Paris' international Festival of the Arts, they offered modern French (Roussel, Honegger) and American (Barber, Piston) music, and left the audience (including President Auriol) shouting itself hoarse. In courtly appreciation, the orchestra and Conductor Munch broke a long-standing symphonic rule and played an encore. Two nights later came the success of Monteux, Stravinsky and *The Rite of Spring.*

Paris' critics came out gasping superlatives. Said *Le Figaro:* "An extraordinary ensemble, playing with an assurance and ardor that bordered on fanaticism." *L'Aurore's* critic said, "Never before have we heard anything comparable to the



Louis Heckly

STRAVINSKY IN PARIS
From boos to cheers in 39 years.

sumptuous sonority of the strings and mordant quality of the trumpets." Said one Boston musician: "We did our best because we realized what it meant to Munch and Monteux to play in Paris."

Ahead for the Boston: The Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg (Munch's home town), Lyons, Bordeaux and London.

• • •

New York's City Ballet captured its share of applause on its first Paris visit too. After *Swan Lake,* Ballerina Maria Tallchief had to take eight curtain calls; so did Nora Kaye after *The Cage.* The audience at the Opéra refused to go home until George Balanchine himself came out for a bow. Total curtain calls: 29.

A Crush on Haydn

Violinist Alexander Schneider, 43, has had a crush on Haydn for 22 years. As a young man, he and three other musicians sat for most of two days and nights playing all of the old master's 83 string quartets, while friends fed and watered them. Vilna-born "Sasha" Schneider has always

Newsweek, May 19

Boston in Europe

The Boston Symphony Orchestra had never been heard before in Paris or, for that matter, anywhere else in Europe. But for the two conductors who led the 104 men of the Boston Symphony in their first two triumphal concerts in France last week the Parisian concerts were a gala homecoming. Charles Münch, musical director of the orchestra, went to Boston in 1949 from the Paris Conservatory orchestra. Pierre Monteux, Münch's associate conductor for the symphony's fifteen European concerts, was born in Paris and helped make musical history there in 1912 and 1913 when, as conductor for the Diaghileff ballet, he conducted the premières of Ravel's "Daphnis et Chloé" and Stravinsky's "Le Sacre du Printemps." Monteux, who retired this season as musical director of the San Francisco Symphony, is also closely associated with the Boston Symphony, for he was its conductor from 1919 to 1924.

Paris homecoming: Münch (left) and Monteux return with Boston Symphony

As the symphony's regular head, Münch quite naturally conducted the opening "gala" at the Paris Opera last week. According to Olin Downes of The New York Times, who was present, the orchestra played "matchlessly." The program included both French and American music by Arthur Honegger, Debussy, Ravel, Samuel Barber, and Walter Piston. Final applause was such that Münch and the orchestra had to encore the finale of Ravel's "Daphnis et Chloé" suite.

Monteux conducted the symphony two nights later at the Théâtre des Champs-Elysées, and included on his program was a work which brought back many memories. It was the historic "Le Sacre du Printemps," first performed at the opening of the Théâtre des Champs-Elysées on May 29, 1913. On that occasion, the audience greeted Stravinsky's violent modernism with an uproar of disapproval. Fist fights broke out, and at times the music could not be heard, although no less a figure than Claude Debussy pleaded for silence and attention. Now, 39 years later, Monteux could once again stand on that same podium and hear an uproar of another kind—a wild ovation which he shared with Stravinsky himself, who was in the audience. "There was just as much noise the last time," commented Monteux, "but of a different tonality!"

This first European tour of the Boston Symphony is being made under the auspices of the Congress for Cultural Freedom, which is currently staging an international exposition of the arts in Paris (NEWSWEEK, May 12). Besides playing in the French capital, the orchestra's schedule also includes performances in The Hague, Amsterdam, Brussels, Frankfurt, Berlin, Strasbourg, Metz, Bordeaux, Lyons, and London. The German appearances are sponsored by the office of the United States High Commissioner for Germany, and the one in Strasbourg, Münch's birthplace, by the Free Europe University in Exile.

Further appearances in Europe could have been arranged, but the orchestra has to be back home in time for the opening of the Boston Pops season on June 3. While all concerned hope that most of the $150,000 to $175,000 cost of the tour can be made back through ticket sales and possible radio broadcasts, the American Committee of the Congress has guaranteed to defray any deficit.

Easy to Forget...

Yet Simple to Remember

You've seen something like this, no doubt, wherever you live.

Until a few years ago, "U.S. 22" curled west through the village of Hillsdale, New York, before swinging back to the north on its way to Canada.

Then came surveyors, bulldozers and concrete mixers. The kink was straightened out. Now you roll along the cut-off without knowing that Hillsdale ever existed.

But the village is still there, its stores still doing a thriving Small Town business.

When you're hurrying along a super-highway to big city sales, it may be easy to forget that thousands of Small Towns pepper the map of America. But simple to remember about these Small Towns are two basic facts.

In them lives 1 out of 5 of your customers—20% of your market. What you sell to these millions of mothers, fathers and children can easily mean the difference between a highly profitable year and a borderline break-even.

In 16,000 Small Towns a single weekly publication—GRIT—gives you entrance and welcome into over 650,000 intelligent, prosperous families. What they buy, in variety, quality and quantity, differs little from what their city cousins buy, *with this exception.* Their choice of brands, as repeated Annual Surveys show, is largely guided by the advertising they read in GRIT.

These are the simple, rememberable facts, about Small Towns and about GRIT.

President

GRIT

WILLIAMSPORT, PA.

LIFE ON THE NEWSFRONTS OF THE WORLD

Red prisoners hold a U.S. general as hostage and a fight announcer becomes a man of few words

BRIG. GENERAL FRANCIS T. DODD

Kidnaping on Koje

Captured Reds in Korea pulled a maneuver that deeply disturbed—and humiliated—the U.S. Brig. General Francis Dodd, American

ily and seriously felt" and any greater reduction would "endanger the proposed military build-up now visualized." Later he said it is possible to make "reasonable cuts without fatal results," but apparently he considered $1 billion far from reasonable.

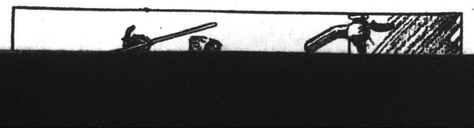
Taft said he would reduce expenditures by not one but two billions, adding, "It will in no way endanger the security of this country."

* * *

In Bratislava, Czechoslovakia, Communist police arrested a bookseller for advertising four Russian books, in this order, in her window: We Want to Live, Far From Moscow, In the Shadows of the Skyscrapers, Under a Foreign King.

A great cartoonist is dead

Rollin Kirby, one of the greatest political cartoonists the U.S. has produced, died of a heart attack at 76. Best known for his caricature of Prohibition (*below*), he won three Pulitzer prizes in the '20s when he worked for the old New York *World*.



TV sets, washing machines and similar goods.

Behind the suspension of Regulation W there was a sharp argument. The nation's merchants claim sales are slow because the government has placed too many restrictions on them. The Federal Reserve Board suspects sales are slow because of general market conditions—supply has caught up with demand. The argument is now about to be turned over to the one expert who can settle it, the U.S. consumer.

* * *

Since 1493 Europeans have had few kind words for American ventures in the arts, and since 1945 few kind words on any score. Last week, however, they had a great many. The Boston Symphony Orchestra, in Paris for an arts festival, gave two performances which left listeners dazed with awe. Critics unanimously used the word "extraordinary," and phrases like, "Is there another orchestra which could interpret modern music with such brilliance?" "Performance unparalleled in finesse and dynamism."

A nominee gets pinned down

The Senate Judiciary Committee put Judge

[158]

Pre-Europe

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This Clipping From
WORCESTER, MASS.
GAZETTE

MAY 8 - 1952

Paris Critics Laud Boston Symphony

PARIS, May 8 (UP)—Leading Paris music critics have hailed the European debut of the Boston Symphony as a brilliant triumph.

The orchestra opened its European tour Tuesday night at the International Culture Festival under maestro Charles Munch.

"Rarely has a brilliant triumph been rewarded more completely with success," said Rene Dumesnil in the newspaper Le Monde.

"Charles Munch obtained from the magnificent orchestra which he conducts all of the effects of finesse, grace, transparence and vigor so necessary to translate properly the two French works played," he wrote.

The Paris press carried a headline that said "The Boston Symphony dazzled Parisians," and published a picture showing French President Vincent Auriol congratulating Munch.

The critic described the orchestra's interpretation of Roussel's Bacchus and Ariane and Swiss-born Arthur Honegger's Second Symphony as "a transcending interpretation" and called the "Toccata" by American composer Walter Piston "a revelation."

France-Soir said Auriol was "far from being alone" in profusely thanking Munch.

Le Figaro, noting the fact that Munch was born in France, praised "the French general" who so ably led the symphony.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 8 - 1952

Philharmonic Played in Paris

In yesterday's dispatch in this newspaper from Paris, concerning the appearance of the Boston Symphony at the Paris Opéra, it was incorrectly stated that it was the first American orchestra to be invited to perform there. The New York Philharmonic-Symphony, under Arturo Toscanini, opened its European tour at the Paris Opera with two concerts on May 3 and 4, 1930.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

MAY 8 - 1952

Critic Strikes Military Note To Praise Boston Symphony

Paris, May 7—(AP)—The French music critic of Le Figaro struck a military note today in praising the Boston Symphony Orchestra's triumphal first concert in Europe.

"The American troops have landed," he wrote. "But let us not be embarrased in admitting we were conquered. A French general commanded them."

Le Figaro's praise was typical of the reaction of the French press and public to the Boston Orchestra's performance last night under the baton of Strasbourg-born Charles Munch.

"Munch was in rare form," Le Figaro's critic wrote.

The orchestra played before a wildly enthusiastic crowd at the stately old opera house. President Vincent Auriol was among those who attended.

It will give its second concert in the "Masterpieces of the Twentieth Centnry" festival tomorrow night in the Theatre des Champs Elysees, under the baton of Pierre Monteux.

Well into the second week, the festival has won praise from many sources. Sponsored by the Congress for Cultural Freedom, it puts on display the musical, literary and artistic wares of Twentieth Century artists. Its theme is freedom of the intellectual.

There has been some criticism, however, of the festival. One of the most outspoken critics is Serge Lifar, director of the Opera Ballet. He is unhappy because his ballet group was snubbed in favor of the New York City Ballet. The Communists also have been critical, for different, more political reasons.

New criticism was aired today by the left-wing Paris newspaper Combat, which describes it as "the festival of NATO."

"Liberty and culture do not need to be defined by a congress," it said in a Page One box, "and their essential characteristics are to have no limits, no exclusiveness, nor any patronage."

This Clipping From
CLEVELAND, OHIO
PRESS

MAY 9 - 1952

Music That Started Riot Draws Ovation

PARIS, May 9—(UP—The Boston Symphony Orchestra turned back a page of musical history last night under the baton of Maestro Pierre Monteux.

It presented Igor Stravinsky's "Rites of Spring"—the same composition that started a riot when Monteux directed its premier 39 years ago.

This time the reception was different. Both Monteux and Stravinsky, who was in the audience, were given a tremendous ovation. Monteux, 77, who retired last month after 17 seasons as conductor of the San Francisco Symphony, got an especially warm welcome.

THE CLEVELAND PRESS, Friday, May 9, 1952

This Clipping From
ROCHESTER, N. Y.
TIMES-UNION

MAY 9 - 1952

Paris Cheers U. S. Orchestra

Paris—(UP)—The Boston Symphony Orchestra turned back a page of musical history last night under the baton of Maestro Pierre Monteux.

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This time the reception was different. Both Monteux and Starvinsky who was in the audience, were given a tremendous ovation. The audience of mink-draped Parisians and visitors gave the orchestra as hearty a reception as it received Tuesday night in opening its first European tour.

In the 1913 rioting, some 50 persons were arrested and critics said the presentation was too "modernistic and vulgar." Monteux played on during the disturbance but Stravinsky climbed out a rear window. Police were called in when people in the gallery began undressing and throwing their clothes on the stage.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

MAY 9 - 1952

Stravinsky's 'Rite of Spring'

Work That Started Paris Riot In 1913 Repeated---to Ovation

Paris—(UP)—The Boston Symphony Orchestra turned back a page of musical history last night under the baton of maestro Pierre Monteux.

It presented Igor Stravinsky's "Rite of Spring"—the same composition that started a riot when Monteux directed its premier 39 years ago.

This time the reception was different. Both Monteux and Stravinsky, who was in the audience, were given a tremendous ovation.

Monteux, who retired last month after 17 seasons as conductor of the San Francisco Symphony, got an especially warm welcome.

After a dozen bows he succeeded in getting Stravinsky to leave his box and come onstage. There they hugged each other as the audience applauded enthusiastically.

"It's been 39 years since I was here," Monteux said. "Let's have another rendezvous in 39 more years."

The program was part of the anti-Communist "Masterpieces of the 20th Century" Arts Festival, which opened last week.

In the 1913 rioting, some 50 persons were arrested, and critics said the presentation was too "modernistic and vulgar." Monteux played on during the disturbance, but Stravinsky climbed out a rear window. Police were called in when people in the gallery began undressing and throwing their clothes on the stage.

"Thank goodness tonight wasn't like that," Monteux said last night.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

MAY 9 - 1952

Pierre Monteux, Boston Symphony Turn Back Music Page in Paris

Paris—(UP)—Pierre Monteux and the Boston Symphony turned back a page of musical history last night.

They performed Igor Stravinsky's "Rites of Spring," which touched off a riot at its premiere under the same conductor in the same theatre 39 years ago.

The flashback found the Russian-American composer in the audience, just as he was on that May night in 1913 when some 50 persons were arrested in the fracas fomented by the composition. Critics said it was too modernistic and vulgar.

Last night there was no riot. The audience of mink-draped Parisians and visitors gave the orchestra as hearty an ovation as it received Tuesday when i opened its first European tour here.

Besides the Stravinsky composition, works of three others were on the program. American-born William Schuman's prize-winning Third Symphony, Vaughan Williams' "Fantasy of a Theme of Thomas Tallis," and Darius Milhaud's Second Suite from Protee also were heard.

An especially warm welcome went to Paris-born Monteux, 77, who retired last month after 17 seasons as leader of the San Francisco Symphony. He is acting as associate conductor of the Boston orchestra on its tour under Charles Munch. Monteux headed it in the years 1919-24.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 9 - 1952

Paris Cheers M
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Again by Monteu

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This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

MAY 9 - 1952

History Doesn't Repeat:

Paris Hails Monteux For Stravinsky Opus

PARIS, May 9 (UP).—The Boston Symphony Orchestra turned back a page of musical history last night under the baton of Maestro Pierre Monteux.

It presented Igor Stravinsky's "Rite of Spring"—the same composition that started a riot when Monteux directed its premier 39 years ago.

This time the reception was different. Both Monteux and Stravinsky were given a tremendous ovation.

Monteux, 77, who retired last month after 17 seasons as conductor of the San Francisco symphony, got an especially warm welcome.

The program was part of the anti-Communist "Master-pieces of the 20th Century" arts festival which opened last week.

In the 1913 rioting, some 50 persons were arrested and critics said the presentation was too "modernistic and vulgar." Monteux played on during the disturbance but Stravinsky climbed out a rear window.

Police were called in when people in the gallery begun undressing and throwing their clothing on the stage.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAY 9 - 1952

Musical History Repeats in Paris

Paris, May 8 (AP)—Pierre Monteux, the Boston Symphony Orchestra and Igor Stravinsky recreated tonight a memorable evening in the history of music with the playing of the Russian composer's "Rite of Spring" in the Theatre Des Champs Elysees.

Monteux, recently retired as conductor of the San Francisco Symphony Orchestra, conducted the world premiere of the Stravinsky work in the same theater on May 28, 39 years ago.

Its playing at that time, however, provoked a near riot and Stravinsky, a budding young composer, had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
MAY 9 - 1952

Parisians Hail Boston Symphony Number That Once Started Riot

Paris, May 8. (UP) — Pierre Monteux and the Boston Symphony turned back a page of musical history tonight.

They performed Igor Stravinsky's Rites Of Spring, which touched off a riot at its premiere under the same conductor in the same theater 39 years ago.

The flashback found the Russian-American composer in the audience, just as he was on that May night in 1913 when some 30 persons were arrested in the fracas fomented by the composition. Critics said it wass too modernistic and vulgar.

Ovation Hearty

Tonight there was no riot. The audience of mink-draped Parisians and visitors gave the orchestra as hearty an ovation as it received Tuesday when it opened its first European tour here.

Besides the Stravinsky composition, works of three others were on the program. American-born William Schuman's prize winning Third Symphony, William Pyper's Symphony No. 3 and Darius Milhaud's Second Suite from Protee also were heard.

An especially warm welcome went to Paris-born Monteux, 77 who retired last month after 17 seasons as leader of the San Francisco Symphony. He is acting as associate conductor of the Boston orchestra on its tour under Charles Munch. Monteux headed it in the years 1919-24.

Ballet Opens Saturday

The program was part of the month-long "masterpieces of the 20th century" arts festival which opened last week. The New York City Ballet Company opens here Saturday, while the Marquis De Cuevas Ballet plays Friday.

Great names in the world of music and ballet were involved in the Rites Of Spring riot, Stravinsky recalled. In his book he told how Monteux then was conducting the orchestra of Serge Diaghilev's Famous Ballet Russe, with the immortal Vaslav Nijinsky as choreographer.

Stravinsky was in the lobby when he heard stamping and whistling from the first night audience. As the music warmed up, so did the audience.

It became so noisy that Nijinsky was forced to go onstage to count out the time for the dancers, while Diaghilev ordered the lights turned on and off to startle the rowdy throng.

Monteux played on. Stravinsky climbed out a back window.

Finally, when people in the gallery started to undress in protest and throw their clothes on the stage, police were called. Fifty were arrested.

"Thank goodness, tonight wasn't like that," Monteux said.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 9

Paris Cheers Music It Booed in 1913

Stravinsky Work Conducted Again by Monteux

PARIS, May 8 —Pierre Monteux, the Boston Symphony Orchestra conductor and Igor Stravinsky re-created tonight a memorable evening in the history of music with the playing of the Russian-born composer's "Rite of Spring" in the Theatre des Champs Elysees.

Mr. Monteux, recently retired as conductor of the San Francisco Symphony Orchestra, conducted the world premiere of the Stravinsky work in the same theater on May 28, thirty-nine years ago.

Its playing at that time, however, provoked a near riot and Mr. Stravinsky had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

There was a audience of 2,500 persons, crowded in rapt silence to the composition. Before the last note died down they were on their feet, shouting, cheering and applauding.

Mr. Stravinsky, an American citizen, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Mr. Monteux, now a portly seventy-seven.

Mr. Stravinsky, who will be seventy next month, leaped in the air like an acrobat, then fell into Mr. Monteux arms. He kissed him square on the moustaches and fled with the applause of the crowd behind him.

Mr. Monteux, smiling happily and wiping away tears, stilled the crowd and said: "I'll make a date with you to play it again thirty-nine years from now."

Mr. Stravinsky is an individual star of the "Masterpieces of Twentieth Century" festival being held here.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAY 9 - 1952

Monteux, Stravinsky Get Paris Ovation

Paris—(UP)—The Boston Symphony Orchestra turned back a page of musical history last night under the baton of maestro Pierre Monteux.

It presented Igor Stravinsky's "Rite of Spring"—the same composition that started a riot when Monteux directed its premier 39 years ago.

This time the reception was different. Both Monteux and Stravinsky, who was in the audience, were given a tremendous ovation. The audience of mink-draped Parisians and visitors gave the orchestra as hearty a reception as it received Tuesday night in opening its first European tour.

Monteux, 77, who retired last month after 17 seasons as conductor of the San Francisco Symphony, got an especially warm welcome.

After a dozen bows he succeeded in getting Stravinsky to leave his box and come onstage. There they hugged each other as the audience applauded enthusiastically.

In the 1913 rioting, some 50 persons were arrested and critics said the presentation was too "modernistic and vulgar." Monteux played on during the disturbance but Stravinsky climbed out a rear window. Police were called in when people in the gallery began undressing and throwing their clothes on the stage.

[160]

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
MAY 9 - 1952

Paris Cheers Playing By Boston Symphony

Paris—(AP)—Pierre Monteux, the Boston Symphony Orchestra and Igor Stravinsky last night recreated a memorable evening in the history of music with the playing of the Russian composer's "Rite of Spring" in the Theater des Champs Elysees.

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1952 Crowd Cheers

The great Russian Ballet Company, directed by Diaghilev and with the immortal Nijinsky in the principal role, was dancing then. Diaghilev, on the verge of tears, had shouted out the measures as the noise drowned out the orchestra.

Last night's gala audience of 2,000 persons listened in rapt silence to the composition. Before the last note died down they were on their feet, shouting, cheering and applauding.

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux, now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the moustaches and fled with the applause of the crowd behind him.

Back in 39 Years

Moneux, smiling happily and wiping away tears, stilled the crowd and said:

"I'll make a date with you to play it again 39 years from now."

Backstage he shook hands with Stravinsky again. Players of the Boston orchestra crowded around the two men to congratulate them.

"Tell them," said Stravinsky, "that I thank them all."

The composer, now an American citizen, is an individual star of the "Masterpieces of Twentieth Century" festival being held here. He is to conduct his ballet "Orpheus" May 14, his opera "Oedipus Rex" May 19, and a concert on May 22.

Stravinsky will be 70 in June. A slender man with a few strands of black hair crossing a bald head, he looks and acts far younger.

"You were wonderful," he told Monteux.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 9 - 1952

39 Years? Just Brief Span for Two Musicians

Paris — (UP) — The Boston Symphony Orchestra turned back a page of musical history last night under the baton of Maestro Pierre Monteux.

It presented Igor Stravinsky's "Rites of Spring" — the same composition that started a riot when Monteux directed its premier 39 years ago.

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"It's been 39 years since I was here," Monteux said. "Let's have another rendezvous in 39 more years."

* * *

THE PROGRAM was part of the anti-Communist "Master Pieces of the 20th Century" Arts Festival which opened last week.

In the 1913 rioting, some 50 persons were arrested and critics said the presentation was too "modernistic and vulgar." Monteux played on during the disturbance but Stravinsky climbed out a rear window. Police were called in when people in the gallery began undressing and throwing their clothes on the stage.

EUROPEAN EDITION

THE STARS AND STRIPES

Unofficial Publication of the U.S. Armed Forces in the European Command

Volume 10, Number 27 — 5 cents a copy, $1.25 a month — Wednesday, May 14, 1952

Weather Forecast

Mostly partly cloudy over Continental Europe. Morning light rain in eastern France and northern and central Germany. Afternoon light showers in southern France and western Italy. Warmer temperatures.
—Air Weather Service

Late News

BONN, May 13 (S&S)—A highly placed Bonn official announced tonight Chancellor Konrad Adenauer and the High Commissioners hope to complete the peace contract Thursday.

Boston Symphony In EC; Trio Recall Prewar Frankfurt

By HOWARD KENNEDY
Staff Correspondent

FRANKFURT, May 13 (S&S)—The Boston Symphony Orchestra arrived in Frankfurt today, and its three members who were born in Germany took one look at the bomb-torn and partially reconstrutced city and shook their heads sadly.

"Not much like the old days when I knew Frankfurt as a beautiful old town," muttered violinist Emil Kornsand, who fled Nazi persecution in 1938.

"These ruined buildings are terribly depressing," agreed 68-year-old Max Polster, who spent his early years playing with a dozen different musical organizations in Germany and Western Europe, and who is completing 29 years with the Boston Symphony as a percussionist.

Alfred Krips, born in Berlin and now the Boston's second violinist, was too mournful to talk.

The German-born trio, who arrived with 103 other members of the Boston Symphony by train from Brussels, had only a couple of hours to sightsee before preparing for their first public concert tonight in Frankfurt's Grosses Haus, with guest conductor Pierre Monteux wielding the baton.

Tomorrow, at 3 pm, the orchestra, under the direction of Charles Munch, will present a special concert exclusively for EUCOM military personnel and their guests, and will leave on the U.S. Army duty train tomorrow night for a second public concert at 8 pm Thursday in Berlin's Titania Palast.

Kornsand, who was born in Karlsruhe, said he knew Frankfurt well "in the old days." His father's brother ran a large printing plant here. He himself played with the Berlin Staatsoper for 13 years.

Famed Orchestra Arrives

The Boston Symphony Orchestra is shown arriving in Frankfurt for EC concerts. Three members were born in Germany and shook their heads at the war ruins in Frankfurt. *Story Page 2.* —S&S Photo

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 12 1952

Dutch Hail Boston Symphony

THE HAGUE, May 11 (AP).—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its first performance in this country last night.

This Clipping From
ATLANTIC CITY, N. J.
PRESS
MAY 12 1952

Orchestra Thrills Dutch

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAY 12 1952

BOSTON SYMPHONY HAILED

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Das Bostoner Orchester in Frankfurt

Frankfurter Rundschau — May 14 '52

Vom Großen Haus sehr angetan

Dienstagnachmittag, Frankfurter Hauptbahnhof: auf dem Bahnsteig, in den der planmäßige Kölner D-Zug einlief, standen die Reporter, Photographen, Rundfunkleute und konnten beim besten Willen den erwarteten illustren Gast nicht entdecken. Er hätte nicht übersehen werden können, denn, kurz gesagt: es handelte sich um das Bostoner Symphonieorchester, immerhin hundertundzehn Musiker mit allem, was noch dazu gehört.

Während man noch wartete, waren die Musiker schon in ihren Hotels: Savoy, Haus der Kochkunst, National, Monopol-Metropol und die beiden Dirigenten, Pierre Monteux und Charles Munch im Frankfurter Hof. Eigentlich hätten sie mit Flugzeugen kommen sollen. Der Oelstreik verhinderte das. Nun hatten ihre Sonderwagen den planmäßigen Zug so verlängert, daß sich die Bundesbahn entschloß, den Sonderanhang — darunter allein zwei Wagen für das Gepäck mit den Instrumenten — auch gesondert laufen zu lassen. So war das Orchester vorzeitig nach Frankfurt gekommen, so daß die Empfangs- und Interview-Welle zunächst im Sande verlief.

Inzwischen hatte es einige Schwierigkeiten bei der deutschen Zollbehörde im Frankfurter Hauptbahnhof gegeben. Aber schließlich konnten die Instrumente ausgeladen und ins Große Haus gebracht werden. Die Orchesterleute, mit denen wir sprachen, zeigten sich vom Großen Haus sehr angetan, vom Zuschauerraum, von der Bühne, von dem Raum, den sie noch übrigließ, um immense Mengen von Instrumenten, Zubehör und sonstigen Dingen übersichtlich abzustellen. Vom europäischen Publikum, das sie auf dieser Reise zum ersten Male kennenlernen, sind sie begeistert, von ihrer Aufnahme in Paris, wo sie zwei Konzerte beim Festival des „Kongresses für kulturelle Freiheit" (mit „Meisterwerken des zwanzigsten Jahrhunderts") gaben, von Amsterdam, Den Haag und Brüssel. In Deutschland werden sie nun drei Konzerte geben, zwei in Frankfurt, danach eines in Berlin. Es folgen Straßburg, Lyon, noch einmal Paris, Bordeaux und London: vierzehn Konzerte in zwanzig Tagen. Das Orchester ist an solche Strapazen gewöhnt. In Boston gibt es für die Symphoniker nicht nur eine Saison, sondern vier, jeweils in anderem Rahmen: weit über zweihundert Veranstaltungen im Jahr, 47 Wochen angestrengter Orchesterarbeit, zwar mit wechselndem Programm-Niveau, aber stets mit dem gleichen musikalischen Niveau, das den Bostoner Symphonikern den Ruf eingetragen hat, zumindest eines der besten Orchester Amerikas zu sein.

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Frankfurter Presse — May 14 1952

Triumph orchestraler Brillanz

Bostoner Symphonieorchester in Frankfurt (Vorbericht)

Ein glanzvolles musikalisches Ereignis gestern abend im vollbesetzten Großen Haus. Mit den ersten, in scharf rhythmisiertem Brio intonierten Takten der einleitenden Ouverture zu „Benvenuto Cellini" von Berlioz hatte das berühmte amerikanische Spitzenorchester schon die Hörer auf seiner Seite. Desgleichen der Gastdirigent Pierre Monteux, der mit der Gelassenheit meisterlicher Souveränität und zugleich höchst intensiver Antriebskraft den klingenden Ablauf steuerte, trotz seiner 77 Jahre physisch bewundernswert unerschüttert. Wir werden über das bedeutende Konzert, das weiterhin an der Dritten Symphonie von Brahms, der Dritten Symphonie des Amerikaners William Schuman, dem Scherzo „*Alborada del Gracioso*" von Ravel und dem „Till Eulenspiegel" von Richard Strauß die blendende Spielkultur dieses Orchesters zeigte, in der nächsten Ausgabe noch ausführlich berichten.

H.P.

Auslandsstudien fördern

Die deutsche Forschungsgemeinschaft soll künftig auch Stipendien für die Fortbildung des wissenschaftlichen Nachwuchses im Ausland bewilligen. Damit soll der deutsche Forschernachwuchs die Möglichkeit haben, den Stand der wissenschaftlichen Arbeit im Ausland kennenzulernen. Für über 150 Forschungsvorhaben auf allen Gebieten der Wissenschaft wurden weitere 1.4 Millionen DM verteilt. Größere Mittel wurden bereitgestellt, für die Beschaffung eines Stereo-Planigraphen für ein geodätisches Institut in Stuttgart. Der Stero-Planigraph, ein Photogerät zur automatischen Auswertung von Luftbildaufnahmen für Vermessungszwecke, wurde von der deutschen Wissenschaft entwickelt.

3e FESTIVAL DE MUSIQUE
BORDEAUX
15-25 Mai 1952

15, 18, à 20 h., Grand Théâtre
ROMEO ET JULIETTE
Grenier de Toulouse
16 à 16 h. 30, Château la Brède
WIENER OKTETT
16, 17, à 21 h., Grand Théâtre
BALLET du TH. NATIONAL de L'OPERA
19, à 16 h. 30, Saint-Emilion
AGRUPACION CORAL DE CAMARA DE PAMPLONA - Dir. MORONDO
19, 21, à 21 h., Grand Théâtre
SALOME - Dir. SEBASTIAN
20, à 21 h., Cathédrale St-André
MESSE EN RE DE BEETHOVEN
Dir. V. ANDREAE
22, à 21 h., Grand Théâtre
ORCH. PHILHARM. BORDEAUX. Soliste Mme GROB-PRANDL. Dir. SEBASTIAN
23, à 16 h. 30, Château la Brède
Pierre BERNAC - Francis POULENC
23, 24, à 21 h., Grand Théâtre
BOSTON SYMPHONY ORCHESTRA
le 23 : dir. P. MONTEUX
le 24 : dir. C. MUNCH
24, à 17 h., Temple Chartrons
MUSIQUE SACREE XVIIe, XVIIIe siècles
av. J. CELLIER, M. SENECHAL, A. VESSIERES, ORCH. PHILH. BORDEAUX, CHORALE EGLISE REFORMEE
Dir. Alex CELLIER
25, à 21 h., Jardin Public
BALLET ORCH. DU GRAND THEATRE
Dir. A. LEBOT et L. MORA
RENSEIGNEMENTS - LOCATION
Bordeaux : Grand Théâtre
Paris : 252, Fg Saint-Honoré. Wag. 97-28

This Clipping From
BOSTON, MASS.
RECORD
MAY 12 1952

7 CURTAIN CALLS FOR SYMPHONY

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SYMPHONY

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Among distinguished musicians were Nicholas Nabokov, composer and secretary general to the Congress for Cultural Freedom; Ernest Ansermet, the Swiss conductor who was guest leader of the Boston Symphony in Boston during the past season and Jonathan Sternburg, young American conductor. Also in the audience was Mrs. Olga Naumoff Koussevitzky, widow of Serge Koussevitzky, predecessor of Mr. Munch as conductor of the orchestra.

Bostonians included Mrs. Dora Hirschmann and Mr. and Mrs. Edward Taft.

Sold Out for Weeks

This first European appearanc of the Boston Symphony has bee anticipated as the outstanding even of the musical part of the festiva The house was sold out weeks ag and it was said that as much a $50 a ticket was offered by som people unable to gain admission.

The concert required eve ning gowns and dinner jackets t be worn.

The program was arranged ex clusively of music composed sinc the turn of the century, wit Samuel Barber's overture, "Th School for Scandal," and Walte Piston's Toccata as representativ American compositions.

Otherwise the music was Frenc the second suite from the late Albe Roussel's ballet, "Bacchus Ariane," Honegger's Second Sym phony, "La Mer," by Debussy, an the Ravel Suite.

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NEW HAVEN, CONN.
REGISTER
MAY 11 1952

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Now again the time of year has come when there are all sorts of other cultural functions.

Biggest single celebration is "Masterpieces of the 20th Century" in Paris theaters, opera house, concert halls, galleries and churches.

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BLADE
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TIMES
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No Riots This Time Accompany Playing Of Stravinsky Work

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Monteux, recently retired as conductor of the San Francisco Symphony orchestra, conducted the world premiere of the Stravinsky work in the same theatre on May 28, 39 years ago.

Its playing at that time, however, provoked a near riot and Stravinsky, a budding young composer, had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

The great Russian ballet company, directed by Diaghilev and with the immortal Nijinsky in the principal role, was dancing then. Diaghilev, on the verge of tears, had shouted out the measures as the noise drowned out the orchestra.

Thursday's gala audience of 2,000 persons listened in rapt silence to the composition. Before the last note died down they were on their feet, shouting, cheering and applauding.

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux, now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the moustaches and fled with the applause of the crowd behind him.

Monteux, smiling happily and wiping away tears, stilled the crowd and said:

"I'll make a date with you to play it again 39 years from now."

Backstage he shook hands with Stravinsky again. Players of the Boston Symphony crowded around the two men to congratulate them.

"Tell them," said Stravinsky, "that I thank them all."

The composer, now an American citizen, is an individual star of the "Masterpieces of Twentieth Century" festival being held here. He is to conduct his ballet "Orpheus" May 14, his opera "Oedipus Rex" May 19, and a concert on May 22.

Stravinsky will be 70 in June. A slender man with a few strands of black hair crossing a bald head, he looks and acts far younger.

"You were wonderful," he told Monteux.

This Clipping From
DAVENPORT, IOWA
TIMES
MAY 11 1952

The American Symphony league is getting ready for its national convention in Erie, Pa., June 19-21 and many interesting facts are being revealed. There will be special sessions for those orchestras with budgets of less than $5,000; for those with budgets between $6,000 and $25,000 and for those with budgets above $25,000. The exemption from the 20 per cent federal admissions tax granted last fall has enabled many of the orchestras to end the season without great deficits. The York, Pa., orchestra has broken even rather than going in the red as in former seasons and many other orchestras have been able to face orchestral work with enthusiasm rather than discouragement.

THE ORCHESTRAL

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FREE PRESS
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BOSTON, MASS.
EVENING GLOBE
MAY 13 1952

Hub Symphony Orchestra Stops Brussels Traffic

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The Boston symphony arrived here on the third lap of its European tour, after having played in Paris and Amsterdam.

Today it continues the tuor, moving on to Frankfurt, Berlin, Strasbourg, Lyon, London and then home.

[162]

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Kittens escaped.

NEWS
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Dutch Hail U. S. Orchestra

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Among distinguished musicians were Nicholas Nabokov, composer and secretary general to the Congress for Cultural Freedom; Ernest Ansermet, the Swiss conductor who was guest leader of the Boston Symphony in Boston during the last season and Jonathan [illegible], young American [illegible]. Also in the audience [illegible] Olga Naumoff Koussevitzky, widow of Serge Koussevitzky, predecessor of Mr. Munch as conductor of the orchestra [illegible] Mrs. Dora [illegible] and Mr. and Mrs. [illegible]

Sold Out for Weeks

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Now again the time of year has come when ballets, operas, concerts and all sorts of other cultural functions.

Biggest single celebration is "Masterpieces of the 20th Century" in Paris theaters, opera house, concert halls, galleries and churches.

It opened Wednesday and continues to June 1. Among the world "firsts" will be several operas and ballets, and Paris' as well as Europe's first hearing of the Boston Symphony, with Charles Munch, who hails from Paris, conducting. The festival will end with the Gertrude Stein-Virgil Thomson "Four Saints in Three Acts," written there nearly a quarter century ago but heard there for the first time.

The Paris Festival is sponsored by the Congress for Cultural Freedom, of which there is an American committee. Nicholas Nabokov, of New York is director, and Julius Fleischmann, of Cincinnati, is chairman.

"Arts of the Free World" is the theme of the month-long vent. "We are proving," said Fleischmann, in this city briefly on his way to Paris, "that all Western culture is not decadent as the Russians have charged. We are presenting the musician, artist and dancer from the free world, and presenting him under private auspices, without any government help." He heads the committee raising $500,000 to finance the project.

This Clipping From
TOLEDO, OHIO
BLADE
MAY 13 1952

Boston Symphony Draws Big Crowd In Brussels

BRUSSELS, May 13 (Reuters) Traffic was disrupted in the heart of the Belgian capital last night when a mile-long flow of cars converged on the Palais des Beaux Arts for the Boston Symphony Orchestra's concert.

King Baudouin, a galaxy of cabinet ministers and foreign ambassadors and a packed house of Belgian music-lovers applauded the orchestra's performance of modern music conducted by Charles Munch.

This Clipping From
SHREVEPORT, LA.
TIMES
MAY 12 1952

This Clipping From
DAVENPORT, IOWA
TIMES
MAY 11 1952

The American Symphony league is getting ready for its national convention in Erie, Pa., June 19-21 and many interesting facts are being revealed. There will be special sessions for those orchestras with budgets of less than $5,000; for those with budgets between $6,000 and $25,000 and for those with budgets above $25,000. The exemption from the 20 per cent federal admissions tax granted last fall has enabled many of the orchestras to end the season without great deficits. The York, Pa., orchestra has broken even rather than going in the red as in former seasons and many other orchestras have been able to face orchestral work with enthusiasm rather than discouragement.

THE ORCHESTRAL

. . . picture is increasing. Last week a new orchestra in Wilkes Barre, Pa., the Wyoming Valley Philharmonic, gave its first concert and the 60-piece group sponsored by Wilkes college and led by Ferdinand Liva plans three concerts for next season. The new Worcester Philharmonic of Worcester, Mass., will give its first concert Monday night with Francis Findlay conducting. Next season, the Baton Rouge, La., symphony will expand its subscription series from six to eight concerts and the conductor will be ... Cooper, who will be entering his second year with the orchestra. The St. Petersburg, Fla., orchestra had given its conductor, Leon Poulopoulos, a two-year contract.

ALTHOUGH THE

. . . Boston symphony orchestra is in Europe, the Boston Pops concerts began their 67th season last week. Heretofore the Boston orchestra has played under the name Boston Pops orchestra but this year Arthur Feidler, the conductor had to gather a new orchestra for the series. He not only hired musicians from the Boston area but also from other cities whose orchestras had completed their regular seasons. The Esplanade concerts will follow the Pops concerts and the Boston orchestra will play the Berkshire festival in July and August.

MAY 12 1952

DUTCH LIKE U. S. CONCERT

The Hague, May 12 (AP)—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its first performance in this country last night. Queen Juliana was in the audience and later met Conductor Charles Munch at a reception.

Monteux Conducts In Paris

No Riots This Time Accompany Playing Of Stravinsky Work

By JOHN RODERICK

Paris, May 10 (AP).—Pierre Monteux, the Boston Symphony orchestra and Igor Stravinsky recreated Thursday night a memorable evening in the history of music with the playing of the Russian composer's "Rite of Spring" in the Theatre des Champs Elysees.

Monteux, recently retired as conductor of the San Francisco Symphony orchestra, conducted the world premiere of the Stravinsky work in the same theatre on May 28, 39 years ago.

Its playing at that time, however, provoked a near riot and Stravinsky, a budding young composer, had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

The great Russian ballet company, directed by Diaghilev and with the immortal Nijinsky in the principal role, was dancing then. Diaghilev, on the verge of tears, had shouted out the measures as the noise drowned out the orchestra.

Thursday's gala audience of 2,000 persons listened in rapt silence to the composition. Before the last note died down they were on their feet, shouting, cheering and applauding.

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux, now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the moustaches and fled with the applause of the crowd behind him.

Monteux, smiling happily and wiping away tears, stilled the crowd and said:

"Til make a date with you to play it again 39 years from now."

Backstage he shook hands with Stravinsky again. Players of the Boston Symphony crowded around the two men to congratulate them.

"Tell them," said Stravinsky, "that I thank them all."

The composer, now an American citizen, is an individual star of the "Masterpieces of Twentieth Century" festival being held here. He is to conduct his ballet "Orpheus" May 14, his opera "Oedipus Rex" May 19, and a concert on May 22.

Stravinsky will be 70 in June. A slender man with a few strands of black hair crossing a bald head, he looks and acts far younger.

"You were wonderful," he told Monteux.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 13 1952

Hub Symphony Orchestra Stops Brussels Traffic

BRUSSELS, Belgium, May 13 (Reuters)—Traffic was disrupted in the heart of the Belgian capital last night when a mile-long flow of cars converged on the "Palais Des Beaux Arts" for the Boston Symphony orchestra's concert.

King Baudouin, a galaxy of Cabinet Ministers and foreign Ambassadors and a packed house of Belgian music-lovers applauded the orchestra's imposing performance of modern music conducted by Charles Munch.

The Boston symphony arrived here on the third lap of its European tour, after having played in Paris and Amsterdam.

Today it continues the tuor, moving on to Frankfurt, Berlin, Strasbourg, Lyon, London and then home.

[162]

...on, Bonn und Paris wurden ...e Texte der westlichen Ant- ... die letzte Deutschlandnote der ...entlicht. Wie der Pressechef der ...desregierung bekanntgab, ist vor ... Noten die Bundesregierung kon- ...und diese haben die einhellige ... Bundesregierung gefunden. ...kt auch bei den verschiedenen ...undeskanzlers mit den Hohen ...rochen worden. Die Note sehen.

In Kreisen der SPD-Opposition fanden die Westnoten gestern ebenfalls Zustimmung. Es entspreche der Auffassung der Sozialdemokratie, so wurde gesagt, sich nicht auf eine bestimmte Form der Untersuchung der Wahlvoraussetzungen festzulegen. Es wäre nicht schlecht, wenn einer UNO-Kommission die Prüfung übertragen würde, jedoch würde es den Weg zu Verhandlungen erschweren, wenn man sich auf diese Forderung versteifte.

In ihren Noten haben die Westmächte der Sowjetunion die Prüfung der Voraussetzungen zu gesamtdeutschen freien Wahlen durch eine unparteiische Kommission angeboten. Der Bericht einer solchen Kommission soll dann anschließend von Vertretern der britischen, amerikanischen, französischen und sowjetischen Regierung geprüft werden. Durch diese Prüfung soll festgestellt werden, ob eine Einigung über die Wahlen in ganz Deutschland erzielt werden kann und ob sich die vier Mächte über Zusicherungen einigen können, damit die aus diesen Wahlen hervorgehende gesamtdeutsche ...s zum Inkrafttreten des Friedensvertrags die notwendige Handlungsfreiheit erhält. Die Westmächte haben jedoch erneut die Forderung der Sowjetunion abgelehnt, Deutschland den Anschluß an die westliche Gemeinschaft zu verbieten.

Diese Vorschläge der USA, Frankreichs und Großbritanniens sind in gleichlautenden Noten enthalten, die der Sowjetregierung gestern als Antwort auf die zweite sowjetische Deutschlandnote vom 9. April übermittelt wurden.

...ersagten

...Hobson"

...erstörer versagt. Zu ...son" noch etwa 3000 ...ntfernt gewesen und ...mit optischen Ge- ...abe den Kurs der ...folgt. Der Zer- ...Kapitäns wegen ...deten Lichtern ...chen gewesen. ...ch ständig ge- ...hinenraum so- ...hlen. Wenige ...son" jedoch ... geschnitten.

...lehnend

...uptvorstand ...rkschaft in ...neuen Ent- ...zes ab. Er ...gegenüber ...dem alten ...bestehen- ...erschlech- ...ein ein- ...für alle ...en Dien- ...haft ein ...des Be- ...ten, be- ...sungen. ...aftliche ...ie pari-

Von Cramm trainierte

Düsseldorf, 14. Mai. (Eigener Bericht) Gottfried von Cramm wird am Freitag in Düsseldorf gegen Brasilien spielen! Wenn die endgültige Nominierung der deutschen Daviscup-Mannschaft auch erst am Donnerstag zur Auslosung erfolgen soll, weil der Deutsche Tennis-Bund abwarten will, wie von Cramm das Training durchsteht, so besteht nach dem ersten Trainingstag schon kein Anlaß mehr zu Befürchtungen. Deutschlands Spitzenspieler schmetterte und schlug auf, als wäre er nie verletzt gewesen.

Jubel um die Bostoner Symphoniker

Von unserem Dr.-St.-Musikkritiker

Frankfurt, 14. Mai. (Eigener Bericht) Von weither waren Musiker und Musikfreunde gestern abend im neuen Frankfurter Opernhaus zusammengeströmt, um das einzige Konzert zu hören, das die Bostoner Symphoniker in der Bundesrepublik geben. Die Wagenauffahrt rings um das große Frankfurter Haus ließ schon von außen den Ausnahmecharakter des Ereignisses erkennen. Denn das Bostoner Symphonie-Orchester hat am meisten dazu beigetragen, Amerikas Musikleben in der Welt berühmt zu machen. Arthur Nikisch und Karl Muck, Pierre Monteux und Serge Kussevitzky waren die Lehrmeister dieses mehr als hundertköpfigen Orchesters. Die große europäische Musiktradition lebt hier in einem Stil und in einer Vollendung fort, wie sie das arme Europa heute kaum noch leisten kann.

Freilich ist auch etwas typisch Amerikanisches hinzugetreten: man verachtet dort nicht die Technik. Im Gegenteil: die Virtuosität jedes einzelnen dieser Musiker ist unüberbietbar. Strengste Auslese und Musizierdisziplin hat hier eines der ganz großen Weltorchester entstehen lassen, das uns einen neuen Maßstab für Vollkommenheit aufzwingt. Der greise Pierre Monteux, ein Meister der klaren Form und der unbedingten Werktreue, dirigierte das Frankfurter Konzert mit seinem altmodischen langen Taktstock. Aber was er mit ihm zuwege brachte, war voller Leben und idealer Klangschönheit. Bei Ravel waren die 65 Streicher dieses Orchesters wie eine einzige große Harfe, im „Till Eulenspiegel" von Richard Strauß entdeckte man Dinge, die man mit solcher Klarheit und Präzision überhaupt noch nie gehört hat. Daß aber auch die große Tradition der deutschen Symphonik, in der dieses amerikanische Orchester aufgewachsen ist, ungebrochen weiterwirkt, bewies die klassisch groß gespielte Dritte von Brahms. Mit William Schumans Dritter Symphonie gab es ein repräsentatives Werk des zeitgenössischen Amerika. Der Beifall steigerte sich im Lauf des Abends bis zu einem brausenden Erfolg. Die Bostoner, die zu den Pariser Mai-Festspielen nach Europa gekommen sind, werden morgen noch ein Gastkonzert im Berliner Titania-Palast geben.

...reckenplage seit 1850

...rmaßnahmen in Afrika und Asien

This Clipping From
UTICA, N. Y.
PRESS
MAY 12 1952

Orchestra Hailed

The Hague, The Netherlands—(AP)—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its first performance in this country last night. Queen Juliana was in the audience and later met Conductor Charles Munch at a reception.

Mittwoch, 14. Mai 1952

Eleganz und Solidität

Begeisterung für das Bostoner Symphonieorchester in Frankfurt

Boston Symphony Orchestra — für die Amerikaner Inbegriff vom Reichtum der Orchestermusik, für die Europäer bisher nur der Klang eines Namens, der irgendwie mit märchenhaften Schönheiten zu tun hatte, vielleicht auch von manchen als eine Art verchromter Apoll beargwöhnt; nun kam der Klang selber nach Europa (von wo er einst auszog) — Festival in Paris, Begeisterung in Holland und Belgien. Erstes Konzert in Deutschland. Galastimmung im Frankfurter Großen Haus. Anwesenheit von hohen, höheren und höchsten Persönlichkeiten aus allen Zweigen des öffentlichen Lebens. Kaskaden von Beifall. Verbeugungen. Wieder Beifall.

Das gäbe allein schon Stoff für eine fällige Lobeshymne. Aber, abgesehen davon, war diese Begegnung doch so ernsthaft, daß sie — und das ist mehr als eine Lobeshymne — eine sachliche Würdigung verdient.

In den letzten Wochen haben wir in Frankfurt verschiedene bedeutende Orchester gehört, das Pariser Rundfunkorchester, die Berliner Philharmoniker. Vergleiche drängen sich auf. Und am ehesten wären die Bostoner mit den Franzosen zu vergleichen. Nicht allein, weil an diesem Abend Pierre Monteux vor dem Orchester stand. Dieses Orchester hat die aggressive Leichtigkeit, die wir an den Franzosen bewunderten, Durchsichtigkeit des Klanges und jene rhythmische Eleganz, die ihren Impuls nicht aus dem Metrum, sondern aus der melodischen Phrase bezieht. Es hat dazu auch eine Perfektion, die manchmal an Politur erinnert. Die Delikatesse mischt sich aufs eigenartigste mit einer fast handfesten Solidität.

Die Ankündigung besagte, daß die Bostoner, in deren Reihen Solisten — und welche Solisten! — aller europäischen Abstammungen sitzen, auch ältere deutsche und französische Musik spielen würden. Diese bestand aus der Ouvertüre zu „Benvenuto Cellini" von Berlioz und der dritten Symphonie von Brahms und wurde in der ersten Programmhälfte absolviert. Nicht eigentlich absolviert. Dafür sorgte die Musikalität der Musiker und des Dirigenten, dessen Zeichengebung zwar präzise sparsam war, aber doch geeignet, Impulse freiwerden zu lassen.

Nach der Pause gab es ein mit einem amerikanischen Kritikerpreis ausgezeichnetes Werk: die dritte Symphonie des noch jungen William Schumann. Sie benutzt alte Formen, Passacaglia, Fuge, Choral und Toccata und erinnert an eine kontrapunktische Zeichnung, worin auch die großen Klangflächen mit hartem Bleistift koloriert wurden. Virtuosität schloß sich an: „Alborado del Grazioso" von Ravel und „Till Eulenspiegels lustige Streiche" von Richard Strauß. Es war Virtuosität und Schönheit der Virtuosität in jedem Sinne.

Heinz Enke

Debüt einer Pianistin

Im Kunstkabinett (Frankfurter Kunstgemeinde) debütierte die junge Leopolder-Schülerin Margot Machemer. Ihre technische Ausbildung und ihre musikalischen Grundlagen sind solide, so daß ihr Spiel bereits jene Züge aufweist, die zu einem abgerundeten und verbindlichen Vortrag gehören. Einige Details waren sicher und überzeugend herausgearbeitet, so etwa die Ueberleitung zur Reprise im ersten Satz von Beethovens e-moll-Sonate op. 90, während anderes (so der Schluß der gleichen Sonate) vorerst nur heruntergespielt schien. Ausdrucksfähigkeit bewies Margot Machemer mit den Brahms-Klavierstücken op. 76, deren intim-spröder Reiz sich im Konzertsaal nie ganz enthüllen wird. Präludium, Choral und Fuge von César Franck — in Deutschland sonst leider viel zu wenig gespielt — waren in jeder Hinsicht Höhepunkt und der Abschluß des beifällig aufgenommenen Abends.

H. E.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
MAY 12 1952

Dutch Cheer Symphony

The Hague, The Netherlands, May 11. (AP)—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its first performance in this country Saturday night. Queen Juliana was in the audience and later met Conductor Charles Munch at a reception.

This Clipping From
NEW YORK N. Y.
HERALD TRIBUNE

N. Y. Ballet Troupe Acclaimed in Paris

First-Night Program Ends With 29 Curtain Calls

PARIS, May 10 (UP)—The New York City Ballet Co. was greeted here tonight with one of the most spectacular welcomes ever seen in the Paris Opera on the opening of its invitation engagement in the French capital.

A glittering first night audience, which included American Ambassador James C. Dunn, called the dancers back for twenty-nine curtain calls after the performance. The packed house gave long cheers and applause for the performance of the troupe, first of its kind ever invited to perform at the Paris Opera.

Ballerina Maria Tallchief, who danced "Swan Lake" and Nora Kaye, in Stravinsky's "The Cage," received eight curtain calls each. Georges Balanchine, director-choreographer of the company, also came out for a bow when the audience refused to stop applauding.

The New York company arrived here yesterday from Barcelona, Spain. Its engagement came only a few days after another American group, the Boston Symphony Orchestra, was warmly acclaimed in a concert at the Opera.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 13 1952

BAUDOUIN AT CONCERT

Belgian King Among 3,000 Who Cheer Boston Symphony

Special to THE NEW YORK TIMES.

BRUSSELS, Belgium, May 12—King Baudouin led the applause of an audience of 3,000 that filled the concert hall of the Brussels Palais Des Beaux Arts to capacity tonight to hear the Boston Symphony Orchestra, conducted by Charles Munch.

Belgian music critics described the orchestra as the most versatile heard here in living memory.

The program consisted of the Overture of the "School for Scandal," by Samuel Barber; Symphony No. 5, by Arthur Honegger, the "Bacchus and Ariadne" Suite, by Albert Roussel; "The Sea," by Claude Debussy, and "Daphnis and Chloe," by Maurice Ravel.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 11 1952

THE WOR

By ROSS PARMENTER

AT SEA: Shipboard concerts can sometimes be a trial, especially if the passengers who want to entertain have more zeal than talent. But first-class passengers on the Ile de France recently had a treat. The Boston Symphony Orchestra was on board and thirty members came up from tourist class to play for them. The men did Mozart's "Eine kleine Nachtmusik" and Haydn's G major Symphony under the baton of Pierre Monteux.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 11 1952

Queen Juliana Hears Boston Symphony Concert

THE HAGUE, The Netherlands, May 10 (Reuters)—Queen Juliana went to hear a Boston Symphony Orchestra gala performance here tonight.

Before the concert, the Boston musicians, who are on a European tour, were guests at an Amsterdam municipal reception in their honor.

[163]

TIGHT BINDING

'een Dagblad

Maandag 12 Mei 1952
73ste Jaargang — No. 111

Prijs 13 cent — 46 cent per week

SPORT
Pagina 4, 5 en 6

This Clipping From
BOSTON, MASS.
HERALD
MAY 12 1952

rtain Calls Greet
phony in Holland

Symphony In Germany May 13-15

FRANKFURT — Americans in Germany will have a chance to hear their own Boston Symphony Orchestra when the orchestra takes time out from its Paris concerts for a short European tour.

A special program for U. S. service personnel will be given in Frankfurt on May 14 under the baton of Musical Director Charles Munch. A program on May 13 for the Frankfurt public will be directed by 78-year-old Pierre Monteux, retired director of the San Francisco Symphony Orchestra, who will also conduct the May 15 concert in Berlin.

Sponsored jointly by HICOG and the Armed Forces Entertainment Branch, the special concert for service personnel will feature the works of Barber, Debussy, Ravel and Brahms.

All military posts have been allocated a quota of tickets for the special program. Reservations may be made by contacting local special services officers. Each member of the Armed Forces is permitted to bring one civilian guest.

Tickets for the May 13 and 15 concerts may be obtained through regular German ticket agencies.

The Boston orchestra is being flown to Germany by the U.S. Air Force.

VORSTIN EN DIRIGENT

Tijdens de pauze van het galaconcert dat het Boston Symphony Orchestra Zaterdagavond in Den Haag gaf, liet koningin Juliana dirigent Charles Munch (links) aan zich voorstellen. Aan het geanimeerde gesprek nam ook de heer De Jong Schouwenburg, onderdirecteur van de n.v. Concertgebouworkest, deel.

MAY 13, 1952 (Europe) ARMY TIMES A

May 1952

Frankfurter Rundschau

Frankfurt Concerts 'Sold Out'

FRANKFURT, May 12 (S&S) — The "standing room only" sign went up today for both the regular and the military concerts the Boston Symphony Orchestra will present in Frankfurt's Grosses Haus tomorrow and Wednesday.

Every one of the theater's 1,400 seats have been sold for the regular concert at 8 pm tomorrow, the management reported.

Likewise, soldiers throughout EUCOM have applied for all the seats available at the special military performance at 3 pm Wednesday also in the Grosses Haus, Frankfurt Military Post Special Services office said.

The orchestra, on a European tour, is scheduled to arrive in Frankfurt tomorrow by train from Brussels.

It originally was planned to furnish air transportation for the orchestra's engagements in EUCOM, but the oil workers' strike in the U.S. and the temporary embargo on nonduty flying in order to conserve aviation gasoline supplies has caused air transportation to be withdrawn, 12th AF Hq said in Wiesbaden today.

The orchestra will take the Army duty train from Frankfurt to Berlin Wednesday night following the afternoon military performance, and will present a third concert in Berlin's Titania Palast at 8 pm Thursday.

Tuesday, May 13, 1952

furter Spiegel

ATBLATT DER FRANKFURTER RUNDSCHAU

hen

ich blamiere uns
Dame als Gast
unter, der mich
nahm, zu sei-
er immer so mit
e mir, daß Peter
um unentwegt
bei strahlendem
agen. Nur eine
ar, aufsässig zu
an Wagen habe.
an bremse zu
endig oder wolle
rüde nicht mehr
ur, daß er Peter
nd ne verständen
dem Wagen ver-
ender geschäftlich
herwegs sein, aber
ich gut ausruhen.
große Strecke ge-
Peter seine ganze
um durchzuhalten.
nnen, wenn wirk-
kann vor — eine
ie Ich nickte bei
ir dem Kopf, ja,
beschloß aber, so

nun einmal sind, oftmals launisch und eigensinnig, unausgeglichen oder auch nur unausgeschlafen. Lieschen kann ja nun nicht gleich bei Beginn der Arbeit wissen, in welcher Verfassung ich bin, und so passieren die tollsten Tippfehler. Ich rassele weiter, sehe aber schließlich doch ein, daß es so nicht weitergehen kann, und unterhalte mich nun mit Lieschen: „Du merkst und fühlst doch, daß ich heute in schlechter Verfassung bin, warum willst du mir gerade heute nicht helfen? Komm, sei anständig, einer von uns beiden muß doch in Form sein." Noch nie hat Lieschen mich im Stich gelassen. Immer ist sie eingesprungen, wenn eigene Kraft nicht ausgereicht hat. Oftmals ist es so, als schreibe sie ganz von selber. Und wenn ich meinen Arbeitsplatz verlasse, zwinkere ich ihr immer von der Tür her noch mit dem linken Auge zu, was besagen soll: Wir beide halten zusammen. Denn ich weiß es: Auch in meiner Maschine schlägt ein Herz. Sp

Der Spitzl

In der A

Eine neue Phase des Wiederaufbaus unserer Stadt beginnt: Am 15. Mai ziehen die Bauleute der Frankfurter Aufbau AG. auf der Großbaustelle zwischen Fahrgasse, Schnurgasse, Trierische Gasse und Töngesgasse ein, am 17. Mai machte die Nassauische Heimstätte GmbH. den ersten Spatenstich zu ihrem Großbauprojekt südlich des Doms. Eine lange Phase des Projektierens und der gründlichen Vorbereitung ist damit abgeschlossen, der Planung folgt die Tat.

Die bisherige Baupolitik der Stadt Frankfurt begegnete vielfacher Kritik: Während am Stadtrand neue große Siedlungen entstanden, wuchsen in der Innenstadt und in der Altstadt auf den Trümmerhaufen der zerstörten Häuser Unkraut und wucherten Hecken und junge Bäume. Lediglich einzelne nur teilzerstörte Häuser wurden bisher wieder aufgebaut.

Daß die Stadt Frankfurt nicht eher an einen großzügigen Wiederaufbau der Innenstadt herangehen konnte, hatte jedoch sehr triftige Gründe: Hart auf hart stießen vielfach die Interessen der alten Eigen-

Das Bostoner Orchester in Frankfurt

Vom Großen Haus sehr angetan

Dienstagnachmittag, Frankfurter Hauptbahnhof: auf dem Bahnsteig, in den der planmäßige Kölner D-Zug einlief, standen die Reporter, Photographen, Rundfunkleute und konnten beim besten Willen den erwarteten illustren Gast nicht entdecken. Er hätte nicht übersehen werden können, denn, kurz gesagt: es handelte sich um das Bostoner Symphonieorchester, immerhin hundertundzehn Musiker mit allem, was noch dazu gehört.

Während man noch wartete, waren die Musiker schon in ihren Hotels: Savoy, Haus der Kochkunst, National, Monopol-Metropol und die beiden Dirigenten, Pierre Monteux und Charles Munch im Frankfurter Hof. Eigentlich hätten sie mit Flugzeugen kommen sollen. Der Oelstreik verhinderte das. Nun hatten ihre Sonderwagen den planmäßigen Zug so verlängert, daß sich die Bundesbahn entschloß, den Sonderanhang — darunter allein zwei Wagen für das Gepäck mit den Instrumenten — auch gesondert laufen zu lassen. So war das Orchester vorzeitig nach Frankfurt gekommen, so daß die Empfangs- und Interview-Welle zunächst im Sande verlief.

Inzwischen hatte es einige Schwierigkeiten bei der d... Zollbehörde im Frankfurter Haupt- ...ber schließlich konnten die In- ...nd ins Große Haus gebracht werden. Die Orchesterleute, mit denen wir sprachen, zeigten sich vom Großen Haus sehr angetan, vom Zuschauerraum, von der Bühne, von dem Raum, den sie noch übrigließ, um immense Mengen von Instrumenten, Zubehör und sonstigen Dingen übersichtlich abzustellen. Vom europäischen Publikum, das sie auf dieser Reise zum ersten Male kennenlernen, sind sie begeistert, von ihrer Aufnahme in Paris, wo sie zwei Konzerte beim Festival des „Kongresses für kulturelle Freiheit" (mit „Meisterwerken des zwanzigsten Jahrhunderts") gaben, von Amsterdam, Den Haag und Brüssel. In Deutschland werden sie nun drei Konzerte geben, zwei in Frankfurt, danach eines in Berlin. Es folgen Straßburg, Lyon, noch einmal Paris, Bordeaux und London: vierzehn Konzerte in zwanzig Tagen. Das Orchester ist an solche Strapazen gewöhnt. In Boston gibt es für die Symphoniker nicht nur eine Saison, sondern vier, jeweils in anderem Rahmen: weit über zweihundert Veranstaltungen im Jahr, 47 Wochen angestrengter Orchesterarbeit, zwar mit wechselndem Programm-Niveau, aber stets mit dem gleichen musikalischen Niveau, das den Bostoner Symphonikern den Ruf eingetragen hat, zumindest eines der besten Orchester Amerikas zu sein.

-ke

...el oder nur ei...

This Clipping From
BOSTON, MASS.
POST
MAY 12 1952

BIG RECEPTION AT THE HAGUE

Dutch Go Wild Over Hub Symphony

THE HAGUE, The Netherlands, May 11 (AP)—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its [redacted] performance in this country last night. Queen Juliana was in the audience and later met Conductor Charles Munch at a reception.

[164]

Art Assembled in Paris

French View of 'Twentieth Century Masterpieces'

Boston Symphony Acclaimed; Marquis de Cuevas Ballet

By Emile Vuillermoz

Paris

Some unfortunate misunderstandings have troubled the friendly relations between the Paris press and the too strict organizers of the magnificent series of spectacles which have succeeded one another during May under the title "Masterpieces of the 20th century." They are now resolved, but we must deplore the mistakes made in the conception of this huge enterprise, and it is better to discuss them plainly than to keep any stifled ill humor.

Everyone says that the French part of the programs shows a party spirit and the influence of a clique. One has not the right to speak of the contributions of the 20th century. While ignoring those of Paul Dukas, Florent Schmitt, Vincent d'Indy, Jacques Ibert, and so many others. It is unfair to summarize the tremendous choreographic endeavors of our time by keeping exclusively to the seven dance spectacles of the Marquis de Cuevas and Balanchine, without making the slightest allusion to Fokine, Serge Lifar, and Massine, or to central European ballets and Spanish dance.

Ambiguous Term

Actually the expression "twentieth century" is ambiguous. In art the 20th century did not begin with 1900. Up to 1914 it was still the intellectual climate, the musical ideal of the 19th century which held supreme sway. The feverish disquiet, the anxious research, and the bold experiments which constitute the "spirit of the 20th century" were engendered by the war of 1914.

It is from this mental and social upheaval that the new generations have drawn modes of expression and styles adapted to their times. It is the sharp cut between the prewar and postwar periods and not the year 1900 that will be marked in the history of universal art. And it is the mingling of the works of the past century with works by those ambitious to replace them which has thrown this music presentation out of balance.

In actual fact, the public has nothing to complain about, since the Boston Symphony orchestra has been able to rouse great enthusiasm for its offerings of prewar masterpieces which do not shock the public's sensibilities.

The musical ambassadors from Boston won a real victory in Paris. The technical and artistic quality of this splendid "instrument" has been a revelation to us. Its sonorous richness, discipline, and resplendent virtuosity truly make of it the outstanding orchestra of the world.

Munch and Monteux

We have been able to observe it under two different batons. That of Charles Munch led it to victory in two works which were masterfully realized: Honegger's Second Symphony and Roussel's "Bacchus and Ariane." Munch was not so happy in Debussy's "La Mer" and Ravel's "Daphnis and Chloé," in which he did not create just the right atmosphere.

Contrasting strongly with the physical action and dynamic gestures of his colleague, Pierre Monteux unloosed the wild splendors of Stravinsky's "Rite of Spring" with a moderation of posture and restraint of gesture, the efficacy of which was miraculous. This tumultuous masterpiece could not have been conducted with more intelligence and mastery.

While he bowed under the thunders of the audience's applause, I recalled in thought the matinee at which he had conducted, 39 years ago, the first performance of the same score, amid whistles and catcalls, while the indignant Saint-Saëns pounded the floor with his cane, shouting: "Madman!" The Boston Orchestra, Monteux, and Stravinsky will never forget the warmth of the ovations which they have received here.

We were looking forward to some performances of American symphonic works, but Samuel Barber's Overture to "The School for Scandal" was dropped, and Walter Piston's Toccata, as well as William Schuman's Third Symphony, were too encumbered with the European school forms to bring us the message of a young and bold nation. With fugues, counterpoint, passacaglia, and classic tradition we are completely saturated, and have nothing to learn.

Performances of an Italian opera and two French ballets made an interesting evening. Vittorio Rieti is a sensitive and distinguished musician who has turned a tale by Lorca, entitled "Don Perlimplin," into rapid lyric drama. This noble personage married a flighty woman to make her abandon her many lovers. The light and sensitive score, from which emotion is not absent, was sung with taste.

Two Ballets

The two ballets, with music commissioned of Messrs. Auric and Sauguet, had been chosen, somewhat arbitrarily, to represent "most significant masterpieces produced by our civilization in the last half century." Such a designation makes one smile, for these two works, pleasant but certainly not characteristic, were not equal to this role.

Auric's "Coup de Feu" shows some firemen called to extinguish the flames of love which are consuming two lovers, and who, instead of doing their task, complaisantly expose themselves to their burning caresses. And Sauguet's "Cordelia" is the story of a child banished to an attic where some faded old costumes enable her to escape into dreams.

Two scores without great value, but well adapted to the dance, two clever décors by Cassandre and Jacques Dupont, two banal choreographies, and two interpretations in which the troupe of the Marquis de Cuevas proved equal to itself; that is to say, it has some brilliant leaders, such as Hightower and Dolores Starr, Golovine and Skouratoff, and some ordinary rank and file.

TRAVEL SYMPHONY

Art Wins Friends for U. S.

By CYRUS DURGIN

AMSTERDAM—So far it has been one triumph after another for the touring Boston Symphony Orchestra. The night they played in The Hague, they got a terrific ovation, although the people there are said almost to sit on their hands. The following afternoon, at the Concertgebouw in Amsterdam, the reception was warm and continuing.

The Saturday concert at The Hague was a "gala," for which everyone had to be in evening dress because Queen Juliana attended. Of course there were appropriate ceremonials: the concert did not begin until the Queen entered her first balcony box, a little down the side, stage right, through the private entrance reserved for the royal presence.

* * *

When she came in, attended by a small retinue, and wearing a most becoming turquoise gown, everybody stood up. Then conductor Charles Munch played The Netherlands National Anthem, after which the business of the evening was attacked. That business was Samuel Barber's Overture, "The School for Scandal"; Debussy's "La Mer" and Ravel's Second Suite from "Daphnis et Chloe," and that wonderful old rouser, the "Fantastic" Symphony of Berlioz. When it all was over, the audience clapped and cheered en masse, and there were many cries of "Bis!", which is a European way of saying you want an encore. But no encore was forthcoming.

During the intermission, the Queen, who had arrived not in a coach of state, but in a handsome big Cadillac job, summoned four men to be received in the royal private room just across the corridor from her box. They were Mr. Munch, manager George E. Judd, and the two Dutch-born members of the orchestra, Boaz Piller and Jacobus Langendoen. (This afternoon I shook one of the four hands which had shaken the hand of Her Majesty Juliana, Queen of The Netherlands. I won't wash my right hand for a week, if ever.)

* * *

At the Concertgebouw ("Concertgebouw" means building) Pierre Monteux was the returning hero. About 25 years ago he was for several seasons, regular conductor there. He, too, and the orchestra, got a welcome from the Amsterdamers they won't forget. When the last chords of Strauss' "Till Eulenspiegel" were finished, the gathering in the large hall rose as one, and just stood there, clapping and yelling "Bravo!"

Actually, due to the peculiar acoustics of this hall, which make the sonorities loud but not so warm, rich and powerful as the Boston Symphony usually sounds, the tone was less than Bostonians know it can be. Each wind instrument, too, was brought out sharply.

The stage is high and tiered, and the brass and percussion have to be placed at the back, which means the top. It takes a bit of experience for an orchestra to be its fine self in such a tricky auditorium. But the precision and the discipline of the Boston Symphony were the main topic with the Concertgebouw Orchestra gave a reception after the concert.

* * *

Here again there were speeches, too many and too long. But Messrs. Monteaux and Judd, with just enough words, beautifully expressed, carried off the honors. The Dutch and the American musicians mingled, drank sherry and Geneva gin (beer and coke, too, if you wanted that), ate pastries, talked, laughed and had a fine time.

If the musical art can make many friends and influence peoples, the Boston Symphony Orchestra is doing a fine piece of work for Uncle Sam & Co.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT
MAY 13 1952

Miss French Is Fiancee of William Primrose, Violist

Announcement is made of the engagement of Miss Alice Virginia French, daughter of Mrs. Francis Henry French, 20 Forest road, Davenport, and the late Francis Henry French, to William Primrose, internationally - known violist who was soloist with the Tri-City Symphony orchestra in January. No date has been set for the wedding.

Miss French, who is connected with a leading Quad-city family, attended St. Katharine's school, Bennington college in Bennington, Vt., and Bard college in Annandale-on-Hudson, N. Y. She has spent considerable time in Paris, where she has studied art. She is a member of the Junior board of the Tri-City Symphony orchestra.

Mr. Primrose, the son of Mrs. Margaret Primrose of London, England, resides in Switzerland and is in this country on a concert tour. He is a houseguest at the French home and will leave in a few days for New York City for recording work.

Considered to be one of the greatest musicians of the day, Mr. Primrose made his debut as a solo violist under Sir Thomas Beecham. When the new NBC Symphony was formed in New York by Toscanini, he joined that group as chief viola player, leaving the orchestra in 1942 to devote all of his time to solo work. He has played with the Philadelphia, Boston and other leading symphonies.

MISS ALICE V. FRENCH.

Last New Year's day, he was announced as commander of the Order of the British Empire by King George VI, and he will go to London this summer to receive the citation.

Mrs. French honored the betrothed couple at a party Monday evening attended by a group of relatives and close family friends.

[105]

Netherlands' Quick, Jolly, Easy Customs Men Will Not Be Fooled

Travel Symphony—IX

DINERS are served the same course at the same time.

CYRUS DURGIN

AMSTERDAM, Netherlands, May 17—(By Mail)—This [illegible] train of the [illegible] Orchestra, [illegible] pies to be [illegible] good but [illegible] in. It's [illegible] terday morning at 6:30 to be shaved, bathed and breakfasted, readiness for the 8:05 train. Netherland [illegible] out of the Gard du [illegible]. Next concert stop. The [illegible] hours of sleep, sitting bolt upright in one of these French [illegible] was welcome since sleep had been short. No morning-paper train [illegible] never gets to bed before 1 a. m. and this time due to the beguilements of Paris, it had been 2.

Then out into the gangway of the train cars carrying the members of the orchestra, some with wives and families. The stories were good, and varied. One about the American player who, ordering more butter at breakfast, received two large glasses of beer. (Beurre, with an accent which must have been like bière, can be translated into bière!)

Another, of a French-born member who vented his righteous indignation upon a taxi-driver who seemed to be going deliberately the long way 'round. But when they both had calmed down, and the musician discovered that the taxi-driver had come from near his own home-town in Southern France, the musician not only tipped handsomely, but invited the driver to have a drink at the nearest cafe!

The conversation turns, naturally, to the concert of the night before in the Theatre des Champs-Elysees, and concerns mostly the huge success of "Le Sacre du Printempts."

But there are many questions about how the orchestra sounded in the Theatre, where, as in the Paris Opera House, an apron had been added to the stage over the orchestra pit, and the violins, and part of the violas and cellos had to sit out from under the proscenium.

The answer is, the orchestra had sounded very well, in good balance and not too loud, in the comparatively small theatre, where the acoustics are sharp, indeed. The program is discussed: The cordial reception for the third America work, William Schuman's Third Symphony, which the Boston Orchestra had played in Paris. And then the warm and continuing ovation for orchestra and conductor Pierre Monteus, with cries of "Encore!", answered amiably by Mr. Monteux with the reasonable explanation that the men were tired after long rehearsal that morning, and the evening's concert.

★ ★ ★

By now the Paris suburbs, and St Denis, long since have passed. The train is in the open, rolling French countryside, where every foot of soil and vegetation, it seems, is carefully tended. (Would that they did the same thing in careless, wasteful U. S. A.!)

★ ★ ★

First stop, Compiegne, of which little can be seen from the station. Whatever became of that famous railway car in which the armistice of World War I was signed, in which the French humiliation of World War II was realized when Hitler granted them an armistice in 1940, and which, thereafter, the Nazis took away? Totally destroyed, no doubt.

The Dutch immigration and customs men are quick, jolly, easy of manner, but very careful in the execution of their duty. You have the feeling that these men will not be fooled. Nor will the staff in the dining car, who have an organized way of operating, as inflexible as the laws of the Medes and the Persians.

All those who are of one sitting at a meal must be in the dining car before anyone lifts a finger. Then everyone is served the same course at the same time, just as around any well-regulated family table. And the Dutch are certainly well-regulated!

Here comes Rotterdam, its huge and pitiful square mile of Stuka-wrought obliteration just 12 years ago this month, partially repaired, but with enough empty space to show where the bombs struck. Then Delft, then Haarlem, and finally Amsterdam with its canals. Here, as on the train, the Dutch are obliging, courteous, quick and humorous, but you know full well that their duty comes first.

Even to the apple-cheeked boy who brings you a schnapps of Geneva gin as you set out to write this piece, and whose command of English, and curiosity about the tongue, leads you to let him read the first page just for practice.

I suspect the Dutch are the New Englanders of Europe.

The World's Day

Reg. U.S. Pat. Off.

Europe: Britain Plans to Buy Soviet Sea Food

Britain is to buy $420,000 worth of canned crab and $2,240,000 worth of canned salmon from the Soviet Union, the Ministry of Food announced.

The International Press Institute's first general assembly ended in Paris after bringing together 107 editors from 22 countries. **Lester** Markel, Sunday editor of the New York Times, was reelected **chairman** of the executive board.

In a speech at Oxford University, Herbert Morrison, Foreign **Minister** in Britain's former Labor government, appealed to Russia to "come in with the rest of us" and cooperate for the security, peace, and progress of mankind.

The Boston Symphony Orchestra is to give its first concert in **Britain** at the Royal Festival Hall May 24.

Communist and pro-American Parisians broke up the opening performance of "Colonel Foster Pleads Guilty" with fist fights when the play depicted United States soldiers in Korea as being brutal to Korean civilians.

Special Broadcasts To Honor Koussevitzky

Special broadcasts honoring the memory of Serge Koussevitzky, the internationally revered conductor, have been scheduled by major networks and independent stations throughout the country, for the week of June 4, 1952, the first anniversary of his death.

These programs, which will also commemorate the tenth anniversary of the Koussevitzky Music Foundation, will include recordings conducted by Dr. Koussevitzky and works commissioned by the Foundation which he created to carry into the future the unmatched record for encouraging and supporting composers throughout the world. In Paris, where Koussevitzky established his international reputation after leaving revolutionary Russia, the anniversary will be observed in a memorial broadcast by radiodiffusion Francaise, and in a concert by the Pascal String Quartet under the auspices of the U. S. Embassy, performing quartets by William Bergsma and Peter Mennin which were commissioned by the Foundation.

Leonard Bernstein will conduct the Boston Symphony Orchestra in a memorial concert at Tanglewood on August 9th during the Berkshire Music Festival, and will include in the program Aaron Copland's Symphony No. 3, commissioned by the Foundation. A number of major symphony orchestras here and abroad will pay homage to the memory of Dr. Koussevitzky by including in their Fall programs works commissioned by the Foundation.

Antal Dorati, conductor of the Minneapolis Symphony, has informed the Foundation that his tribute will include performances of Bela Bartok's Concerto for Orchestra, Burrill Phillip's "Tom Paine Overture," and Luigi Dallapiccola's "Tartiniana." Thor Johnson, conductor of the Cincinnati Symphony, has chosen Heitor Villa - Lobos' "Madona," Nikolai Lopatnikoff's "Concertino for Orchestra," and the Bartok Concerto. Walter Hendl will conduct several works commissioned by the Foundation in the Fall concerts of the Dallas Symphony. Leopold Stokowski and Eugene Ormandy have also stated their intention of performing commissioned works in memory of Dr. Koussevitzky.

Firsts and Fisticuffs at Paris Festival

By EDMUND PENDLETON

PARIS, MAY 17

"Cordelia," a one-act ballet by Henri Sauguet, inaugurated an evening of new productions given in the Champs-Elysees Theatre during the second week of the Twentieth Century Exposition of the Arts. On the same program were a second ballet, "Coup de Feu," scenario and costumes by A. M. Cassandre, music by Georges Auric, and between the two. "Don Perlimplin," opera by Vittorio Rieti. The ballets were danced by the Marquis de Cuevas's troupe.

Another major event of the week was the success of the Boston Symphony Orchestra, conducted first by Charles Munch in the Opera House and later by Pierre Monteux in the Champs-Elysees Theatre, which reached triumphant proportions and clearly indicated that its musical ambassadorship is of inestimable value.

The initial concert was played before a capacity audience which included President Vincent Auriol and Madame Auriol, Foreign Minister Robert Schumann and Ambassador James C. Dunn and Mrs. Dunn. Mr. Munch, elegant and persuasive in his gestures, interpreted Albert Roussel's "Bacchus et Ariane" suite divinely, devoted keen attention to Samuel Barber's overture "The School for Scandal" and Walter Piston's spirited "Toccata," conducted Honegger's "Second Symphony" and Debussy's "La Mer" with the breadth of conception necessary to obtain their contrast, and gave a thrilling performance of Ravel's "Daphnis et Chloe" Second Suite, even though it bordered upon precipitance. The orchestra sounded like some super-virtuoso whose tone quality remained beautiful from the softest whisper to the fullest tutti, and whose phrasing, delicate or warm as the moment required, was constantly poetical.

Pierre Monteux's program comprised Ralph Vaughan Williams' Fantasy on a theme by Thomas Tallis, Darius Milhaud's Symphonic Suite "Protee," William Schumann's Third Symphony and Igor Stravinsky's Sacre du Printemps. Solidly riveted to the podium, Mr. Monteux waved a long white baton with remarkable clarity and precision, indicating entrances, or raising the forefinger of his left hand to his lips in a characteristic gesture. At the end of the concert, Igor Stravinsky climbed upon the stage to embrace him and to acknowledge the massive applause. Finally in response to the audience's insistence, Mr. Monteux said "Thirty-nine years ago I conducted the first performance of the Sacre; I gave you a rendezvous to hear me do it again thirty-nine years hence."

Bruno Walter, conducting the Paris Opera orchestra, obtained an execution charged with fire and imagination of Richard Strauss's Don Juan. If his interpretation of Debussy's "Afternoon of a Faun" was lovely, it was a tame Faun sans horns and sans hoofs that was being portrayed—the tempi could have supported a little more contrast and fantasy. These two attributes were far from lacking in Gustav Mahler's "Das Lied von der Erde"; its Viennese popular expression and the composers's meditative soul were effectively opposed. Elsa Cavelti and Lorenz Fehenberger were the soloists.

Wilhelm Furtwaengler, heading his own Berlin Symphony, displayed versatility in his program comprising Weber's Oberon, Schumann's Fourth Symphony (taken at a deliberate tempo) Honegger's Symphonic Movement No. 3, Ravel's Spanish Rhapsody and Strauss' Death and Transfiguration. The next day, Beethoven's Egmont overture, and Great Fugue opus 133, and Brahms's double violin and cello concerto played by Joseph Szigeti and Pierre Fournier, and Secondy Symphony comprised the program which revealed the celebarted orchestra and its conductor in an excellent light.

Chamber Music

The Twentieth Century Exposition's first firecracker exploded when spectators came to blows at the hearing of Pierre Boulez's "Structures" for two pianos during a chamber music concert given in the Comédie des Champs-Elysées. The concert inaugurated a series of seven to be heard in the same theatre, afternoons at 5:30 p. m., in which reputed instrumental and vocal ensembles will take part.

Following the hearing of an alert and intelligently written Quintet for woodwinds and horn by Elsa Barraine, a Chorale and Variations for piano by Henri Dutilleux which exploits the piano idiom, Songs by Yves Baudrier admirably presented by Le Marc'Hadour, and imaginative "Incantations" for flute alone by André Jolivet, Pierre Boulez and Olivier Messiaen took their places, each at a keyboard. The hall was fairly well filled with an audience composed mainly of composers, including Igor Stravinsky.

If one did not sense a mathematical formula at the basis of what one heard, and if one was not aware of the musical science in the possession of the performers, one would have thought that they were playing the piano for the first time in their lives and struggling at it. Isolated notes at the extremes of the instruments, sharply contrasted dynamics, sudden flurries, silences probably extremely difficult to measure judging by the executants' visible efforts at counting, and an occasional soft, but massive harmony is what the ear seizes upon at first hearing.

Hardly a minute had gone by before the majority of the audience was in a humorous but respectful mood. When the performers turned their pages back to the beginning and a repeat was about half-way through, a woman in an orchestra seat, unable to contain herself any longer, timidly cried "Bravo." Instantly a husky youth from the back row leaped over several rows of seats and bore down menacingly upon the frightened woman. A section of the audience rose to its feet and a policeman apprehended the youth, who, as he was being led out, received a blow from the woman's bag; the audience commented upon the incident excitedly while the two performers, unperturbed, continued their counting and hammering. Another youth shouted as he fled the hall, "This was written in the score!"

Charles Koechlin's woodwind trio which terminated the concert was played before a near-empty house as most of the listeners crowded into the hallway to satisfy their curiosity rather than submit to the soothing influence of melodic line and "natural" resonance.

TIGHT BINDING

Congress of Cultural Freedom Finds Paris Politely Tolerant

Boston Herald May 18

By RUDOLPH ELIE

PARIS, May 17—There are still a great many aspects of this Congress of Cultural Freedom in Paris this month of May that I do not understand—for example, who is paying for it all—but it turns out to be a pretty exceptional thing at that.

It is, to be sure, the sort of thing Parisians like to joke about. They are, after all, a fairly cynical sort of people who have lived a lot, seen a lot and been disillusioned a lot. And while they love their own festivals, such as those great "galas" that make Paris in the spring a place of incredible beauty and gayety (the summer tourist never knows what he misses in Paris from April to June), they look upon such contrived events as last year's Bimillennial with skeptical shrugs.

This is not to say the celebration of the 2000th year of the

(Continued on Page Forty)

BOSTON SUNDAY HERALD, MAY 18, 1952

Congress of Cultural Freedom Finds Paris Politely Tolerant

(Continued from First Page)

founding of Paris was not a success; it is merely that the Parisian knows that Paris may be 2010 or 1992 years or even 2633 years old, and so what? That' for the tourist.

In view of the fact that in any given city, even one with such astreet here knows little or nothing reputation for culture as Paris, about the Congress.

perhaps less than 30 per cent. The newspapers have not devoted of the citizens give a hoot for much space to the Congress here, music, art, literature, poetry, dra- save to announce the concerts and ma, philosophy and other branches events as they come along. These of the creative spirit, it is more events, however, are truly historic than likely that the man in the in musical significance, and in creative significance as well.

For the Congress, during this exposition, has assembled the finest achievements of the composers, writers, painters and thinkers of the western world during the last 50 years. It is fairly easy for most people to shrug off this attainment, especially in the field of music, where the general opinion is that nothing worth bothering with has been done since the death of Brahms.

FORM PARIS GROUPS

Presented in almost nightly procession, however, by the greatest orchestras and conductors of the times, these works make a formidable list. Already given have been "Wozzeck," Berg's great opera in the Viennese production of last year; Stravinsky's world masterpiece "Rite of Spring" (by the Boston symphony in the exact scene of its riotous premiere 39 years ago); as well as such established classics as 'Das Lied von der Erde," Honegger's Symphony No. 2; Strauss' "Till Eulenspiegel," and works by Hindemith, Martinu, Bartok, Debussy, Ravel, Messiaen, Prokofieff, Rachmaninoff, Schoenberg, Shostakovitch, Vaughan Williams, Poulenc, and Roussel.

Still to be given are Britten's opera "Billy Budd," Virgil Thomson's "Three Saints in Four Acts," a concert of the works of Stravinsky with the composer conducting, Schoenberg's opera - oratorio "Erwartung," and a concert suite from Shostakovitch's forbidden "Lady Macbeth of Minsk."

Taking part in all this, besides the Boston Symphony, whose debut in Paris on the night of May sixth ranks as the greatest triumph of the exposition so far, are the four Paris orchestras, the RIAS orchestra of Berlin, the Berlin Philharmonic, the Orchestra de la Suisse Romande, the orchestra of the Santa Cecilia of Rome and the Froment Chamber orchestra. Operas are being done by the Covent Garden Royal Opera, the Vienna State Opera and the American National Theater and Academy. Ballets are being offered by the New York City Ballet and the Marquis de Cuevas Grand Ballet. Choruses from Strasbourg, Rome and Amsterdam, two string quartets and nearly 30 soloists of world reputation are also taking part.

In the meantime, though not officially in the exposition, Debussy's "Pelleas et Melisande" is being given its 50th anniversary performance, and Strauss' "Salome" is being produced by the Paris Opera company, while the London Philharmonic and numberless other outside organizations fill up every concert minute of the month.

The other events are less specifically stated although the art collection at the Musee d'Art Moderne, gathered by Mrs. James Sweeney and Rene Huyghe, is, for me at least, one of the great achievements of the expositon. The literary end of it promises to be equally interesting involving, as it does, such figures as Stephen Spender, Glenway Westcott, W. H. Auden, William Faulkner, Rosamond Lehmann, de Madriaga, Andre Malraux, Denis de Rougemont and many others in round table discussions.

THREE THEMES

The themes of these literary and philosophical meetings, held at the Sorbonne, are three in number. The first deals with the problem of the creative writer's position in the 20th century. Can he make use of today's mass media without betraying himself, which is to say can the creative writer accept the constraint implicit in mass media and still be creative?

The second deals with perpetuating the liberty of people to accept or refuse the principles of the society in which they live; in short to submit to the supposed fellowship of totalitarianism or to find a way to assert the value of revolt while still seeking fellowship.

The third deals with the problems of free inquiry and free expression despite the apparent chaos of style and doctrine with a view to seeking artistic universality. It'll be interesting to see what comes out of all this.

But in the meantime the first Congress of Cultural Freedom is certainly attempting a gigantic production. I have been told by one of the group that if every single event in the entire serie. is sold out, the receipts would be a mere drop in the ocean of expense. Merely subsidizing the European tour of the Boston Symphony runs into the upper hundreds of thousands; you do not tour 104 men with 20 tons of luggage for 30 days in Europe on a limited budget.

However it is being subsidized, it is a pretty significant thing just the same, even if it is only a start. There is no plan at this point to make it an annual event, but if the whole exposition achieves but a fraction of the success of the appearances of the Boston Symphony during the opening week, there seems little doubt it will contribute in no small measure to an national cultural exchange of importance. Indeed, merely the musical people of Europe to hear the Boston Symphony orchestra and to recognize to be one of the world's great instruments (for the sake of borders on the ridiculous in gard to recognizing American tural values, is of incalculable value.

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to wood fire.

First Full Concert in Mid-Ocean Given by Boston Symphony

ABOARD S. S. ILE DE FRANCE (In the Irish Sea), May 3 (By ship-to-shore radiotelephone)—For the first time in the history of music and the first time in the history of transatlantic travel, a full symphony orchestra and a world-famed conductor presented a concert in mid-ocean yesterday.

The 90 members of the Boston Symphony Orchestra on their way to Europe aboard the Ile de France for a three-week tour of the Continent played Mozart's Eine Kleine Nachtmusik and Haydn's Symphony No. 88, under the direction of Pierre Monteux in a concert for the benefit of the Seamen's Fund.

Loud-speakers piped the performance into other lounges to take care of all the passengers who overflowed the 400-chair theatre.

A good part of the credit for the event must go to librarian Leslie Rogers of Brookline who had the foresight to carry along some music for this event that would not require the services of a group of players who were flying to Paris.

When the ship docks at Le Havre, France, tomorrow evening, the Boston Symphony will be the first American orchestra to visit the Continent since the '20s when Arturo Toscanini took the New York Philharmonic on a tour of Europe.

The Boston Orchestra under director Charles Munch will open its tour in Paris on May 6 with a concert of modern American and French music in the Committee for Cultural Freedom's festival, "Masterpieces of the 20th Century." Their program will include a toccata by Harvard Prof. Walter Piston of Belmont.

Wives, Children Along Too

The group will play three times in Paris and will also visit The Hague, Amsterdam, Brussels, Frankfort, Berlin, Munch's home town of Strasbourg in Alsace, Lyons, Bordeaux and London.

The orchestra's party on shipboard includes 27 musicians' wives and five of their children. Andreas Lehner, 10, of Newton Center, who will visit his grandmother in Copenhagen, Denmark, distinguished himself by winning 300 francs ($1.04) in the ship's "horse races."

The social informality of musical life is making itself felt on shipboard. There are cocktail parties, shuffleboard and deck tennis. One group from the "long-hairs" even warmed up for the symphony concert with a jam-session.

Berets purchased at a shipboard shop are very much in evidence as the Bostonians prepare to take on the Continental look. Conspicuous for his lack of a beret but often seen in the ship's swimming pool is assistant manager Thomas D. Perry Jr. of Hingham, who is in charge of the party.

When the call came through to Boston at 2 p. m., E. D. T., it was 6 in the evening on board.

The weather during the crossing has been clear for the most part and the seas smooth.

Radio reception was so good that Perry's voice might have been coming from his Symphony Hall Boston office instead of from a ship in the cool and appropriately green waters off the coast of England in the Irish Sea.

This Clipping From
MANKATO, MINN.
FREE PRESS
MAY 5 1952

The New Y

Alice Hughes

I spent a weekend in Bean-town to wave so-long to my sister and French fiddle-playing brother-in-law just before the Boston Symphony orchestra left for Paris to play in the month-long Exposition of the Arts sponsored by the Congress for Cultural Freedom. This is the UN organization under which member nations interpret the emotional and rational pleasures and profits of music, ballet, literature and other artistic and intellectual achievements by free men. Under the same Congress a few years ago the Soviet Union sent a "cultural" delegation to New York that drew pickets, riots and police to the scene. At Moscow's own "culture" session recently, the U. S. S. R. lashed out at the works of us "effete" westerners for our "modern, immoral and counter-revolutionary music." What kind of ears have Russians got that they can catch such unusual by-products from do-re-mi-fa-sol notes? In USSR when they detect such naughty emotions buried in the works of their own musicians, they denounce and even jail them for "anti-communist sentiments."

Alice Hughes

The Boston band—104 of them—flew off on Monday. The preceding Saturday they held their last concert at Symphony Hall and, under the direction of eminent conductor Charles Munch, played an extraordinary concert. It was made up of five of the very compositions the Soviet had condemned: Barber's "School for Scandal," Honegger's "Symphony No. 2 for String Orchestra," Piston's "Tocccata," Debussy's "La Mer," and Ravel's "Suite No. 2 Daphnis et Chloe," with a singing chorus. The audience — myself included — cocked ears to catch international implications, or neo-fascistic sounds. But none seemed to emerge except sense—stirring harmonies—joyous, romantic, melancholy, robust, refreshing, etc. This very concert is the initial one which will be played in the Paris Opera House, May 8. Supplementing the Boston Symphony orchestra on this tour of 13 European cities in six countries are the New York City Ballet company plus conductors Igor Stravinsky and Bruno Walter.

But the music at the Saturday night concert didn't begin to add up to the excitement and mirth of the musicians and their wives and families, as they took off at Boston's Logan airport. Such jibes and jokes! mostly in French, for these musikers live in a world apart. Their English, suffering from disuse, grows worse every year. My brother-in-law gave us amusing details to explain how the musical instruments and the baggage of the players were being accommodated. For each four men in the orchestra a huge trunk was built and their effects jointly packed. Preparations such as these, plus travel fees, etc., will cost about $1 million for the Boston Symphony alone. Who's to pay for this?

Well, the European concerts will have some proceeds, I suppose, and I presume the United Nations provides considerable financial help from its "culture" budget.

In each city where the B.S.O plays, the leading state, diplomatic, civic and social leaders will be present. There will be, of course, parties, receptions and all kinds of social events over which the Boston musicians' wives may have considerable anguish. They want to dress handsomely and take along plenty of shoes and other accessories. Their husbands' trunks were shipped via boat, but on the plane 45 pounds apiece challenged these women's skill for compressing their sartorial amibitions. My Boston sister took along two suits, a coat, a raincoat, two afternoon dresses, two evening dresses, one cocktail dress and some skirts, blouses and sweaters. My other sister Francie and I stood at the airport waving and wishing we were to go along . . .

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Réalités

ARLES MUNCH, page 81. POURQUOI CINQ MILLIONS DE FRANÇAIS VOTENT COMMUNISTE, page 38

Mai 1952 France

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Réalités

ARLES MUNCH, page 81. POURQUOI CINQ MILLIONS DE FRANÇAIS VOTENT COMMUNISTE, page 38.

Mai 1952 France

CHARLES MU

OU LE

CHARLES MU

OU LE

LES MUNCH

OU LE MÉTIER DE CHEF D'ORCHESTRE

Le Boston Symphony Orchestra, qui compte 24 Français à commencer par son chef, est un des Trois Grands d'outre-Atlantique. C'est lui que Munch vient présenter ce mois-ci à Paris.

Le 8 avril 1948, dans le salon vert de Huntington Avenue, l'illustre chef d'orchestre Serge Koussewitzky réunit quelques-uns des sept cents commanditaires et amis du Boston Symphony Orchestra. Après le thé il leur annonça sa décision de prendre sa retraite — il avait soixante-quatorze ans — et de proposer à Charles Munch de lui succéder à la tête de cet orchestre qu'il avait dirigé pendant vingt-cinq années. En 1945 ce choix eût étonné, la réputation de Munch en Amérique étant encore à faire, et l'on eût mieux vu à la tête du Boston Symphony un Mitropoulos, un Georg Szell ou encore l'élève favori de Koussewitzky, le jeune Léonard Bernstein. Mais le passage de Munch en 1946 avait soudain bouleversé le monde musical des États-Unis. D'emblée il avait été consacré. Titulaire depuis près de dix ans du meilleur orchestre français, précédé d'une prestigieuse renommée européenne, il avait été invité, dès la reprise des relations artistiques internationales, à diriger les orchestres de New-York et de Boston. Ce fut un triomphe. Sa fougue étonnait, sa plastique séduisait, sa distinction naturelle, faite de gravité protestante et de courtoisie latine, ajoutait encore à son charme. Les critiques furent unanimes, et le plus célèbre d'entre eux, Virgil Thomson, aurait pu redire ce que, plus de douze ans auparavant, il écrivait dans le *New York Herald*, après avoir vu pour la première fois Munch diriger un concert parisien : « Charles Munch est vraiment le type même du chef d'orchestre pour le Boston Symphony. Il a le ventre plat et la chevelure grisonnante, et il provoque l'émotion, particulièrement chez les femmes de plus de cinquante ans... »

Aujourd'hui la prophétie s'est réalisée. Les douairières de Beacon Hill (le « Passy » de Boston) ont pris possession de Charles Munch. Elles le trouvent beau, avec sa taille de 6 pieds, la chevelure d'argent classique des sénateurs américains. Elles l'appellent « Charry », connaissent ses habitudes, ses menus, son Oldsmobile noire ainsi que le prénom de son chauffeur et celui de son airedale. Elles savent surtout qu'il se comporte toujours en parfait homme du monde et qu'il apporte des gerbes de roses lorsqu'il est invité à dîner. On lui pardonne de ne savoir que trois mots d'anglais et d'avoir l'air décidé à ne pas en apprendre davantage, parce que le français qu'il parle est très raffiné et que ses gestes sont infiniment plus expressifs que ne peut l'être le langage courant. Il est instructif de parcourir les comptes rendus de sa première saison au Boston Symphony : tous les magazines publient sur leur couverture un gros plan de son visage dans l'une de ces attitudes expressives qui firent sa légende, des articles de vingt colonnes retracent, à grand renfort d'anecdotes, les divers épisodes de sa carrière.

Réalités
Mai 1952
France

de la plastique de
u'elle varie selon les
interprète. Personne
ne possède la vérité
conscience du style
u'il conduit. On l'a
de longs fragments
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ibre et de pureté clas-
entait, et un moment
la *Valse* de Ravel
um d'expansion phy-
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e on verrait mal un
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il que Munch excelle
ation de la musique
ssel, Berlioz, Ravel
prennent une signifi-
e. Il aime aussi les
s chorales : les *Pas-*
et l'*Oratorio de Noël ;*
Berlioz ; la *Messe* en
Schubert ; la *Missa*
eethoven ; *Jeanne au*
Danse des Morts,
ce *Martyre de Saint*
ebussy, dont la reprise
300.000 francs à la
ncerts du Conserva-
demeure l'une des
soirées musicales de
D'autre part, de sa
acien protestant lui
ût passionné pour la
h. Sait-on que sur les
ante concerts qu'il
ociété entre 1937 et
soixante-sept fois les
debourgeois et une
de *l'Art de la Fugue.*
La musique contem-
mais il ne s'en est
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Markewitch, un Anser-
rmière. En France
plusieurs fois les
aen, d'Honegger, de
rawinsky, de Bartok.
ef de l'un des pre-
d'outre-Atlantique,
ent vers la musique
méricaine qu'il tourne
6 mai prochain, à
s, il donnera entre
é et *la Mer* deux pre-
américaines, *l'Ecole*
Samuel Barber, et
ter Piston.

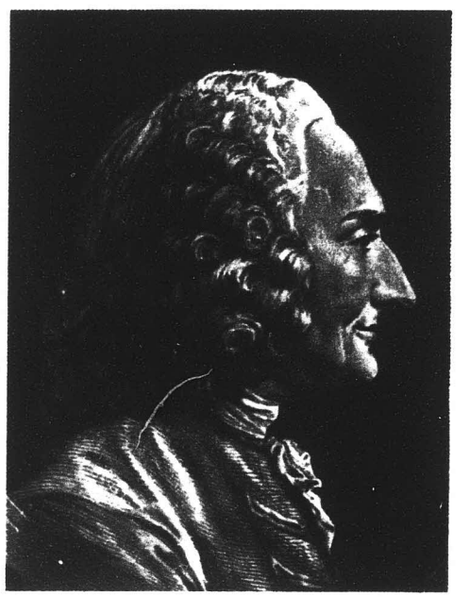
h rentre en effet ce
e, mais pour peu de
invité, pour présenter
'est la première fois
tion (1881) que le
y traversera l'Atlan-
s il visitera La Haye,
xelles, Londres. Ren-
, Munch accueillera
uveau à Boston un
de solistes français
dont les pianistes
ruchollerie et Nicole
oivent les plus beaux
jeune et déjà presti-
ar au delà des mers
as la France.

AURICE LE ROUX.

LES PLUS CÉLÈBRES CHEFS D'ORCHESTRE

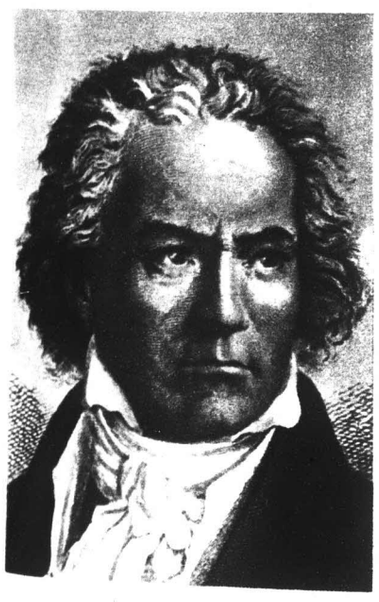
L'art de la direction d'orchestre est récent. Jusqu'au début du XIXe siècle l'exécution des œuvres est confiée au compositeur lui-même, qui dirige soit au clavecin, soit avec son archet de violoniste. Les orchestres de cour sont médiocres et les chefs, peu exigeants. Seuls, Lulli et Cannabich, qui a monté à Mannheim un orchestre sélectionné célèbre dans toute l'Europe pour sa qualité, se soucient d'améliorer la qualité technique de leur orchestre. Après 1800 la complexité croissante des partitions exige une spécialisation. On commence à « interpréter ». Aujourd'hui, dégagé des outrances de l'époque romantique, où s'attardent encore Stokowsky, Sebastian et quelques autres, c'est plutôt dans la fidélité absolue à la partition et à la pensée de l'auteur que le chef d'orchestre authentique cherche et découvre le secret d'originalité de son jeu.

JEAN-BAPTISTE LULLI (1633-1687) exige de l'orchestre de l'opéra le respect des « tempos » et de la note écrite. Invente le « coup d'archet » permettant aux violons une attaque franche.

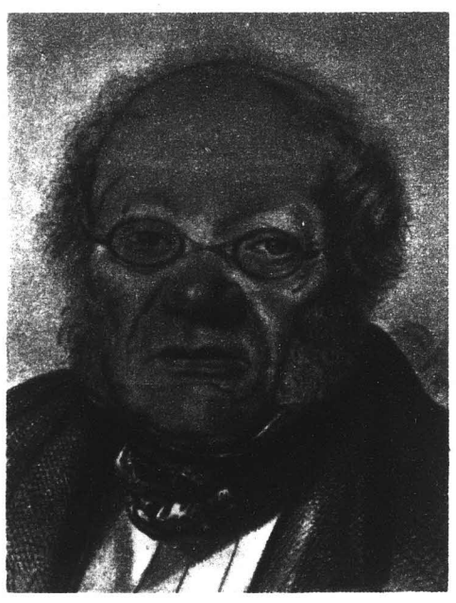


JEAN-PHILIPPE RAMEAU (1683-1764), pendant vingt ans chef d'orchestre de La Popelinière, à Passy. Théoricien et compositeur de génie, il s'applique au renouvellement du coloris orchestral.

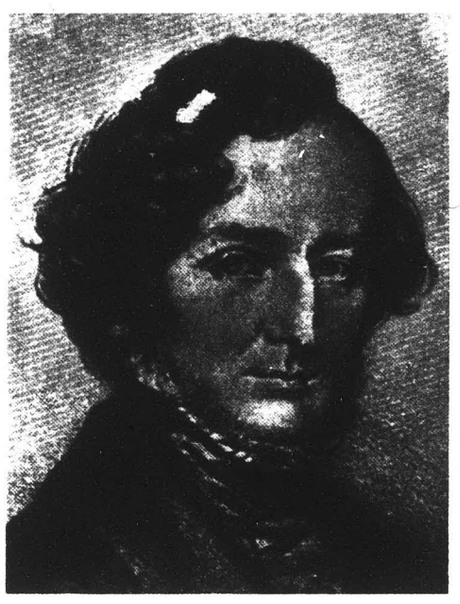
WOLFGANG AMADEUS MOZART (1756-1791) dirige ses opéras et ses quarante symphonies. Suivant l'exemple de Cannabich, à Mannheim, il exige nuances et attaques précises.



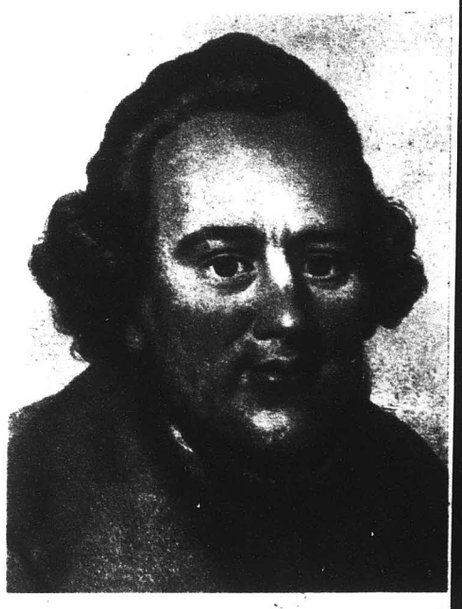
LUDWIG VAN BEETHOVEN (1770-1827), sourd, ne renonce pas à la baguette. Dirige la première exécution de sa « Neuvième ». La complexité de ses partitions suscita des chefs de métier.



FRANÇOIS-ANTOINE HABENECK (1781-1849), premier chef d'orchestre de métier, fonde en 1828 la « Société des Concerts du Conservatoire », où il impressionne Berlioz et Wagner.

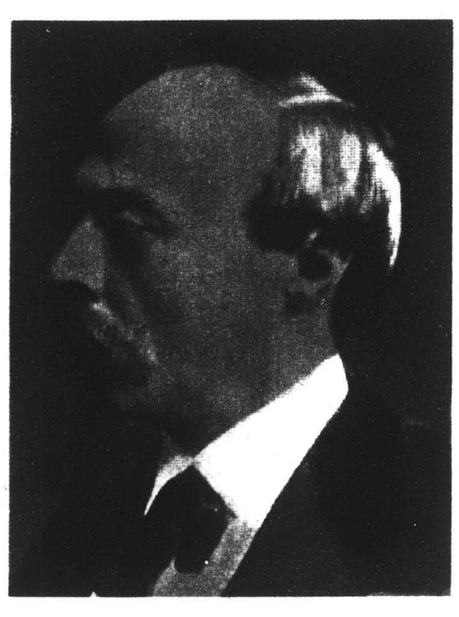


HECTOR BERLIOZ (1803-1869), génial orchestrateur, chef passionné et exigeant, dirige à Londres, Moscou et Paris des ensembles de neuf cents et de mille deux cents exécutants.

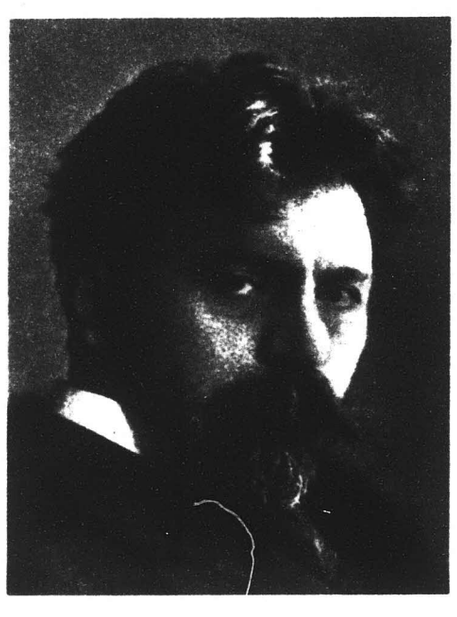


FÉLIX MENDELSSOHN (1809-1847) révèle Bach au monde. Formé aux disciplines classiques, chef de l'illustre orchestre du Gewandhaus, de Leipzig, il dirige avec conscience et précision.

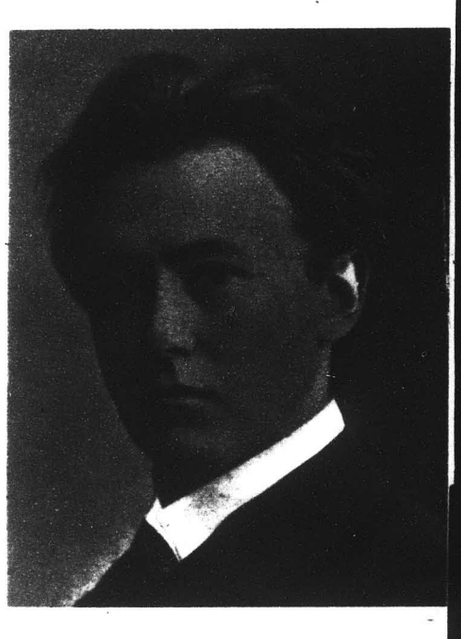
RICHARD WAGNER (1813-1883) écrit l'« Art de diriger » (1869), premier ouvrage didactique, il s'oppose à la conception de Mendelssohn et annonce la grande tradition allemande.



HANS DE BULOW (1830-1894), type du virtuose romantique. Sillonne l'Europe et l'Amérique, dirige sans partition, passionne le public par des interprétations originales mais discutables.



ARTHUR NIKISCH (1855-1922), d'origine hongroise, prend en 1889 la direction du Boston Symphony. Partout sa plastique et ses dons d'acteur lui assurent des succès sans précédent.



PAUL-FÉLIX WEINGARTNER (1863-1940) ruine les fausses traditions d'interprétation du romantisme allemand. Publie « Uber das Dirigiren », pamphlet dirigé contre les outrances de Bulow.

A MER

e inconnu, dont l'homme, ayant d'instru-
xploration nouveaux, commence seulement
ir la véritable figure et à sonder le mystère.

-marines des dix der-
t de questions inat-
réponses nouvelles.
es que l'homme a
continental, dont le
it jusqu'alors la base
pliquer la répartition
ans : les vallées sous-
et c'est une nouvelle
savants se voient
considérait comme un
ne scientifique. Telles
du Pacifique, appelées
one de cône, à surface
mètres et distant de
: leur origine est inex-
liers démontre qu'il ne
enfin le fond fantôme,
lé par le *Commandant-*
intercepte les sondages
ur et qui descend à
le lever du soleil pour
découvertes nouvelles.

de l'océanographie. Le
ciale devait s'approcher
soin vital de connaître
courants. L'officier qui
lait savoir longtemps
au jour J. Ce caractère
cherches actuelles, où il
stallation d'un port ne
i de Port-Jérôme, dans
dix ans une montagne
e s'est rempli de galets.
vements des sédiments
alement construites au
e d'Alger sur 400 mètres
400 tonnes. Or on peut
e prend la houle en un
es et sa force maximum
des marges de sécurité

suffisantes pour qu'elle n'ait pratiquement rien à
la France l'a fait déjà pour le port militaire
el-Kébir. De la mer et de son sous-sol on peut
produits chimiques et des matières premières
brome, le magnésium, le pétrole. Privés pendant
guerre des potasses de Stassfurt, c'est à la mer
les Alliés les demandèrent. Un procès oppos
nement fédéral des États-Unis aux États confédé
pour la possession des eaux du littoral dont le
riche en pétrole (Texas, Louisiane, Californie).

L'exploitation des ressources énergétiques de l
n'est encore qu'au stade des projets et des études
la priorité est accordée à l'énergie thermique,
la différence de température entre la surface
Des études sont faites près d'Abidjan où, à 4
en mer, dans une fosse de 500 mètres la température
de 28 à 4 degrés. Plus délicate se révèle l'ut
marées, bien que le principe en soit très simp
gasiner l'eau à marée haute, l'évacuer à travers
à marée basse. Elle réclame aussi des investiss
importants. Des projets sont établis pour un
700 mètres sur la Rance qui fournirait 700 millio
soit la moitié de Génissiat, et servirait d'es
barrer de Cancale à Granville toute la baie du
Michel, projet dont on espère 15 milliards d
fois plus cette fois qu'à Génissiat. La pêche e
ressée au développement de l'océanographie.
qui repère les bancs de poissons par le sonda
sons voit aujourd'hui son bénéfice doubler po
plus courte de 40 %. Quand les conditions de vi
et leurs migrations seront mieux connues, u
tation sera possible avec l'établissement de
les zones de reproduction.

LES INSTRUMENTS NOUVEAUX

Toutes les études des océanographes d
instruments qu'ils ont à leur disposition.
récents de la physique les dotent chaque jo
nouveaux. Il n'y a pas si longtemps que pour
dage il fallait stopper le navire, descendre et

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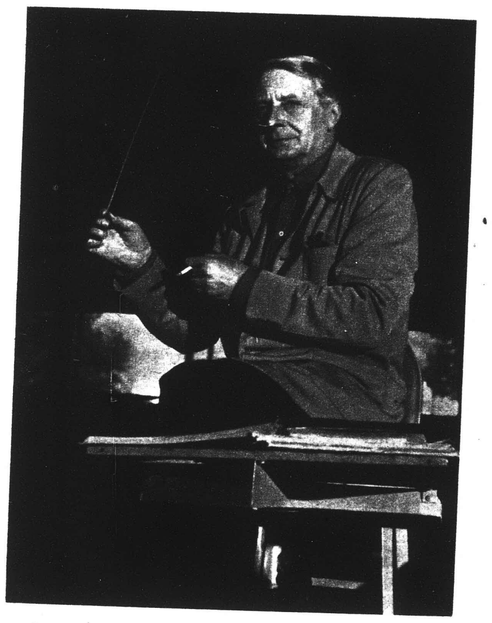

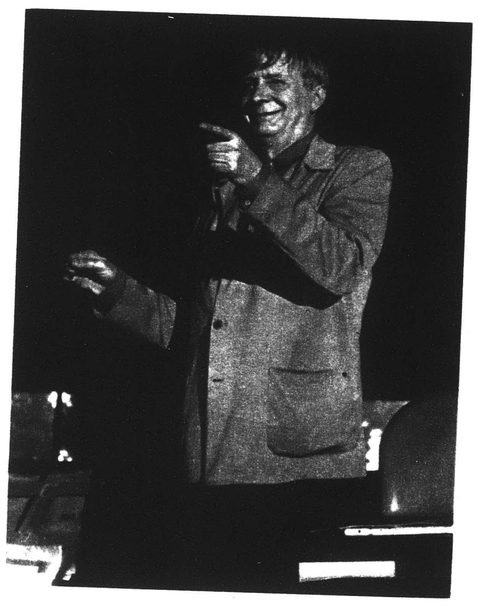

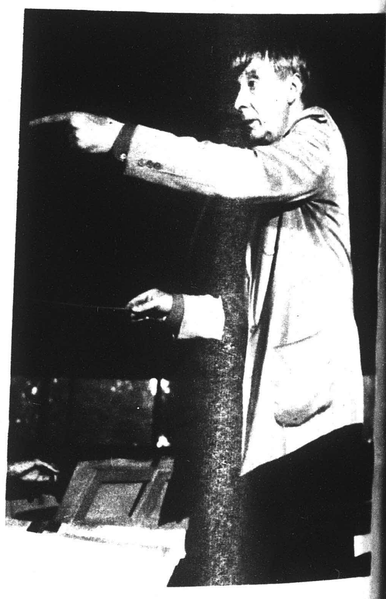

LA PLASTIQUE harmonieuse et l'originalité des gestes de Charles Munch sont dues à une formation physique combinant la danse hindoue, le sport, les massages et la pratique durant vingt années d'un instrument à archet. Indépendance des bras, mobilité du visage, intensité du regard, toutes les ressources d'expression sont mises en œuvre pour obtenir le maximum de rendement et la sonorité optimum des instrumentistes. Sur ces images, prises au cours d'une répétition de travail, on remarquera la diversité très grande d'attitudes plastiques commandée par l'interprétation des différents passages de l'œuvre musicale en lecture.

chaque génération produit quelques êtres particulièrement doués pour exprimer la musique. Roberto Benzi est indiscutablement de ceux-là. Mais ne nous abusons pas; il ne faut pas être extrêmement compétent pour *faire marcher* des orchestres de la qualité de l'Orchestre national ou du Philharmonique de Berlin. Les conventions de gestes pour faire correctement un départ, une levée, un point d'orgue, pour mettre en place des *pizzicati* ou un *accelerando* forment un catalogue assez restreint. Autre chose est de faire œuvre de chef d'orchestre, de connaître la signification profonde d'une œuvre, sa forme, son style. Le public, qui, la plupart du temps, est au concert dans l'absolue incapacité de juger une interprétation puisqu'en définitive il ignore la forme, les *tempos*, les rythmes exacts de l'œuvre, applaudit avant toute chose à la prouesse, au geste acrobatique d'un bambin qui lui transmet une œuvre dont les grandes lignes et les thèmes principaux lui sont familiers et qui, par surcroît, est jouée par les meilleurs instrumentistes du monde. En vérité, on n'est pas chef d'orchestre avant vingt-cinq ou trente ans. Il y a tant de choses à savoir, il y a tant de sentiments intraduisibles par des gestes d'enfant, même, et peut-être surtout, si ces gestes ont été organisés, normalisés, comme c'est le cas pour Benzi, par un grand homme de métier comme Cluytens. Le résultat est prodigieux, mais il faut avoir la patience d'attendre l'époque où l'enfant sera devenu un homme, dont les dons exceptionnels prendront alors toute leur résonance ; je pense à la boutade de Florent Schmitt, qui, d'un ton bourru, murmurait à la sortie d'un concert de l'un de ces prodiges : « Mais il ne joue pas mieux qu'une grande personne ! ».

Réalités
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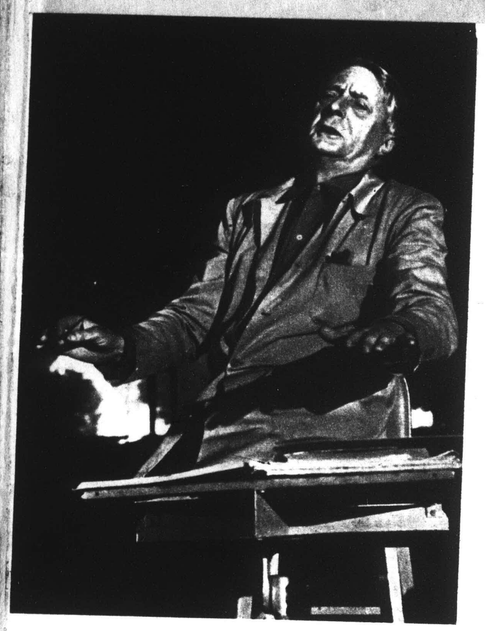
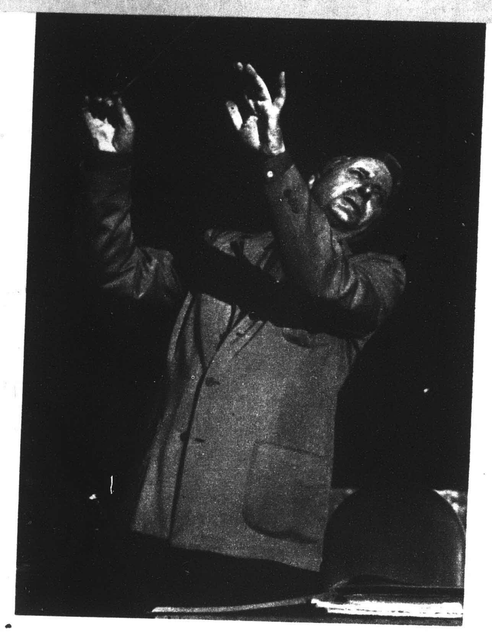
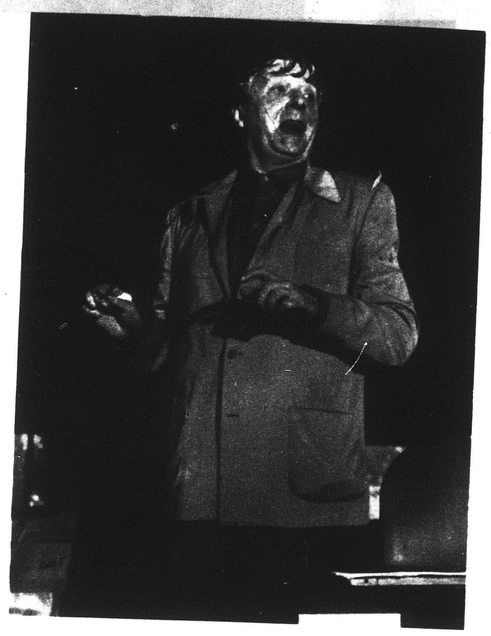
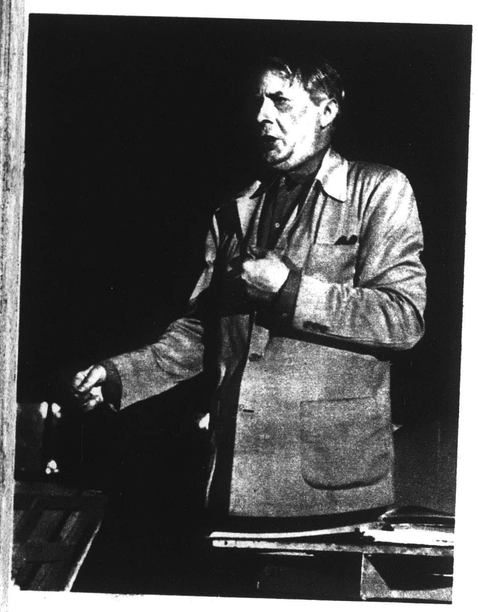
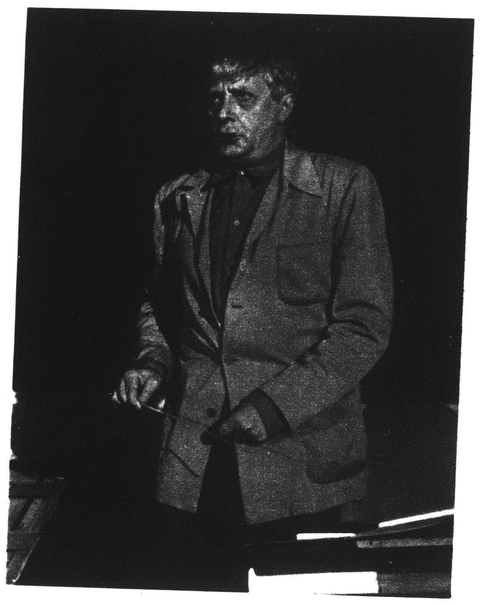
France











Au surplus, ce n'est pas seulement au concert que se juge un grand chef d'orchestre, mais dès la première répétition. Comme on s'en doute, avant de se présenter devant un orchestre pour faire travailler une œuvre, il faut la posséder à fond. Mais savoir une partition, ce n'est pas connaître la silhouette d'une œuvre, c'est pouvoir la récrire. Ce travail d'assimilation est un phénomène de mémoire visuelle. Devant une partition inconnue le chef doit se rendre compte, en quelques heures de lecture, de son style, de sa forme, de sa composition : pour les partitions modernes, dont l'écriture est précise, où les *tempos* sont rigoureusement marqués, où rien n'est laissé au hasard, on ne peut hésiter sur l'interprétation. En revanche, la complexité des agrégations harmoniques, des échafaudages de rythmes et de nuances de la musique moderne exigent de la part du lecteur une faculté de déchiffrage, une attention, une précision visuelle et ensuite une mémoire particulièrement développées. Toutes les difficultés : coups d'archet, carrures, mouvements métronomiques, nuances, seront soulignées et éventuellement grossies pour l'œil au crayon de couleur. Mais au delà de ces détails il y a la signification profonde de l'œuvre. Celle-ci demande encore de longues heures de réflexion.

S'il s'agit d'œuvres classiques, le problème est encore plus compliqué. En effet, outre le fait qu'on est toujours impressionné par l'interprétation d'un maître ou d'un confrère qu'on a longtemps considérée comme idéale, les partitions classiques sont infiniment moins précises d'écriture que les œuvres modernes. A chaque instant se posent des problèmes sur lesquels on disputerait des

FIN PAGE 100

chaque génération produit quelques êtres particulièrement doués pour exprimer la musique. Roberto Benzi est indiscutablement de ceux-là. Mais ne nous abusons pas : il ne faut pas être extrêmement compétent pour *faire marcher* des orchestres de la qualité de l'Orchestre national ou du Philharmonique de Berlin. Les conventions de gestes pour faire correctement un départ, une levée, un point d'orgue, pour mettre en place des *pizzicati* ou un *accelerando* forment un catalogue assez restreint. Autre chose est de faire œuvre de chef d'orchestre, de connaître la signification profonde d'une œuvre, sa forme, son style. Le public, qui, la plupart du temps, est au concert dans l'absolue incapacité de juger une interprétation puisqu'en définitive il ignore la forme, les *tempos*, les rythmes exacts de l'œuvre, applaudit avant toute chose à la prouesse, au geste acrobatique d'un bambin qui lui transmet une œuvre dont les grandes lignes et les thèmes principaux lui sont familiers et qui, par surcroît, est jouée par les meilleurs instrumentistes du monde. En vérité, on n'est pas chef d'orchestre avant vingt-cinq ou trente ans. Il y a tant de choses à savoir, il y a tant de sentiments intraduisibles par des gestes d'enfant, même, et peut-être surtout, si ces gestes ont été organisés, normalisés, comme c'est le cas pour Benzi, par un grand homme de métier comme Cluytens. Le résultat est prodigieux, mais il faut avoir la patience d'attendre l'époque où l'enfant sera devenu un homme, dont les dons exceptionnels prendront alors toute leur résonance ; je pense à la boutade de Florent Schmitt, qui, d'un ton bourru, murmurait à la sortie d'un concert de l'un de ces prodiges : « Mais il ne joue pas mieux qu'une grande personne ! ».

INFORMATION OBSCURED

LA MER

Un monde inconnu, dont l'homme, armé d'instruments d'exploration nouveaux, commence seulement à découvrir la véritable figure et à sonder le mystère.

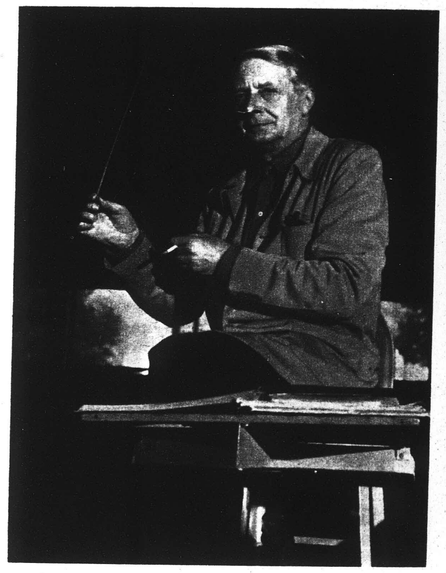
CHACUNE des découvertes sous-marines des dix dernières années a posé autant de questions inattendues qu'elle apportait de réponses nouvelles. Telles ces vallées abruptes que l'homme a repérées au flanc du socle continental, dont le caractère uniformément incliné formait jusqu'alors la base solide de la théorie avancée pour expliquer la répartition sur le globe des continents et des océans : les vallées sous-marines ont tout remis en question, et c'est une nouvelle hypothèse, révolutionnaire, que les savants se voient obligés de substituer à ce que l'on considérait comme un des avoirs les plus sûrs du patrimoine scientifique. Telles encore ces cent soixante montagnes du Pacifique, appelées « guyots », dont le sommet est un tronc de cône, à surface entièrement plate, haut de 3.000 mètres et distant de 1.200 mètres de la surface de l'océan : leur origine est inexpliquée, car une série de traits particuliers démontre qu'il ne s'agit pas de véritables volcans. Tel enfin le fond fantôme, observé dans le Pacifique puis signalé par le *Commandant-Charcot* retour de la Terre Adélie, qui intercepte les sondages sonores à 400 mètres de profondeur et qui descend à raison de 5 mètres par minute avant le lever du soleil pour remonter au crépuscule : autant de découvertes nouvelles, autant d'énigmes.

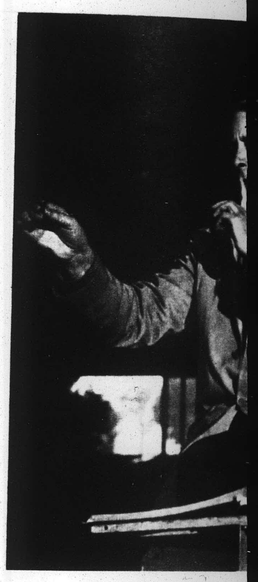
C'est la guerre qui a eu besoin de l'océanographie. Le sous-marin qui pour une mission spéciale devait s'approcher au plus près des côtes avait un besoin vital de connaître les moindres secrets du relief et des courants. L'officier qui préparait un débarquement voulait savoir longtemps à l'avance quel serait l'état de la mer au jour J. Ce caractère d'utilité a été conservé dans les recherches actuelles, où il vient stimuler la science pure. L'installation d'un port ne peut plus se faire au hasard : celui de Port-Jérôme, dans l'estuaire de la Seine, est devenu en dix ans une montagne de vase, et si celui de Cros-de-Cagne s'est rempli de galets, c'est par méconnaissance des mouvements des sédiments locaux. Les digues ont été généralement construites au jugé : en 1934 la houle renversa celle d'Alger sur 400 mètres et déplaça de 8 mètres des blocs de 400 tonnes. Or on peut étudier les formes particulières que prend la houle en un lieu donné, ses orientations possibles et sa force maximum de façon à dessiner une digue avec des marges de sécurité suffisantes pour qu'elle n'ait pratiquement rien à la France l'a fait déjà pour le port militair el-Kébir. De la mer et de son sous-sol on peut produits chimiques et des matières premières brome, le magnésium, le pétrole. Privés pendant guerre des potasses de Stassfurt, c'est à la mer les Alliés les demandèrent. Un procès oppos nement fédéral des États-Unis aux États conféd pour la possession des eaux du littoral dont le riche en pétrole (Texas, Louisiane, Californie).

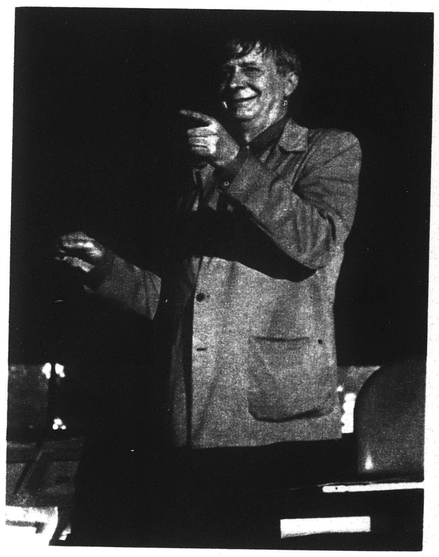
L'exploitation des ressources énergétiques de l n'est encore qu'au stade des projets et des études la priorité est accordée à l'énergie thermique. la différence de température entre la surface Des études sont faites près d'Abidjan où, à 4 en mer, dans une fosse de 500 mètres la température de 28 à 4 degrés. Plus délicate se révèle l'uti marées, bien que le principe en soit très simp gasiner l'eau à marée haute, l'évacuer à travers à marée basse. Elle réclame aussi des investiss importants. Des projets sont établis pour un 700 mètres sur la Rance qui fournirait 700 million soit la moitié de Génissiat, et servirait d'ess barrer de Cancale à Granville toute la baie du Michel, projet dont on espère 15 milliards de fois plus cette fois qu'à Génissiat. La pêche en ressée au développement de l'océanographie. L qui repère les bancs de poissons par le sondag sons voit aujourd'hui son bénéfice doubler pou plus courte de 40 %. Quand les conditions de vie et leurs migrations seront mieux connues, un tation sera possible avec l'établissement de r les zones de reproduction.

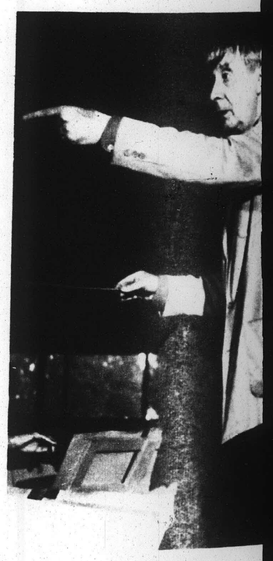
LES INSTRUMENTS NOUVEAUX

Toutes les études des océanographes dép instruments qu'ils ont à leur disposition. Or récents de la physique les dotent chaque jou nouveaux. Il n'y a pas si longtemps que pour dage il fallait stopper le navire, descendre et









LA PLASTIQUE harmonieuse et l'originalité des gestes de Charles Munch sont dues à une formation physique combinant la danse hindoue, le sport, les massages et la pratique durant vingt années d'un instrument à archet. Indépendance des bras, mobilité du visage, intensité du regard, toutes les ressources d'expression sont mises en œuvre pour obtenir le maximum de rendement et la sonorité optimum des instrumentistes. Sur ces images, prises au cours d'une répétition de travail, on remarquera la diversité très grande d'attitudes plastiques commandée par l'interprétation des différents passages de l'œuvre musicale en lecture.

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CHARLES MUNCH

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années sans résultat. Les éditions diffèrent, des nuances sont mal notées, un accent peut être pris pour un signe *diminuendo* (exemple : le premier accord de l'ouverture d'*Egmont*), les *tempos* sont difficiles à établir. Jamais un chef d'orchestre n'a pu se conformer, par exemple, aux indications métronomiques marquées par Beethoven en tête de ses symphonies. Sans doute l'appareil inventé par Maëlzel — ami de Beethoven cependant — n'était-il pas encore au point. De toute façon, les mouvements marqués sont toujours trop rapides et ne donnent qu'une indication relative, d'un morceau à l'autre. Chez Brahms, aucune indication de mouvement en tête des partitions ; chez Mozart ou Bach, à fortiori, aucune référence, sinon le maximum d'agilité des violonistes, ou le maximum de souffle des flûtistes. Assez artificiellement une sorte de tradition s'établit qui vraisemblablement ne représente que de très loin l'interprétation de l'époque. Un problème semblable se pose à propos de l'instrumentation. L'orchestre de Beethoven était très différent de celui de notre temps : d'abord les instrumentistes jouaient assez mal, ensuite le quatuor à cordes était beaucoup moins important en quantité, enfin les instruments *chromatiques* en cuivre étaient inconnus. Cela explique que certains équilibres sonores soient actuellement difficiles à réaliser si l'on respecte scrupuleusement les nuances de l'auteur. En d'autres termes, jamais une œuvre classique, par exemple une Symphonie de Beethoven, n'est jouée exactement comme elle est écrite. Ici il faut renforcer un timbre en doublant un instrument, là il faut atténuer une nuance ou aggraver un *tempo*. Tout l'art du grand chef d'orchestre est de posséder suffisamment le style de l'œuvre qu'il interprète pour que ces revisions passent inaperçues et soient au service de la musique. Il faut aborder les œuvres classiques dans un esprit d'honnêteté intellectuelle, de prudence respectueuse, de soumission absolue. Des années de travail n'épuiseront pas la matière de ces œuvres. Un maître tel que Carl Schuricht, malgré ses soixante-cinq ans et sa connaissance rare de l'œuvre beethovénienne, aime à répéter qu'il a encore vingt ans de travail sur la *Neuvième Symphonie*. Que penser en revanche d'un Stokowsky, moins scrupuleux, qui attire à lui les beautés d'une musique, réorchestre à sa façon les plus grands chefs-d'œuvre et ne s'intéresse qu'aux effets qui pourront mettre en valeur la beauté de sa chevelure ou la finesse de ses mains, qu'il sait admirables. L'essentiel est de repenser une œuvre, de la replacer dans son cadre historique, mais en lui redonnant la vie. C'est, semble-t-il, le véritable sens du mot « tradition ».

La partition et l'œuvre complètement assimilées, le chef se présente devant son orchestre pour la première répétition. En général, pour un concert il y a trois répétitions de trois heures, dont une « générale », souvent publique, dans laquelle en tout cas le programme se déroule intégralement sans autres corrections que de nuances. Autrement dit, les œuvres inscrites au programme doivent être montées en cinq heures et demie, les musiciens n'emportant jamais, par principe, la musique chez eux, et si l'on tient compte pour chaque répétition du quart d'heure de pause, syndicalement obligatoire. Il faut donc faire vite et savoir obtenir en un minimum de temps le maximum de choses. Toutes les méthodes sont bonnes et chaque chef a la sienne. Charles Munch le plus souvent fait répéter par larges fragments les œuvres du programme. D'autres chefs s'attacheront principalement à des détails difficiles, des équilibres de plans, des changements de *tempo*. C'est là qu'il faut utiliser toutes les conventions d'exécution, des battues claires, trouver *naturellement* des gestes de bras, des jeux de physionomie efficaces, des images susceptibles de faire comprendre aux instrumentistes le plus rapidement possible l'expression désirée. Dans ce domaine Munch excelle. Il sait donner confiance à ses musiciens, détendre l'atmosphère, ne pas fatiguer ses hommes, les réprimander ou les féliciter quand il faut, s'excuser de ses propres mouvements d'humeur. Si l'on compare les répétitions d'un Munch à celles des autres grands chefs, il semble que l'on soit frappé avant tout par l'atmosphère détendue qui règne sur le plateau. A la Société des Concerts, il laissait une certaine souplesse dans la discipline des horaires, il autorisait même les instrumentistes à fumer discrètement. Il savait que, s'adressant à des artistes français, il faut compter avec un certain nombre de défauts qui font partie du patrimoine national, mais qu'en revanche on peut exiger certaine sonorité admirable, certain prodige technique. D'autres chefs étrangers s'habituent parfois fort mal au désordre et au bruit qui règnent sur nos plateaux de répétition ; il faut voir un Kleiber, un Karajan s'en plaindre, parfois assez rudement, accoutumés qu'ils sont à la ponctualité, au respect, à la gravité silencieuse des orchestres de leur pays. La connaissance des hommes, le sens psychologique est essentiel dans ce métier éminemment social. Il faut savoir compter avec la susceptibilité des instrumentistes. Chaque groupe n'accepte pas les observations de la même façon ; on peut réprimander violemment les cordes, qui sont en nombre, chacun attribuant à son voisin de pupitre une observation qui lui est destinée ; les « bois » sont des solistes délicats, sensibles, qui comprennent les choses ; les « cuivres » sont des sanguins, nerveux et violents, ils ont conscience de leur supériorité sonore sur les autres groupes, ce sont des hommes qu'il faut ménager, il faut savoir leur parler.

Charles Munch possède le don de parler à l'orchestre. En répétition, les plaisanteries, les explications analytiques ou philosophiques agacent les instrumentistes ; il faut exprimer par des gestes et trouver le mot qui fera image. Ainsi Munch, montant pour la première fois sur le podium du Boston Symphony : il regarda longuement ses musiciens, qui, dans l'attente d'un discours de bienvenue, avaient la gorge serrée d'émotion ; après un silence il sourit et dit simplement : « Et maintenant... *relax* ».

Véritable metteur en scène, le chef d'orchestre doit posséder une oreille infaillible, des gestes efficaces, une volonté de fer, un œil précis, une mémoire sans défaut. C'est sans doute cette dernière qualité qui étonne le plus le mélomane. Karajan, Schuricht, Sabata, Mitropoulos font toutes les répétitions, quelles que soient les œuvres qu'ils travaillent, sans la moindre partition sous les yeux. Munch, comme Furtwaengler, Toscanini et bien d'autres, s'y réfère au contraire volontiers, préférant la simplicité de ce geste à la tricherie qu'entraînerait une éventuelle défaillance de mémoire, toujours possible.

Cependant, au concert le chef doit être libre, libre d'exprimer la musique même et la pensée fondamentale de l'auteur. La partition n'est donc plus ici qu'une gêne comme sans doute le sera bientôt la fine baguette, héritière du solide « bâton de mesure » en ébène et ivoire (avec diapason facultatif à l'intérieur...) des Habeneck et des Hainl que Cluytens et Mitropoulos n'utilisent déjà plus. Au concert le rôle du metteur en scène est terminé, celui de l'acteur commence. L'œuvre est en place, parfaitement préparée ; certes le chef ne doit cesser de veiller que l'ordre des choses ne soit pas dérangé, que les musiciens qui ont soixante mesures à compter fassent leur entrée au bon moment, que les plans de la polyphonie soient harmonieusement équilibrés. Mais il ne doit pas faire une « démonstration » de l'œuvre, ni enseigner celle-ci, ni montrer qu'il l'a bien apprise ; il doit la recréer et la « faire passer » dans le public. Or les gestes qu'un chef doit faire pour qu'un orchestre marche ne sont pas nécessairement ceux qui exprimeront la musique et la communiqueront au public. Comme dans le métier d'acteur, aucune règle n'est formelle. Chaque grand chef d'orchestre a ses moyens physiques personnels, selon sa taille, sa force musculaire, pour parvenir à l'expression de l'œuvre qui l'habite. J'ai vu Karajan diriger une partition entière sans ouvrir les yeux et créer de cette manière une tension extraordinaire dans le jeu des instrumentistes. Tout le monde connaît la célèbre main gauche de Furtwaengler qui dans les passages expressifs est agitée d'un tremblement nerveux incessant, analogue au *vibrato* des grands solistes noirs de jazz, et qui reflète bien l'animation intérieure du grand chef allemand. La plastique de Munch est d'une beauté merveilleuse. Cet homme de 1 m. 90, aux épaules larges, à la taille fine, a préparé son corps par la pratique des sports, la rythmique hindoue, les massages à savoir exprimer les moindres nuances de la pensée musicale. Il possède une absolue indépendance des bras, l'articulation des coudes est effacée, le poignet souple, les doigts sont expressifs. Son buste est mobile au-dessus de l'immuable socle de ses pieds joints. Peu de chefs possèdent ou ont acquis cette aisance. Au cours d'une exécution son visage s'anime ; il souffle pendant les *pianissimi*, il chante aux passages particulièrement expressifs, il hurle dans les *fortissimi*. Il dépense une énergie incroyable et se donne avec une générosité absolue tout en gardant authentique son émotion et harmonieux ses gestes.

Le miracle de la plastique de Munch, c'est qu'elle varie selon les œuvres qu'il interprète. Personne autant que lui ne possède la vérité d'expression, la conscience du style des musiques qu'il conduit. On l'a vu interpréter de longs fragments d'œuvres classiques dans une immobilité à peu près absolue, soucieux seulement de communiquer au public la sensation d'équilibre et de pureté classique qu'il ressentait, et un moment après, conduire la *Valse* de Ravel avec le maximum d'expansion physique. Sans doute un chef d'orchestre peut-il diriger la musique de toutes les époques, mais, comme les acteurs, les chefs ont des affinités avec certains langages et certains styles. On verrait difficilement Furtwaengler conduire du Debussy, qui serait sans doute trop lourd et toujours dans un *tempo* trop lent, comme on verrait mal un chef d'orchestre français donner d'une symphonie de Bruckner l'interprétation idéale.

Toujours est-il que Munch excelle dans l'interprétation de la musique française. Roussel, Berlioz, Ravel sous ses doigts prennent une signification éclatante. Il aime aussi les grandes œuvres chorales : les *Passions*, de Bach, et l'*Oratorio de Noël*, le *Requiem*, de Berlioz ; la *Messe en sol* majeur, de Schubert ; la *Missa Solemnis*, de Beethoven ; *Jeanne au Bûcher* et la *Danse des Morts* d'Honegger, et ce *Martyre de Saint Sébastien*, de Debussy, dont la reprise en 1942 coûta 300.000 francs à la Société des Concerts du Conservatoire, mais qui demeure l'une des plus admirables soirées musicales de Charles Munch. D'autre part, de sa formation d'Alsacien protestant lui est resté un goût passionné pour la musique de Bach. Sait-on que sur les trois cent soixante concerts qu'il dirigea à la Société entre 1937 et 1947 figurèrent soixante-sept fois les *Concertos Brandebourgeois* et une audition intégrale de l'*Art de la Fugue* qui reste célèbre. La musique contemporaine l'attire, mais il ne s'en est pas fait une spécialité, comme un Scherchen, un Markewitch, un Ansermet, un Désormière. En France il fit acclamer plusieurs fois les noms de Messiaen, d'Honegger, de Milhaud, de Strawinsky, de Bartok. Aujourd'hui, chef de l'un des premiers orchestres d'outre-Atlantique, c'est principalement vers la musique contemporaine américaine qu'il tourne ses regards. Le 6 mai prochain, à l'Opéra de Paris, il donnera entre *Daphnis et Chloé* et *la Mer* deux premières auditions américaines, l'*Ecole du Scandale*, de Samuel Barber et *Toccata*, de Walter Piston.

Charles Munch rentre en effet ce mois-ci en Europe, mais pour peu de temps et comme invité, pour présenter son orchestre. C'est la première fois depuis sa fondation (1881) que le Boston Symphony traversera l'Atlantique. Après Paris il visitera La Haye, Amsterdam, Bruxelles, Londres. Rentré aux U. S. A., Munch accueillera sans doute à nouveau à Boston un certain nombre de solistes français qu'il affectionne, dont les pianistes Monique de la Bruchollerie et Nicole Henriot, qui lui doivent les plus beaux moments de leur jeune et déjà prestigieuse carrière. Car au delà des mers Munch n'oublie pas la France.

MAURICE LE ROUX

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The 105-piece orchestra, led by Charles Munch, has been received [illegible] on its first European tour. The orchestra has played in Belgium and Amsterdam. The [illegible] Frankfort and Berlin, Germany, and Strasbourg, Munch's native France.

Monday and Saturday the orchestra will play at the annual festival and next Monday it makes its final appearance at a Covent Garden concert [illegible].

Tonight's concert, which includes Berlioz's Symphonie Fantastique and Brahms Symphony Number 4, will be under the auspices of the Anti-Communist Congress for Cultural Freedom.

The French free trade unions will be co-sponsors and workmen will be permitted to purchase seats at prices starting at 43 cents and up.

20 Curtain Calls for Charles Munch As Symphony Plays Again in Paris

PARIS, May 21 (AP)—The Boston Symphony Orchestra under Conductor Charles Munch made a triumphant return to Paris tonight before a cheering crowd at the Theater des Champs Elysees.

It played the Berlioz Symphonie Fantastique and Brahms Symphony No. 4.

The enthusiastic audience, shouting and applauding, called Munch back 20 times during the evening.

The concert was the third the orchestra has given in Paris. The first two were in the "Masterpieces of Twentieth Century" festival.

The 110-piece orchestra then toured European capitals, playing in Belgium, Holland, West Germany and in Munch's native city of Strasbourg.

The orchestra is leaving for Bordeaux to play concerts May 23 and May 24 and then will go to London where it is scheduled to give a concert in the festival music hall May 26.

Pierre Monteux, conductor of the Boston from 1919 to 1924 and recently retired as conductor of Sa nFrancisco Symphony is associate conductor on this trip.

The orchestra's tour—first time is has crossed the Atlantic since it was founded 71 years ago—has been an enormous success. It has played to packed houses all along the route.

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The orchestra demonstrated its superb quality in both compositions.

The Symphonie Fantastique was written in 1830 for an English actress, Henriette Smithson, whom Berlioz was wooing without success. Miss Smithson was cold at the first playing in 1831, but a year later, at its second, she gave in. He married her.

APR 26 1952

Munch und die Bostoner Symphoniker

Das Bostoner Symphonieorchester wird unter Leitung seines Dirigenten Charles Munch am 13. Mai in Frankfurt und am 15. Mai in Berlin gastieren.

Im Jahre 1881 gründete Henry Higginson das Bostoner Symphonieorchester. Er sammelte sechzig ausgebildete Instrumentalisten und lud den jungen Sänger, Komponisten und Dirigenten Georg Henschel aus London ein, die Leitung dieses neugebildeten Ensembles zu übernehmen. Das erste Programm der Bostoner Symphoniker — am Samstag, dem 22. Oktober 1881 — bestand ausschließlich aus Werken deutscher Klassik und Romantik.

Siebzig Jahre sind seitdem vergangen. Unter der Leitung bedeutender Dirigenten, unter dem Einfluß verschiedener musikalischer Persönlichkeiten hat sich das Orchester zu einem Instrument entwickelt, dessen Möglichkeiten nach allen Seiten hin erprobt und ausgebildet sind. Durch seine musikalischen Leiter stand das Orchester ständig unter dem Einfluß bester europäischer Tradition: Nach dem Ungarn Nikisch, der sich in Leipzig die ersten Lorbeeren erworben hatte, betrat der kultivierte, elegante Oberndirigent Karl Muck aus Berlin das Dirigentenpult. Ihm folgten, nach einer kurzen Uebergangszeit unter dem Pariser Komponisten Henri Robaud, der geduldige, unermüdliche Arbeiter Pierre Monteux, bekannt als Dirigent von Serge Diaghileffs Ballet Russe. Nach ihm führte der virtuose Russe Koussevitzky 25 Jahre lang den Stab, den er vor drei Jahren Charles Munch aus Straßburg übergab.

Munch stammt nicht nur aus einem hochmusikalischen Elternhaus, sondern — wie Albert Schweitzer — auch aus einem Land, das durch seine glücklich-unglückliche Lage gleichermaßen Anteil an der französischen wie an der deutschen Musikliteratur hat. Er spielte Violine bei Lucien Capet in Paris und fand sich bei Ausbruch des ersten Weltkrieges in der deutschen Armee. Nach dem Krieg setzte er sein Studium unter Flesch in Berlin fort und wurde Konzertmeister im Leipziger Gewandhausorchester unter Furtwängler und Bruno Walter. 1929 ließ er sich in Paris nieder, gründete das Orchestre Symphonique de Paris und begab sich auf eine Reihe erfolgreicher Tourneen als Gastdirigent. 1937 übernahm er das Orchester des Pariser Konservatoriums. Für jeden Dirigenten hätte es ein Problem bedeutet, der Nachfolger eines Koussevitzky zu werden. Charles Munch aber erwarb sich Anerkennung und Zuneigung des Orchesters und des Publikums.

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THE BOSTON HERALD, THURSDAY, MAY 22, 1952

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Second Beginning of Trip Clippings

FRANKFURTER ALLGEMEINE
ARCHIVE

APR 26 1952

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QUE LE MAI PARISIEN SOIT CELUI DE LA PENSÉE LIBRE

Figaro Littéraire — 1-3-52

PAR **THIERRY MAULNIER**

TOUT annonce que l'exposition, « L'Œuvre du vingtième siècle », organisée sous les auspices du Congrès pour la liberté de la culture, sera une éclatante manifestation de la vitalité artistique de notre siècle. C'est la première fois, à ce qu'il semble, qu'est organisé à Paris un aussi somptueux rassemblement de tout ce que l'esprit de nos contemporains a produit de meilleur dans les diverses disciplines de la création artistique : peinture, musique, danse, plus de cinquante compositeurs d'Auric à Hindemith et d'Alban Berg à Honegger, les chefs d'orchestre les plus illustres du monde, Stravinsky, Darius Milhaud et Benjamin Britten dirigeant eux-mêmes leurs œuvres, les ouvrages des peintres les plus illustres amenés de tous les coins du monde, Faulkner à la Sorbonne, Gottfried Benn, Curtius, Madariaga, Piovene, Silone, Rosamond Lehmann, André Malraux...

Paris, la plus digne sans doute entre toutes les villes d'accueillir semblable concile, se montrera vraiment en ce mois de mai dans sa gloire et dans son bonheur de capitale des esprits. M'est-il permis, en cette occasion grandiose, de faire trois vœux — le nombre de vœux permis étant borné à trois depuis les contes de fées ?

Le premier de ces vœux est que l'exposition de « L'Œuvre du vingtième siècle » devienne au sens propre du terme une solennité, qu'elle soit désormais reproduite chaque année avec le même éclat. Le mot de « festival » a été, je crois, prononcé à son propos. Il serait bon, en effet, il serait utile et magnifique, qu'il y eût désormais un festival de Paris et que ce festival, que ce « mai parisien » fût celui de la pensée libre, de la pensée qui veut rester libre et qui témoigne de la liberté, pour la liberté, dans la liberté, de la manière la plus naturelle : comme l'arbre, en portant ses fruits.

Le second vœu serait que la manifestation dont il s'agit trouve au cours des années qui vont venir — et peut-être dès cette année, s'il en est temps encore — un plus exact équilibre. Le programme qu'on nous a communiqué est magnifique, mais il est incomplet.

La part de la musique et des ballets — une manifestation grandiose chaque jour, pendant un mois — y semble disproportionnée, comparée à celle de la littérature — quatre ou cinq conférences ou débats publics dans les salons du « Centre de relations internationales » après une inauguration plus majestueuse à la Sorbonne. Il semble que rien, ou presque rien, n'ait été prévu touchant les activités scientifiques. Les physiciens, les sociologues, les psychologues, les biologistes du monde libre ne devraient-ils pas, eux aussi, être appelés à se rencontrer ? On me dira peut-être que la science est un tout autre domaine, et que les savants ont leurs congrès. Mais comment séparer la sociologie de la civilisation, des arts, des techniques éducatrices ? Du moins, l'architecture et l'urbanisme devraient-ils avoir leur place dans l'exposition de l'œuvre du vingtième siècle ; et aussi l'art cinématographique, en dépit de la concurrence des festivals de plage.

Je n'ai pas encore nommé le théâtre : c'est pourtant l'absence de toute manifestation de l'art dramatique au programme de « L'Œuvre du vingtième siècle » qui me paraît la plus criante. *Les Noces de Perlimpin et de Bélise*, un charmant divertissement en un acte de Lorca, mis en scène par Yves Robert, pour représenter un demi-siècle de théâtre occidental, de Claudel à Camus, de Pirandello à Synge, de Shaw à Tennessee Williams, c'est vraiment assez mince.

Il est difficile d'oublier que l'art dramatique est une des formes privilégiées de l'expression artistique au vingtième siècle, qu'il unit les recherches des arts plastiques et les soucis de la pensée militante, les activités du poète et celles du philosophe, qu'il a séduit les plus illustres écrivains de ce temps. Rien n'était plus aisé, semble-t-il, que de l'inclure, avec des œuvres représentatives et des mises en scène représentatives, françaises et étrangères, au programme de « L'Œuvre du vingtième siècle ». Qu'il n'en ait pas été ainsi est surprenant, presque choquant.

Thierry Maulnier.

(Lire la suite en 4e page.)

La première tasse de thé, à Orly : Stravinsky arrive à Paris, en compagnie de sa femme, pour participer à « L'Œuvre du XXe siècle ».
(Photo Billeaut, exclusivité Figaro Littéraire.)

Que le Mai parisien soit celui de la pensée libre

(SUITE DE LA PREMIERE PAGE)

MAIS voici le troisième vœu, qui eût dû être le premier : que « L'Œuvre du vingtième siècle », au cours des prochaines, années, garde sur ses manifestations la marque des graves soucis qui lui ont donné naissance, qu'elle continue d'affirmer sa filiation à ce Congrès pour la liberté de la culture dont elle est issue. Que ce haut témoignage de l'activité artistique désintéressée n'en vienne pas à favoriser la confusion entre le désintéressement et le dilettantisme.

Nous avons appris, si nous l'avions oublié, que dans une époque comme la nôtre la liberté de l'artiste, comme toute liberté, est un bien qui se défend. Face aux disciplines totalitaires, la pensée occidentale est aujourd'hui fortement engagée dans les devoirs que lui impose la sauvegarde de son propre exercice et du climat de civilisation qui constitue pour elle le seul air respirable. Qu'on m'entende bien. Je ne prétends pas que la pensée libre soit irréductiblement solidaire de tel système d'institutions, de telle forme de société. L'histoire nous montre, par de nombreux exemples, que les plus hautes activités spirituelles ont prospéré parfois dans des disciplines étroites, sous l'effet de commandes précises, et — tout au moins en ce qui concerne les arts plastiques — dans la soumission quasi unanime à certaines vérités ou à certaines erreurs. Il peut se faire que la pensée se fortifie par l'acceptation des contraintes, ou dans la lutte contre les contraintes et l'effort pour leur échapper. Ce qui ne s'est jamais produit, et ce qui ne peut se produire, c'est que l'écrivain ou l'artiste puissent tirer d'eux-mêmes quelque œuvre digne de ce nom dans l'obéissance prudente ou terrifiée aux consignes d'une doctrine d'Etat. Il y a incompatibilité absolue entre la possibilité même d'une création artistique et la surveillance policière de l'artiste. La liberté intellectuelle est désormais, et sera sans doute aussi longtemps que nous vivrons, une liberté menacée. Menacée par le géant totalitaire qui, comme le mancenillier des légendes, tue ce qu'il touche de son ombre. Menacée par le contrôle bureaucratique. Menacée par la peur. Nous ne la connaîtrons jamais joyeuse, insouciante. Je ne veux pas dire que les écrivains, les artistes du proche avenir soient condamnés à ne produire que des œuvres de combat. Mais il faudra bien que d'une façon ou d'une autre — ne [illegible] en témoignant par leur [illegible] de la protestation de l'homme contre l'histoire qui veut l'asservir — d'où portent ou elles la [illegible] de combat. Toute [illegible] pensée libre dans le monde actuel [illegible] en même temps accusé et [illegible].

Non, ma « [illegible] de la culture occidentale ne [illegible] un festival. A [illegible] tres communis[illegible] aitre devr[illegible] charges de [illegible] reglement[illegible] de, on ne [illegible] que pour [illegible] nisme et la [illegible] russe ; d'ar[illegible] complices d[illegible] contre les [illegible] pour « [illegible] tique de [illegible] maladie » [illegible] prouver des [illegible] ce ; de peut[illegible] pour peindre [illegible] moustaches [illegible] Devant [illegible] l'atroce et [illegible] de défen[illegible] tiste, de l'[illegible] ne soit [illegible] tout court, d[illegible]

Thierry Maulnier.

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7 MAI 1952

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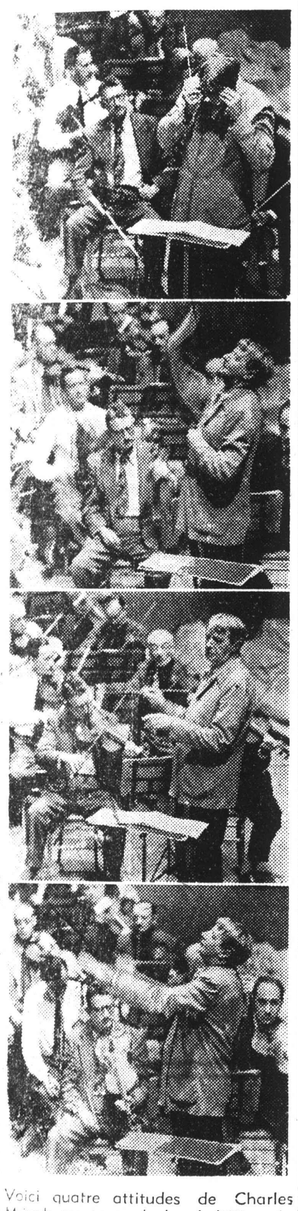
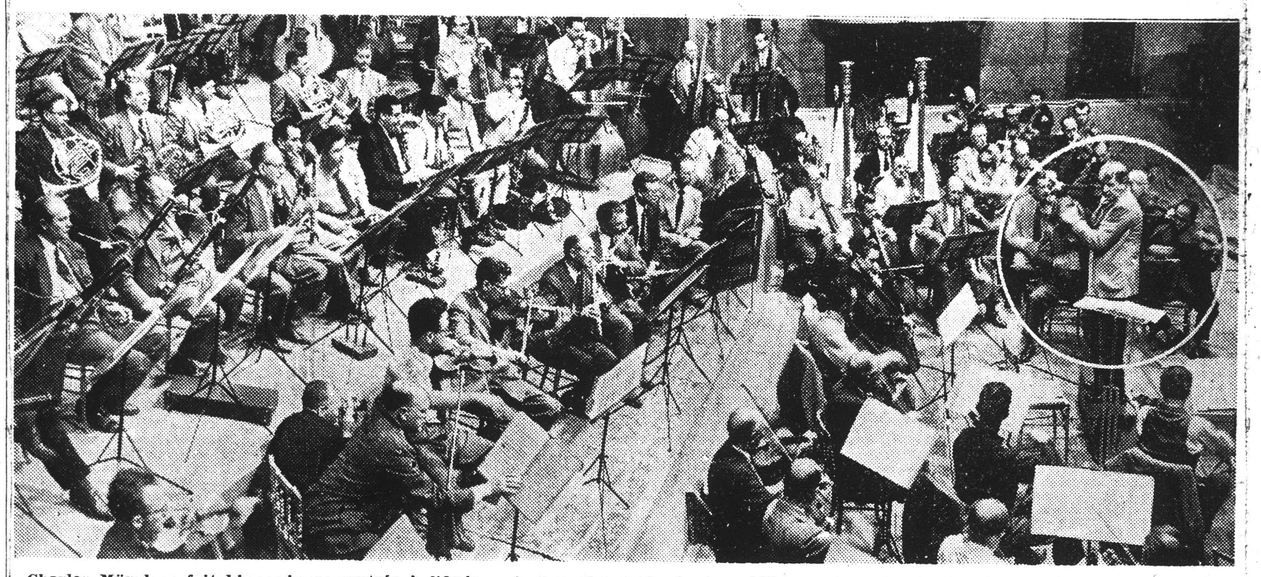
CHARLES MUNCH CONDUIT A LA VICTOIRE L'ORCHESTRE DE BOSTON



Voici quatre attitudes de Charles Münch au cours de la répétition du programme qu'a interprété, hier soir à l'Opéra, l'orchestre philharmonique de Boston. De haut en bas : le chef d'orchestre vérifie un détail de son texte ; il attire l'attention des musiciens avant de donner le départ pour l'attaque d'un morceau ; tandis que l'orchestre développe les thèmes musicaux, Münch revient à la partition sur laquelle il jette un rapide coup d'œil ; un nouveau mouvement va commencer : le chef d'orchestre fait attaquer les « cuivres ».

(Reportage photographique Pierre-V. Manevy.)

CHARLES MUNCH ET L'ORCHESTRE PHILHARMONIQUE DE BOSTON A L'OPERA



Charles Münch a fait hier soir sa rentrée à l'Opéra, où il a dirigé l'orchestre philharmonique de Boston qui vient pour la première fois en France, sous la conduite de son chef titulaire. Le programme associait les noms de Ravel, Roussel, Debussy et Honegger à ceux de Samuel Barber et Walter Piston. Voici une vue générale de l'orchestre — dont font partie vingt-trois musiciens français — pendant la répétition qui dura tout l'après-midi. (En page 12, dernière minute parisienne et suite du reportage photographique de **Pierre-V. Manevy.**)

LE FIGARO – 7 MAY 52
PARIS

This Clipping From
PORTLAND, ME.
PRESS-HERALD

MAY 6 - 1952

Boston Symphony Orchestra Arrives In France For Tour

By John Roderick

Paris, May 5. (AP) — Eighty-five members of the Boston Symphony Orchestra arrived in France today to begin a tour of Europe scheduled to make musical history.

The orchestra which is 71 years old, gives its first concert on European soil Tuesday night in the gold and gilt Opera House. It will be the first time in history that an American orchestra has been invited to perform in the baroque old building.

France's President Vincent Auriol, Foreign Minister Robert Schuman, U. S. Ambassador James Dunn and an array of art, music, literary, and society figures will be in the first night audience.

The players, who arrived today on the Ile De France, will be joined by 22 others who flew in last Tuesday, in rehearsals Tuesday morning.

The opera concert will be under the baton of the orchestra's permanent director, Dr. Charles Munch. On Thursday night, Pierre Monteux of San Francisco, its associate director, will lead the orchestra in Igor Stravinsky's "Rite Of Spring."

Monteux, who was among today's arrivals, conducted this composition for the first time almost exactly 39 years ago. Its reception then was hostile and Stravinsky left under a barrage of catcalls before it was over. The piece will be played at the Theatre Des Champs-Elysees, where it first was heard.

The orchestra will hold a semi-public rehearsal on Thursday to which French students of composition and members of the press will be admitted.

Monteux, who is 77, has just retired as conductor of the San Francisco Symphony. He is a Parisian by birth.

After its two Paris concerts, the orchestra will tour Europe at the expense of the Congress for Cultural Freedom, which is backing the "masterpieces" festival. Concerts are scheduled for The Hague May 10, Amsterdam May 11, Brussels May 12, Frankfurt, May 14 and Berlin May 15.

The tour continues in Strasbourg, May 17, where Dr. Munch conducts in his birthplace under the auspices of the Free Europe University in Exile. On May 18, it plays in Metz, May 19 at Lyon, May 23 and 24 at Bordeaux and May 26 in London's Royal Festival Hall.

Tumultuous Greeting for BSO In Its First European Concert

May 7 52

PARIS — The Boston Symphony Orchestra's first appearance in Europe last night won the tumultuous applause of an audience studded with celebrities.

Charles Munch directed the 71-year-old orchestra at the famed Paris Opera House, playing a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. Those were Debussy's "La Mer," introduced to the U.S. in 1907, and Suite No. 2 of Ravel's "Daphnis et Chloe" first heard in America in 1917.

French President and Madame Vincent Auriol, Foreign Minister Robert Schuman and U.S. Ambassador and Mrs. James C. Dunn were among the socialites present.

The performance was a gala event of the "masterpieces of the 20th century" festival sponsored by the Congress for Cultural Freedom. Made up of Western intellectuals, its objective is to celebrate the accomplishments of art in a free world.

Last night's performance marked the first time in history that an American orchestra has played under the gold and gilt roof of the Paris Opera House.

Boston Orchestra Makes Paris Deput

May 7 52

PARIS, May 6 (UP).—The Boston Symphony Orchestra made musical history under Maestro Charles Munch tonight when it opened its first European tour before a celebrity-studded audience.

The maiden performance of an American orchestra in the famous Paris Opera House, landmark to millions of tourists, was heard by President and Mme. Vincent Auriol, U. S. Ambassador and Mrs. James C. Dunn, Foreign Minister Robert Schuman and a host of evening-gowned Parisian socialites.

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Quand Charles Münch mène à la victoire son bataillon de choc

Claude Baignères.

IL n'est guère, dans le monde musical, de silhouette plus connue que celle de Charles Münch ! Deux longs bras qui retombent après un ultime sursaut de désespoir, au terme d'un chant où se concentre toute la douleur de la terre, deux épaules qui se haussent tandis que les poings serrés et frémissants viennent essuyer les larmes qui coulent des yeux, deux mains grandes ouvertes vers le ciel en signe de triomphe : voilà trois attitudes de Charles Münch fixées sur l'écran de toutes les mémoires, de Boston à Paris, de Londres à Rome.

Un chef d'orchestre est une sorte de condottiere qui a pour mission d'entraîner les troupes les plus diverses à la victoire ; mais le Boston Symphonic Orchestra reste pour Charles Münch un bataillon de choc. On l'a bien vu à la répétition qui précéda ce concert donné à l'Opéra dans le cadre de l'Œuvre du XXe siècle. Un simple froncement de sourcils, un simple regard, et les instrumentistes obéissent sans la moindre hésitation.

L'art de Debureau n'a pas de secret pour Charles Münch. Cela, le public l'ignore, qui ne voit les traits de son visage qu'au terme d'une exécution ; mais les instrumentistes de l'orchestre savent bien qu'il faut lire la musique plus encore sur la figure de leur chef que sur les partitions. Ceux qui doutent encore de l'influence que peut avoir un Kappelmeister sur ses musiciens peuvent interroger les membres du Boston Symphonic, ils seront édifiés.

L'interrogatoire sera d'autant plus facile que la langue française semble la langue maternelle de cet orchestre. Près de vingt-cinq instrumentistes sur cent deux viennent de France.

— En voici un, me dit Charles Münch, qui a du sang indien dans les veines ; là-bas, vous voyez un Grec qui offre une cigarette à un Russe, et ce Calabrais qui travaille un trait avec acharnement depuis le début de l'entracte parle uniquement, je crois, l'anglais et le patois de son pays.

Et tout cela fait un excellent orchestre américain.

Trois coups de baguette sur le pupitre, en un clin d'œil chacun a regagné sa place. Silence de plomb, les archets sont suspendus sur les cordes des stradivarius ; le timbalier s'immobilise, figé comme une statue, un bras levé ; cors et trompettes se fixent sur les lèvres.

Dynamisme, autorité, lyrisme enflammé, éternelle jeunesse ; comment ne pas reprendre cette définition chère aux Américains : « Charles Münch : l'homme le plus extraordinaire que j'ai rencontré. »

parisien
pensée libre

(IÈRE PAGE)

avenir soient condamnés à ne duire que des œuvres de combat. s il faudra bien que d'une façon d'une autre — ne serait-ce qu'en oignant par leur glorieuse inutilité la protestation de l'homme contre toire qui veut l'asservir — elles ent en elles la conscience de bat. Toute forme de pensée libre le monde actuel est en même ps accusée et accusatrice.

on, un « festival » de la culture dentale ne saurait être seulement festival. A Paris même, des peincomnunistes viennent de compare devant les responsables du Parti gés de les rogner aux dimensions mentaires. Dans un tiers du monon ne forme plus de professeurs pour enseigner le marxisme-léniet la langue reine : la langue d'avocats, que pour se faire les plices des procureurs et des juges re les victimes ; de médecins, que « combattre l'absence systéma- des ouvriers sous prétexte de die » ; de savants, que pour ver des vérités proclamées d'avan- de peintres, de sculpteurs, que peindre et sculpter une paire de taches redoutables et adorées. nt cette marée montante de ce et de l'absurde, il n'est pas défense possible de l'art et de l'ar- de l'esprit et de ses œuvres, qui it d'abord la défense de l'homme court, de l'homme tout entier.

Thierry Maulnier.

RAPOUILLOT
Directeur
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This Clipping From
NEWARK, N. J.
NEWS

MAY 8 - 1952

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Munch's program included American composer Samuel Barber's School for Scandal Overture, Swiss-born Arthur Honegger's Symphony No. 2, Walter Piston's Toccata, part of Roussel's Bacchus and Ariane Ballet, Debussy's La Mer, and the second suite of Ravel's Daphnis and Chloe.

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A Woman's New York

Boston Symphony to Spread Beantown Culture in Europe

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SOCIAL EVENTS.

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As my Boston sister is at the moment in Paris celebrating her birthday with her daughter Barbara, who is my beautiful goddaughter, I can sneak in this observation about my older sister. Classified, she's come under the head of housewife. But she has more gumption, perspicacity, more lust for life and more sense not only a cuisine but in solving the more difficult intricacies of human relations than almost anyone I know. She's a [illegible] matriarch, epicurean [illegible] round. (I've never won at [illegible] ment with her yet. Last [illegible] she and my niece came [illegible] from Austria with a pair of [illegible] month-old twins. [illegible] adopted by the niece and husband. What [illegible] with this trip, heaven only knows!

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DALLAS, TEX.
TIMES HERALD

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As my Boston sister is at this moment in Paris celebrating her birthday with her daughter Barbara, who is my beautiful young niece, I can sneak in this observation about my older sister. Classified, she's come under the head of housewife. But she has more gumption, get-up-and-go, more lust for life and more skill, not only a cuisine but in knowing the more difficult ingredients of human relations, than almost anyone I know. She's a benevolent matriarch, opinionated and sound. (I've never won an argument with her yet.) Last summer she and my niece came back from Austria with a pair of 6-month-old twins, boy and girl, adopted by the niece and her husband. What they'll return with this trip, heaven only knows!

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DALLAS, TEX.
TIMES HERALD

MAY 8 1952

French Critics Like Boston Symphony

Paris, May 8 (AP).—French music critics continued today to heap lyrical praise on the Boston Symphony Orchestra, and Conductor Charles Munch.

Commented Le Figaro: "It is an extraordinary ensemble. Its dominating quality is certainly its ardor, even its fanaticism."

The paper said: "Each one plays his instrument so well, the instrument is of such quality, the confidence in the leader is so total, the pieces have been so carefully rehearsed that the execution is absolutely perfect."

The Boston orchestra gave its first European concert Tuesday night as part of the "Masterpieces of the 20th Century" Festival, and gives another tonight.

[175]

SPECTACLES

« L'ŒUVRE DU VINGTIEME SIECLE »

CHARLES MUNCH et l'orchestre de Boston à l'Opéra

Ce visage musical du XXe siècle, qu'on entreprend de peindre, commence à se préciser. Voyons de quels traits nouveaux Charles Munch et l'orchestre de Boston l'ont enrichi mardi soir.

Munch est lui-même, et pas un autre : plein d'appréhensions, mais confiant dans la solidarité de son orchestre, épuisé, mais jamais [illegible] frénétique, heureux de faire de la musique, soutenu par l'amour [illegible] beau metier, gravissant les *crescendos* au pas d'un jeune [illegible]. Le public aperçoit une [illegible] séduisante, racée, les [illegible] au corps, sauf dans les [illegible] : quand il s'anime, on [illegible] le chrysantheme de [illegible] grise, et s'il se tourne, [illegible] Harry jouant de profil. [illegible] comme il se doit, la [illegible] part. Pour avoir joué [illegible] sous sa direction, je sais [illegible] à regard de Munch, quand il [illegible] est le plus éloquent du [illegible]. Certains chefs régnent par [illegible] calme, d'autres se font [illegible], celui-là agit par osmose : [illegible] plus contagieux que le [illegible] de Munch, illuminé par le [illegible] qu'il aime. Nul ne [illegible] à cette foi véhémente qui [illegible] les orchestres, à défaut des [illegible].

Le chef, nous le retrouvons ; [illegible] à la troupe, nous faisons sa [illegible]. Célèbre dans l'Amé[illegible] entière, comment juger cet [illegible] prestigieux ? C'est un [illegible] extraordinaire, il faut le [illegible]. Nos orchestres nationaux ne [illegible] pas ombrage de cet en[illegible], car sur cent deux mu[illegible], l'orchestre de Boston [illegible] vingt-trois Français ! Sa [illegible] dominante, c'est assuré[illegible] ardeur, et même le fana[illegible].

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Bien qu'il n'eût jamais encore franchi l'Océan, l'Orchestre symphonique de Boston était loin d'être inconnu de ce côté-ci de l'Atlantique. Sa réputation s'étendait grâce à ses enregistrements (l'un des plus célèbres est celui de Harold en Italie, *sous la direction de Serge Koussevitzki, avec l'altiste William Primrose en soliste), mais aussi grâce au renom des chefs qui furent successivement appelés à le diriger, et qui tous avaient acquis au préalable en Europe, et particulièrement à Paris, une véritable popularité.*

Fondé en 1881 par Henry Lee Higginson, le Boston Symphony Orchestra donna son premier concert le 22 octobre 1881. Il accueillit toujours avec empressement les ouvrages et les artistes français : en 1919 Pierre Monteux en devenait le chef et le demeura pendant cinq ans, jusqu'à ce qu'il revînt parmi nous et prît la tête de l'Orchestre symphonique de Paris. Nous le retrouverons au second concert. Serge Koussevitzki, lorsqu'il quitta Paris où il avait pendant trois ans conduit les concerts de l'Opéra, succéda à Pierre Monteux. Il créa à Boston quantité d'œuvres françaises, commandées pour la plupart en souvenir de sa femme Natalie, et c'est ainsi que Florent Schmitt, Albert Roussel, Arthur Honegger, Darius Milhaud, ont écrit pour Boston quelques-uns des ouvrages les plus marquants de la production contemporaine. Koussevitzki, qui allait mourir le 3 juin 1951, se retira en 1949, et conserva le titre de directeur honoraire du Boston Symphony Orchestra. Charles Münch, mis en vedette en Amérique par ses brillantes tournées, recueillit ce lourd héritage, et l'on sait quel est aujourd'hui son prestige, étendu au monde entier.

Les débuts en Europe de l'Orchestre symphonique de Boston, en présence de M. Vincent Auriol, avaient naturellement attiré à l'Opéra un public aussi enthousiaste que nombreux. L'enthousiasme se manifesta dès la fin du premier morceau, une ouverture de The School for Scandal *de Samuel Barber, composition fort sage, agréable aussi, mais sans trop d'originalité. Après la* Symphonie n° 2, *pour cordes et trompettes, d'Arthur Honegger, ce fut du délire, et il fallut que l'auteur parût auprès de Charles Münch pour recueillir l'hommage de la foule. C'est que l'œuvre possède une vertu qu'elle doit à la vigueur de ses accents, à leur sincérité ; c'est que le finale entraînant, l'admirable choral qui lui sert de conclusion, constituent une des pages maîtresses de la musique de ce temps. La deuxième suite de* Bacchus et Ariane *d'Albert Roussel — revanche de l'échec du ballet à l'Opéra, dû à une malencontreuse mise en scène et à une chorégraphie non moins malheureuse — fut elle aussi saluée d'applaudissements interminables.*

La seconde partie du concert débutait par une Passacaille *de Walter Piston, écrite pour la venue de l'Orchestre national aux Etats-Unis en 1948, et qui, au cours de la tournée qu'il y fit au printemps, fut jouée quarante et une fois. Œuvre de construction classique, et habilement réalisée, la* Passacaille *fut chaleureusement accueillie. Mais naturellement avec la* Mer, *puis avec la deuxième suite de* Daphnis et Chloé, *Charles Münch obtint du magnifique orchestre qu'il dirige tous les effets de finesse, toute la grâce, toute la transparence et toute la vigueur propres à traduire les deux chefs-d'œuvre de la musique française par lesquels s'achevait ce concert. Rarement triomphe plus éclatant récompensa réussite plus complète.*

RENÉ DUMESNIL.

— Gian-Carlo Menotti, compositeur du *Consul*, est attendu le 12 mai à Paris, où il doit présenter le premier opéra qu'il écrivit à l'âge de vingt-quatre ans : *Amélie va au bal*. Cet ouvrage sera joué au Théâtre de l'Humour, avec, au même programme, trois « opéras minute » inédits de Darius Milhaud : *Voyante*, d'Henri Sauguet, et *En bas dans la vallée*, de Kurt Weil.

[176]

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LE FIGARO — 8 MAI 1952

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Le chef, nous le retrouvons ; quant à la troupe, nous faisons sa connaissance. Célèbre dans l'Amérique entière, comment juger cet orchestre prestigieux ? C'est un ensemble extraordinaire, il faut le dire. Nos orchestres nationaux ne prendront pas ombrage de cet enthousiasme, car sur cent deux musiciens, l'orchestre de Boston compte vingt-trois Français ! Sa qualité dominante, c'est assurément l'ardeur, et même le fanatisme.

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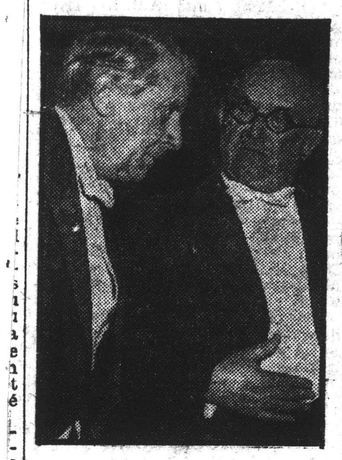

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12. — LE MONDE. — 8 mai 1952.

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Bien qu'il n'eût jamais encore franchi l'Océan, l'Orchestre symphonique de Boston était loin d'être inconnu de ce côté-ci de l'Atlantique. Sa réputation s'étendait grâce à ses enregistrements (l'un des plus célèbres est celui de Harold en Italie, sous la direction de Serge Koussevitzki, avec l'altiste William Primrose en soliste), mais aussi grâce au renom des chefs qui furent successivement appelés à le diriger, et qui tous avaient acquis au préalable en Europe, et particulièrement à Paris, une véritable popularité.

Fondé en 1881 par Henry Lee Higginson, le Boston Symphony Orchestra donna son premier concert le 22 octobre 1881. Il accueillit toujours avec empressement les ouvrages et les artistes français : en 1919 Pierre Monteux en devenait le chef et le demeura pendant cinq ans, jusqu'à ce qu'il revînt parmi nous et prît la tête de l'Orchestre symphonique de Paris. Nous le retrouverons au second concert. Serge Koussevitzki, lorsqu'il quitta Paris où il avait pendant trois ans conduit les concerts de l'Opéra, succéda à Pierre Monteux. Il créa à Boston quantité d'œuvres françaises, commandées pour la plupart en souvenir de sa femme Natalie, et c'est ainsi que Florent Schmitt, Albert Roussel, Arthur Honegger, Darius Milhaud, ont écrit pour Boston quelques-uns des ouvrages les plus marquants de la production contemporaine. Koussevitzki, qui allait mourir le 3 juin 1951, se retira en 1949, et conserva le titre de directeur honoraire du Boston Symphony Orchestra. Charles Münch, mis en vedette en Amérique par ses brillantes tournées, recueillit ce lourd héritage, et l'on sait quel est aujourd'hui son prestige, étendu au monde entier.

Les débuts en Europe de l'Orchestre symphonique de Boston, en présence de M. Vincent Auriol, avaient naturellement attiré à l'Opéra un public aussi enthousiaste que nombreux. L'enthousiasme se manifesta dès la fin du premier morceau, une ouverture de The School for Scandal *de Samuel Barber, composition fort sage, agréable aussi, mais sans trop d'originalité. Après la Symphonie n° 2, pour cordes et trompettes, d'Arthur Honegger, ce fut du délire, et il fallut que l'auteur paraît auprès de Charles Münch pour recueillir l'hommage de la foule. C'est que l'œuvre possède une vertu qu'elle doit à la vigueur de ses accents, à leur sincérité ; c'est que le finale entraînant, l'admirable choral qui lui sert de conclusion, constituent une des pages maîtresses de la musique de ce temps. La deuxième suite de* Bacchus et Ariane *d'Albert Roussel — revanche de l'échec du ballet à l'Opéra, dû à une malencontreuse mise en scène et à une chorégraphie non moins malheureuse — fut elle aussi saluée d'applaudissements interminables.*

La seconde partie du concert débutait par une Passacaille de Walter Piston, écrite pour la venue de l'Orchestre national aux Etats-Unis en 1948, et qui, au cours de la tournée qu'il y fit au printemps, fut jouée quarante et une fois. Œuvre de construction classique, et habilement réalisée, la Passacaille fut chaleureusement accueillie. Mais naturellement avec la Mer, puis avec la deuxième suite de Daphnis et Chloé, *Charles Münch obtint du magnifique orchestre qu'il dirige tous les effets de finesse, toute la grâce, toute la transparence et toute la vigueur propres à traduire les deux chefs-d'œuvre de la musique française par lesquels s'achevait ce concert. Bref, un triomphe plus éclatant récompensa réussite plus complète.*

RENÉ DUMESNIL.

— Gian-Carlo Menotti, compositeur du *Consul*, est attendu le 12 mai à Paris, où il doit présenter le premier opéra qu'il écrivit à l'âge de vingt-quatre ans : *Amélie va au bal*. Cet ouvrage sera joué au Théâtre de l'Humour, avec, au même programme, trois « opéras minute » inédits de Darius Milhaud, *La Voyante*, d'Henri Sauguet, et *En l'an dans la vallée*, de Kurt Weill.

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TIGHT BINDING

Boston Symphony Gives Brilliant Performance in Paris

Koussevitzky's Dream a Gala Affair Under Direction of Munch

BY Claudia Cassidy

PARIS—Three times the chestnut trees have turned into perfumed candelabra with their lovely weight of cream and rose blossoms, and three times they have reminded me that because it was so close to me I could never write what I wanted to write about Serge Koussevitzky.

The first time was three years ago when we [when I say "we" I include my husband—the editorial we always makes me feel like Queen Victoria after she got fat] went backstage to surprise him after his concert as guest with the French National orchestra, once under the direction of Charles Munch. The second was last year when we were inconsolably saddened by news of his death. The third was the gala debut of the Boston orchestra, to which Koussevitzky devoted a quarter of a century, when under the direction of Munch it achieved one of Koussevitzky's most cherished dreams, and not only appeared in Paris, but became the first American orchestra to give a concert in the glittering crimson and gold jewel box that is the Paris Opera.

• • •

It is no news that the concert was a triumph, even in a "cultural exposition" to which the French are taking violent exception, partly because as Americans we are supposed to be barbarians avid for European culture and willing to pay thru the teeth for it, not presumptuous enough to bring our own, even when it happens to be superior.

It is not even news, tho amusing, that the French woman who shared our box remarked with unmistakable satisfaction the instant she scanned her program, "We have four, and you have two." It took a startled inquiry to discover she meant composers. Munch had billed Piston and Barber along with Honegger, Debussy and Ravel, plus Roussel as an added starter. Why try to tell her, or Paris, that the Boston orchestra has long been renowned for its French music? How hope to explain that under Koussevitzky it was a superb propagandist for American music, too? Most of all, how to tell this cheering audience that this was the glorious Boston orchestra without the heady propulsion of its heart's blood?

• • •

For that was Koussevitzky, and that was why I loved him, as a musician and as a man. It was not just that he had a fabulous ear, a tinderbox imagination and the insistent craving for perfection that drove him to polish his orchestra with infinite care, strand by strand. It was that into all this he poured his heart's blood, so that you heard the beat of the music's heart, and it quickened your own. It was because from all this blazed a molten incandescence that made the orchestra a living thing sensitive to all human emotions, to joy and sorrow, and darkness and light.

Because Koussevitzky believed implicitly, at least for the moment, in the music he was playing, he would have told Paris more [had he chosen to play them] of Samuel Barber's overture to "The School for Scandal" and Walter Piston's Toccata. Munch told Paris that these were neat, well made pieces by men of erudition, and Paris applauded politely. But Koussevitzky would have said—with what irresistible persuasiveness—"Look, see my Americans, what resilience, what freshness, what charm, brilliance and wit!" He might even have played Copland, as only Koussevitzky could.

• • •

Munch came into his own with the second suite from Roussel's "Ariadne and Bacchus," which was all brilliance and points of light, and especially in his particular masterpiece, the Symphony for Strings, which had Arthur Honegger bowing repeatedly from a nearby box. The Honegger to me is the best thing Munch does, but then I have heard him in limited repertory. At least he finds in it the human element, the deep expression of an almost inexpressible weariness, that in the trumpet finale lifts its head and defies defeat. Despite the glory of the Boston trumpets, that finale lacked the irresistible exhilaration I have known Munch to give it before—but he is himself a weary man who has been seriously ill for months. But the rest of it was magnificent Honegger, which is to say magnificent music, and it underscored what I have suspected, that Munch is a sensitive, civilized human being who has within him the fires of music, tho not the concentrated furies that drive him to make himself and others miserable until they blaze in the incandescent release of magnificence.

So it was that I could not find what I had come to hear in the sumptuous tone of Ravel's "Daphnis and Chloe," Boston played, and especially in Debussy's "La Mer," which of all music was perhaps the Koussevitsky-Boston masterpiece. Yet it had the crowd shouting, it was rich in virtuosity, and when the cellos and Koussevitsky's beloved basses lunged into the inimical furies of the deep, I, who am sometimes frozen when most bitterly bereft, wept for Koussevitsky for the first time since his death. There in the crimson loge of the Paris Opera hearing his matchless orchestra in the music he loved, I knew the legacy—and the loss.

This Clipping From
CHICAGO, ILL.
SUN-TIMES
MAY 9 - 1952

STRAVINSKY SCORES

Falls Flat In 1913, But Now — Sharp!

PARIS (AP)—Pierre Monteux, the Boston Symphony Orchestra and Igor Stravinsky Thursday night recreated a memorable evening with the playing of the Russian composer's "Rite of Spring" in the Theatre des Champs Elysees.

Monteux, recently retired as conductor of the San Francisco Symphony Orchestra, conducted the world premiere of the Stravinsky work in the same theater 39 years ago.

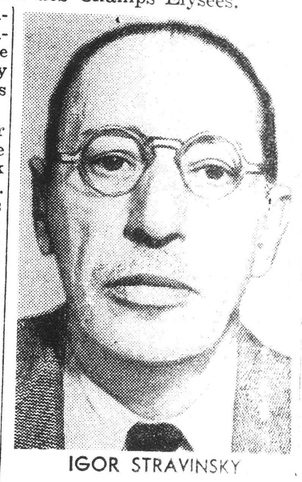
At that time it provoked a near riot and Stravinsky had to flee before the work was finished. Catcalls, shouts and whistling turned the auditorium into bedlam.

PIERRE MONTEUX

Thursday night's audience of 2,000 persons listened in rapt silence. As the last note died down they were on their feet, shouting, cheering and applauding.

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux, now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the mustache and fled with the applause of the crowd behind him.



IGOR STRAVINSKY

Monteux, smiling happily and wiping away tears, stilled the crowd and said: "I'll make a date with you to play it again 39 years from now."

The composer, now an American citizen, is star of the "Masterpieces of 20th Century" festival being held here. He will conduct his ballet "Orpheus" Wednesday, his opera "Oedipus Rex" May 19, and a concert on May 22.

Stravinsky will be 70 in June. A slender man with a few strands of black hair crossing a bald head, he looks and acts far younger.

This Clipping From
DULUTH, MINN.
NEWS TRIBUNE
MAY 9 1952

Paris Hails Stravinsky

* * * * * *

His 'Rite of Spring' Brings Cheers

PARIS—(AP)—Pierre Monteux, the Boston symphony orchestra and Igor Stravinsky last night recreated a memorable evening in the history of music with the playing of the Russian composer's "Rite of Spring" in the Theatre des Champs Elysees.

Stravinsky

Monteux

Monteux, recently retired as conductor of the San Francisco symphony orchestra, conducted the world premiere of the Stravinsky work in the same theater on May 28, thirty-nine years ago.

Its playing at that time, however, provoked a near riot and Stravinsky, a budding young composer, had to flee before the work was finished as catcalls, shouts and whistling turned the auditorium into bedlam.

The great Russian ballet company, directed by Diaghilev and with the immortal Nijinsky in the principal role, was dancing then. Diaghilev, on the verge of tears, had shouted out the measures as the noise drowned out the orchestra.

Last night's gala audience of 2,000 persons listened in rapt silence to the composition. Before the last note died down, they were on their feet, shouting, cheering and applauding.

Stravinsky, an inordinately shy man, brought more cheers when he stood in the loges. Later he was persuaded to come to the stage. The din was deafening as he embraced Monteux, now a portly 77.

Stravinsky leaped in the air like an acrobat, then fell into Monteux' arms. He kissed him square on the moustaches and fled with the applause of the crowd behind him.

Monteux, smiling happily and wiping away tears, stilled the crowd and said:

"I'll make a date with you to play it again 39 years from now."

Backstage he shook hands with Stravinsky again. Players of the Boston orchestra crowded around the two men to congratulate them.

"Tell them," said Stravinsky, "that I thank them all."

The composer, now an American citizen, is an individual star of the "Masterpieces of Twentieth Century" festival being held here. He is to conduct his ballet "Or-

This Clipping From
LOS ANGELES, CAL.
TIMES
MAY 11 1952

Boston Orchestra, Monteux to Play in Wilson Series

The Boston Symphony Orchestra, with Pierre Monteux conducting, will play in Pasadena Civic Auditorium on May 3, 1953, as the ninth and an extra attraction in the Elmer Wilson concert series.

The series will open with Nadine Conner, soprano, and David Poleri, tenor, on Oct. 9. Other events will include George London, Nov. 21; Vladimir Horowitz, Dec. 12; Solomon, Jan. 22; Victoria de los Angeles, Feb. 17; First Operatic Symphonette, Vladimir Bakaleinikoff conducting, March 3; Jan Peerce, March 27, and Carol Brice, April 21.

LE MONDE. — 10 mai 1952.

LA MUSIQUE
— PAR RENÉ DUMESNIL —

Pierre Monteux dirige l'Orchestre symphonique de Boston aux Champs-Elysées

Nous avons retrouvé un Pierre Monteux tout pareil à celui que nous rejoignions tous les dimanches, au temps de l'O.S.P. Et même, en le regardant, en l'écoutant mettre au point le matin, à la répétition, *le Sacre du Printemps*, c'est plus loin encore que remontaient les souvenirs. En ce beau Théâtre des Champs-Elysées, alors en sa nouveauté, naissait dans le tumulte, sous la baguette du même chef, cette musique de ballet qui allait provoquer tant de discussions. C'était le 29 mai 1913, soir mémorable entre tous ; puis, les passions calmées, sinon complètement éteintes, ce fut en avril de l'année suivante que Pierre Monteux, à ses concerts du Casino de Paris, put enfin faire entendre l'œuvre nouvelle. Souvenirs lointains, mais si bien rafraîchis que deux guerres ont passé sans les amoindrir. Aujourd'hui, le ciel en soit loué ! *le Sacre* ne soulèvera qu'une tempête de bravos. Et *Protée*, de Darius Milhaud, qui fut si copieusement sifflé lorsque Pierné eut l'audace de faire entendre au public de Colonne la suite tirée du ballet en 1921, *Protée*, que Paul Claudel et Milhaud montrent dans l'île de Proteus avec la nymphe Brindosier, au milieu de leur cour de phoques, *Protée*, que le temps a rendu enfin inoffensif, provoquera ce soir les applaudissements d'un auditoire que n'épouvantent plus les dissonances et qui serait même déçu s'il en était privé.

Deux ouvrages américains devaient figurer au programme de ce concert. L'un, *la Symphonie n° 3*, de William Pyper, fut remplacé au dernier moment par la *Fantaisie sur un thème de Thomas Tallys*, de Ralph Vaughan Williams. Tallys fut le maître de Byrd et l'organiste de la cour d'Henry VIII. Ralph Vaughan Williams est un des musiciens les plus représentatifs de l'école anglaise de la période d'entre les deux guerres, l'un de ceux qui, comme le dit M. Norman Demuth dans ses *Musical Trends of the 20th Century*, ont le mieux contribué à former un style proprement anglais. Williams, qui étudia avec Max Bruch à Berlin, travailla aussi l'orchestration avec Maurice Ravel. Il en reçut certes d'utiles conseils, mais sut rester lui-même. Sa *Fantaisie* garde au thème de Tallys toute sa noblesse et le vêt d'une instrumentation raffinée. La *Symphonie n° 3* du compositeur américain Williams Schuman, précédée du *Protée*, de Milhaud, et suivie du *Sacre* de Stravinsky, n'a pas supporté sans quelque dommage ce dangereux voisinage. Le compositeur ne manque pas d'adresse, et s'il substitue aux mouvements classiques de la symphonie une passacaille et une fugue, un choral et toccata, la hardiesse est sans grands périls. Mais peut-être l'aurait-on appréciée davantage si l'auteur avait montré plus d'originalité.

Pierre Monteux fit preuve, lui, d'une vaillance peu commune, et l'Orchestre de Boston montra les qualités les plus solides.

Paris-presse-l'intransigeant 10-5-1952

L'APOTHEOSE DE PIERRE MONTEUX
au Théâtre des Champs-Elysées

LE second concert du Boston Symphony Orchestra n'avait plus rien à nous apprendre sur la virtuosité supérieure de ces instrumentistes d'élite qui, mardi dernier, dans un programme extrêmement brillant, avaient ébloui le public parisien, mais la soirée d'hier nous a permis d'apprécier la maîtrise d'un sympathique revenant, notre compatriote Pierre Monteux qui, après une si longue absence, a retrouvé intacte l'admiration que lui avaient valu ses extraordinaires qualités de chef d'orchestre et de musicien.

Quelles hautes leçons ce merveilleux artiste inflige à nos danseurs d'estrade qui se croient obligés de trépigner pour conduire le plus tranquille *andantino !*. Tout son travail est accompli aux répétitions. Devant le public, sa longue et fine baguette se contente de superviser l'exécution avec une discrète vigilance. Il a l'œil et l'oreille à tout, mais ne fait rien pour en donner la sensation à ses auditeurs. Ce n'est pas lui qui accable ses musiciens de « départ » spectaculaires et d'injonctions gesticulantes stimulant l'effroi d'une catastrophe imminente qu'il conjure à bon compte. Ses indications très précises et très efficaces, ne sont jamais humiliantes pour ses instrumentistes.

Le « Sacre du Printemps » quarante ans après : un triomphe !

Son programme était exempt de toute recherche de succès. La *3e Symphonie* de Pyper avait été remplacée par une *Fantaisie* de Vaugham Williams qui mit en valeur toute la magnificence des cordes de l'orchestre, des fragments de *Prothée* de Darius Milhaud — dont l'*Ouverture* et la *Pastorale* sont charmantes — et une très scolastique *Symphonie* de William Schuman préparaient l'entrée triomphale du *Sacre du Printemps* de Strawinsky, dirigé par cœur avec une incroyable aisance et interprété avec une splendeur qui bouleversa l'assistance. Et je suppose qu'en s'inclinant sans fin pour répondre aux ovations frénétiques des mélomanes de 1952, ce courageux pionnier songeait à la matinée historique du Casino de Paris où nous le vimes révéler ce chef-d'œuvre, il y a quarante ans, au milieu des huées et des cris d'animaux, pendant que Saint-Saëns, dans une loge, martelait le plancher d'une canne indignée en criant : « Au fou ! ». Que de chemin parcouru depuis cette époque !...

Emile VUILLERMOZ.

LE FIGARO — 10-11 MAI 1952

« L'ŒUVRE DU XXe SIECLE »

En présence de Strawinsky Pierre Monteux fait triompher « Le Sacre du Printemps »

LA première partie du concert avait été morne On n'en avait pas voulu sérieusement à Ralph Vaughan Williams, car sa *Fantaisie sur un thème de Thomas Tallis*, outre qu'elle est sérieusement écrite, dans un style d'école très sage, avait permis à l'Orchestre de Boston de faire admirer la splendeur de son quatuor : l'école russe du violon y a laissé sa trace. Les soixante-trois « cordes » ont des profondeurs d'orgue ; quant aux solistes, je vous les recommande... Mais je proteste si l'on inscrit cette page estimable sous le signe de « l'esprit du vingtième siècle ». Bannir Dukas et Schmitt sous prétexte que leur esthétique est « du siècle dernier » et admettre Vaughan Williams dont l'écriture est celle d'un élève de Mendelssohn, quelle aberration ! Au reste, les protestations ne sont point demeurées absolument vaines, puisque, depuis le début du festival, les organisateurs ont entr'ouvert la porte à Enesco et à d'Indy, puis accordé à Fauré une place plus importante. Malgré les courageuses lettres d'Enesco et de Honegger, qui s'étalent dans une vitrine des Champs-Elysées, Florent Schmitt sera-t-il exclu jusqu'à la fin ? Ce serait fâcheux, non pour lui, mais pour ses contempteurs.

Jadis sifflée aux concerts Colonne, la suite symphonique de *Protée* fut accueillie avec sympathie. D'immenses acclamations saluèrent les dernières mesures de la longue, de la cérébrale, de la bruyante *Troisième Symphonie* de William Schuman : ravissement ou délirance ? Au vrai, cet ouvrage est un désert d'ennui avec, çà et là, des caravanes de lieux communs.

Vint le *Sacre du Printemps*, c'est-à-dire l'originalité vraie, l'arsenal des trouvailles dont tant de compositeurs, ensuite, usèrent et abusèrent. Certes, le monde entier n'a pas attendu 1952 pour effacer le scandale de la première représentation donnée le 28 mai 1913, en ce même théâtre des Champs-Elysées par le même chef. Tout de même, la présence de Strawinsky dans une loge, la silhouette massive de Pierre Monteux, boulonné sur l'estrade comme une statue sur son socle, l'autorité magistrale du grand chef, l'économie de ses gestes (il se contente, prosaïquement, de battre la mesure !), la couleur de l'orchestre, cette musique, surtout...

J'ai rarement vu de plus folle ovation ! Monteux dans les bras de Strawinsky, l'orchestre debout, l'arme au poing, une salle crépitante, le glorieux chef-d'œuvre rayonnant de toutes ses flammes — c'était vraiment, en ce soir de mai, le sacre du printemps, l'apothéose du génie et l'anniversaire de la gratitude.

Clarendon.

HARTFORD, CONN.
TIMES
MAY 10 1952

Famed Philadelphia Orchestra To Return in Bushnell Series

THE famed Philadelphia Orchestra, which has been playing an annual concert in Hartford for many years and will return next season in the Bushnell Symphony Series, recently completed a most unusual project in international good will, according to information received by Managing Director William H. Mortensen of the Bushnell. The project revolved around $11,000 worth of musical instruments.

The Santiago Symphony Orchestra in Chile, and students in the Santiago Conservatory, were finding it impossible or inordinately expensive to obtain certain musical instruments. Members of the large Philadelphia Orchestra undertook the task of combing musical markets, following a request from the Braden Copper Company, which has headquarters in New York and heavy holdings in Chile.

The musicians located, among other instruments of the finest quality but at bargain prices, a celesta, harpsichord, trombones, clarinets, flutes, oboes, tympani, trumpets and drums. The copper company footed the $11,000 bill, and without prior announcement the instruments were shipped to Santiago to delight the musicians.

The Philadelphia, under the baton of Eugene Ormandy, will be in Hartford as one of the five outstanding orchestras making up the Bushnell Symphony Series, for which subscriptions are now being taken. Others are the Danish State Symphony, the Cleveland, Boston and New York Philharmonic-Symphony orchestras.

This Clipping From
NEW HAVEN, CONN.
REGISTER
MAY 11 1952

French Critics Give Enthusiastic Praise To Boston Symphony

Paris, May 10 (AP) French music critics continue to heap lyrical praise on the Boston Symphony Orchestra, and conductor Charles Munch.

Commented Le Figaro: "It is an extraordinary ensemble. Its dominating quality is certainly its ardor, even its fanaticism."

The paper said: "Each one plays his instrument so well, the instrument is of such quality, the confidence in the leader is so total, the pieces have been so carefully rehearsed that the execution is absolutely perfect."

The Boston Orchestra gave its first European concert Tuesday night as part of the "Masterpieces of the Twentieth Century" festival and gives another tonight.

"Is there in the world an orchestra which can interpret a program of modern music as brilliantly" as the Boston Symphony, asked the critic of Le Parisien Libere. "I don't know, but . . . all the musicians show a quality that I can never remember having heard before."

Galaconcert in Den Haag

KONINGIN Juliana woonde Zaterdagavond in Den Haag het galaconcert bij van het Boston Symphony Orchestra. Tijdens de pauze werd de dirigent Charles Münch links) aan de Koningin voorgesteld. In het midden de vice-voorzitter van het Concertgebouworkest, mr. J. W. De Jong Schouwenburg.

Boston Symphonie Orkest - een kolossaal ensemble

NAUWELIJKS is de tournée van het Boston Symphonie Orkest, uitgenodigd door het Concertgebouw N.V., begonnen of reeds behoort zij tot het verleden. Men hoorde het ensemble Zaterdagavond in Den Haag onder zijn vaste dirigent Charles Münch, in aanwezigheid van koningin Juliana, de vice-president van de Raad van State, jhr. mr. F. Beelaerts van Blokland en het nagenoeg voltallige corps diplomatique — men hoorde het gistermiddag in Amsterdam, aangevoerd door Pierre Monteux.

Magnifiek apparaat

OP de prestaties van dit fameuze orkest uitvoerig terug te komen dunkt ons overbodig, omdat wij hierover reeds berichten uit Parijs. Te meer omdat de indrukken van toen volledig worden gedekt door die van nu. Hier speelt een magnifiek apparaat, dat perfect blijkt van organische geslotenheid, een apparaat, dat prompt elke aanwijzing van zijn dirigent honoreert, een apparaat tegelijkertijd dat zich het dynamisme en de technische perfectie als onmiddellijk doelwit koos. Het bereikte dit triomfantelijk en men constateert andermaal dat deze deugden, hoe noodzakelijk en onontbeerlijk ook als grondslag, zich wreken wanneer niet gecompleteerd door die eigenschappen, welke het karakter en het wezen bepalen van de interpretatie als zodanig. Wij schreven dit eergisteren — wij schrijven dit ook nu.

ONDER MÜNCH

Doch anderzijds: hoor zulk een „Daphnis et Chloe" van Ravel onder Münch. Letterlijk geen moeilijkheid, en zij zijn hier opgestapeld, of zij wordt opgelost via de virtuositeit van kunnen en klank. Van de ademende pianissimi tot de als gegraveerde crescendi leeft het geluid, enerverend en opwindend. Poëtisch en voluptueus in de langzame aanvang als extatisch in het vervoerde en bezeten tweede deel, ervaart men het stuk door dit Boston Symphonie Orkest onder Münch in een en al genieting van geraffineerd en verrukkelijk geluid. Zelden heeft het in onze concertzalen dermate los van de hels moeilijke noten geklonken, zo geïnspireerd en zo enivrerend van climax.

ONDER MONTEUX

Deze openbaring herhaalde zich Zondagmiddag toen Pierre Monteux een „Alborado del Gracioso" van Ravel in de „Tijl" van Strauss bracht. Andermaal deze volstrekte gekundheid, deze onwankelbare discipline en deze levenspenderende vitaliteit. Andermaal ook de kneedbaarheid van dit apparaat, zijn nerveuze gespannenheid en zijn intelligente virtuositeit. Dit alles bereikt met een minimum aan gebaar door Pierre Monteux, die zijn keurcorps leidt door deze terreinen, die als bezaald zijn met muzikale en technische boobie-traps en het een uiterste aan rendement afdwingt. Rendement aan finesse, aan plastiek van detail en conceptie — de spanning ladend en vasthoudend in de hachelijke fermate in Strauss en de zaal als electriseert.

Nu ligt dit alles achter ons — doch de herinnering blijft, die aan een kolossaal ensemble.

H. J. M. MULLER.

RECEPTIE

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This Clipping From
BOSTON, MASS.
HERALD

MAY 12 1952

THE ROVING EYE

By RUDOLPH ELIE

Mr. Elie [illegible] Symphony Orchestra [illegible] with the Boston

Eleven Courses For Every Meal

I am [illegible] in my cabin on the Ile [illegible] this out of New York h[illegible] my hands and wishing I [illegible] I see, auto[illegible] one of my cabin [illegible] so just murmured that he [illegible] and the [illegible] of dramamine [illegible] trouble is what is known as Ile de France cosis, or [illegible] stomach with complications [illegible] danse, de bon compagnie and, in no [illegible] sense, de champagne.

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Cultural Project

3. These concerts are sponsored by the Congress of Cultural Freedom, an international organization of artists, philosophers, composers, [illegible] and creative artists in [illegible] at this moment. [illegible] Its stated purpose [illegible] defense of freedom [illegible] quiry, free expression and the continuing expansion of intellectual life everywhere," which is [illegible] sary a stand as any [illegible]

The headquarters [illegible] of Cultural Freedom is [illegible] tary general of the [illegible] is Nicholas Nabokov, a Russian-born composer who served [illegible] World War II and [illegible] of his career with [illegible] Stravinsky, his [illegible] war and so on. [illegible] notice when [illegible]

And in this month of May the Congress is sponsoring [illegible] of the arts of the [illegible] under the general [illegible] the 20th Century. [illegible] long program, with [illegible] stresses concert [illegible] ferent orchestras [illegible] York City Ballet, [illegible] ten's "Billy Budd" [illegible] Saints in Three A[illegible] etc.), art shows, [illegible] music, lectures and [illegible] Huxley, Forster, M[illegible] etc.)

Long and Involved

How the Boston [illegible] American orchestra [illegible] fell into this [illegible] and involved story, [illegible] that Mr. Nabokov, [illegible] was often brought out by the [illegible] a warm spot in his [illegible] tra aside from [illegible] as one of the [illegible] symphonies. The [illegible] of Charles Munch undoubtedly [illegible] the invitation; Mr. Munch's reputation in Europe is second to none.

The finances are complicated, too, but the general understanding around is that the Congress itself is paying about two-thirds of the expenses from the gross receipts of the tour (already a sell-out with an American philanthropist guaranteeing the other third. The talk is that Julius Fleischmann is the guarantor, but this is only talk. In any case, the cost of the tour does not fall upon the subscribers and friends of the orchestra in Boston, nor on Boston itself. It is, in fact, a little of a pity, that Boston can't take any credit for helping to sponsor this tour. It gets all the credit but doesn't pay any of the bills.

This, I trust, takes care of the statistics. And now, after another slight repast of 11 courses, four wines and two brandies, I'll get on to something a little less ponderous . . . if I can stay awake.

[179]

Holland

Galaconcert in Den Haag

KONINGIN Juliana woonde Zaterdagavond in Den Haag het galaconcert bij van het Boston Symphony Orchestra. Tijdens de pauze werd de dirigent Charles Münch links) aan de Koningin voorgesteld. In het midden de vice-voorzitter van het Concertgebouworkest, mr. J. W. De Jong Schouwenburg.

Boston Symphonie Orkest - een kolossaal ensemble

NAUWELIJKS is de tournée van het Boston Symphonie Orkest, uitgenodigd door het Concertgebouw N.V., begonnen of reeds behoort zij tot het verleden. Men hoorde het ensemble Zaterdagavond in Den Haag onder zijn vaste dirigent Charles Münch, in aanwezigheid van koningin Juliana, de vice-president van de Raad van State, jhr. mr. F. Beelaerts van Blokland en het nagenoeg voltallige corps diplomatique — men hoorde het gistermiddag in Amsterdam, aangevoerd door Pierre Monteux.

Magnifiek apparaat

OP de prestaties van dit fameuze orkest uitvoerig terug te komen dunkt ons overbodig, omdat wij hierover reeds berichtten uit Parijs. Te meer omdat de indrukken van toen volledig worden gedekt door die van nu. Hier speelt een magnifiek apparaat, dat perfect blijkt van organische geslotenheid, een apparaat, dat prompt elke aanwijzing van zijn dirigent honoreert, een apparaat tegelijkertijd dat zich het dynamisme en de technische perfectie als onmiddellijk doelwit koos. Het bereikte dit triomfantelijk en men constateert andermaal dat deze deugden, hoe noodzakelijk en onontbeerlijk ook als grondslag, zich wreken wanneer niet gecompleteerd door die eigenschappen, welke het karakter en het wezen bepalen van de interpretatie als zodanig. Wij schreven dit eergisteren — wij schrijven dit ook nu.

ONDER MÜNCH

Doch anderzijds: hoor zulk een „Daphnis et Chloe" van Ravel onder Münch. Letterlijk geen moeilijkheid, en zij zijn hier opgestapeld, of zij wordt opgelost via de virtuositeit van kunnen en klank. Van de ademende pianissimi tot de als gegraveerde crescendi leeft het geluid, enerverend en opwindend. Poëtisch en voluptueus in de langzame aanvang als extatisch in het vervoerde en bezeten tweede deel, ervaart men het stuk door dit Boston Symphonie Orkest onder Münch in een en al genieting van geraffineerd en verrukkelijk geluid. Zelden heeft het in onze concertzalen dermate los van de hels moeilijke noten geklonken, zo geïnspireerd en zo enivrerend van climax.

ONDER MONTEUX

Deze openbaring herhaalde zich Zondagmiddag toen Pierre Monteux een „Alborado del Gracioso" van Ravel in de „Tijl" van Strauss bracht. Andermaal deze volstrekte gekundheid, deze onwankelbare discipline en deze levenspenderende vitaliteit. Andermaal ook de kneedbaarheid van dit apparaat, zijn nerveuze gespannenheid en zijn intelligente virtuositeit. Dit alles bereikt met een minimum aan gebaar door Pierre Monteux, die zijn keurcorps leidt door deze terreinen, die als bezaaid zijn met muzikale en technische boobie-traps en het een uiterste aan rendement afdwingt. Rendement aan finesse, aan plastiek van detail en conceptie — de spanning ladend en vasthoudend in de hachelijke fermate in Strauss en de zaal als electriseert.

Nu ligt dit alles achter ons — doch de herinnering blijft, die aan een kolossaal ensemble.

H. J. M. MULLER.

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BOSTON, MASS.
HERALD

MAY 12 1952

THE ROVING EYE

By RUDOLPH ELIE

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra.)

Eleven Courses For Every Meal

I am morosely sitting in my cabin on the Ile de France three days out of New York holding my head in my hands and wishing I had stayed home. I feel awful.

It is not that I am sea sick, though one of my cabin mates is the just murmured that he wishes no and the inventor of dramamine were dead. No, my trouble is what is known as Ile de France-cosis, or immense distension of the stomach with complications de Paris, de danse, de bon company and, in no small sense, de champagne.

They always told me that French ships were gay, but they didn't tell me they had 11 courses for every meal ranging from Cavier frais malossal to crepe suzettes, from gnocchi a la Romana to nests of love. And they didn't tell me, either, that you should have your head examined if you imagined you would ever get any work done.

What and Why of It

But the work must be done, and so I shall begin with a few routine statements as to what this is all about and why, as follows:

1. The Boston Symphony orchestra, of which I am now an appendix, left Boston on the morning of April 28, arrived in Paris on May fifth and made its European debut in a concert at the Opera House on May 6. Thus, in this more or less continued narrative of the events, impressions and adventures of the orchestra, and the tour you have to move back a week or so in time.

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Cultural Project

3. These concerts are sponsored by the Congress of Cultural Freedom, an international organization of writers, philosophers, composers, painters, scientists and creative artists in general about which, at this moment, I know next to nothing. Its stated purpose is "the assertion and defense of freedom of thought, free inquiry, free expression and the continuing expansion of intellectual freedom everywhere," which is as good and as necessary a stand as any in the world today.

The headquarters of the Congress of Cultural Freedom is Paris. The secretary general of the organization is Nicholas Nabokov, a Russian-born composer who served in the U. S. Army in World War II and whose amusing account of his career with personal sketches on Stravinsky, his experiences during the war and so on, enjoyed very favorable notice when published last year.

And in this month of May the Congress is sponsoring a gigantic exposition of the arts of the 20th Century in Paris under the general title "Masterpieces of the 20th Century." Along the middle long program, with daily events, largely stresses concert performances by 12 different orchestras it also includes the New York City Ballet, opera (Benjamin Britten's "Billy Budd" and Virgil Thomson's Saints in Three Acts), Frank Waxman's etc.), art shows, chamber music, summer music, lectures and discussions (Aldous Huxley, Forster, Malraux, Graham Greene, etc.)

Long and Involved

How the Boston Symphony, the only American orchestra invited to participate, fell into this exceptional honor is a long and involved story, but there is no doubt that Mr. Nabokov, whose music was often brought out by the late Koussevitzky, had a warm spot in his heart for the orchestra aside from appreciating its position as one of the three ranking American symphonies. The presence of Charles Munch undoubtedly influenced the invitation; Mr. Munch's reputation in Europe is second to none.

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ON, MASS.
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RUDOLPH ELIE

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Pagina 4, 5 en 6

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VORSTIN EN DIRIGENT

ALGEMEEN DAGBLAD

May 12 1952

Boston symphonie orkest

DEN HAAG. — Wanneer een orkest van Boston, dat de naam heeft beste ter wereld te zijn, zijn eerste van de cultuurcentra van het Europese continent aan moet doen, dan mag dit gebeurtenis van de eerste orde worden genoemd. Het aan achter de meest scen- nemoorder niet zijn ontgaan, dat ondanks de voorbereiding slechts resultaten kon opleveren, wan- de schemer de hoogst denkbare heeft bereikt. Dit orkest is een eenheid, zowel in zijn geledin- als in zijn geheel. Wie die constate- mag de naam van Serge Koussevitzky de het Boston meest gedurende jaren leiding niet onvermeld laten.

Maar staat de Franse dirigent Charles Münch ten onzent wel bekend, na drie jaren voor dit kouorkest. Hij het concert op Zaterdagavond in Haag dat door de Koningin met aanwezigheid werd vereerd. Zijn voorganger Pierre Monteux, als steeds hartelijk verwelkomd, dirigeerde het Zondagmiddag te Amsterdam.

Uit de veelheid van indrukken vallen slechts enkele te geven te doen. De orkestrale sonaties welke in de zacht- klankkleurinzien gen op de voorgrond blijft staat op de voorgrond. Bij alle verfijning is de klank steeds gezond en imposant, doch minder persoonlijk dan bijvoorbeeld die van de Weense Philharmonie of het Con- gebouworkest, hetzelfde ook in de uitspraken van de houtblazers tot uiting komt. Wat een heftig en virtuoos diri- gent als Münch met dit prachtig mate- raal weet te doen, is dansbezwerkend. Hoe diepzinnig de avon in La mer van Debussy! Te kort, helaas, duurt. Nauw pracht- vergelijkbaar zijn van Daphnis et Chloë van Ravel en de Symphonie fan- tastique van Berlioz, orgieën van geluid. Voorafgaande aan de ouverture The School for Scandal van de Amerikaan Samuel Barber, een fris en vluchtig stuk werk.

Monteux deed het [illegible] aan met de ouverture Benvenuto Cellini van Berlioz en de derde symphonie van Brahms. Na de bloedarme, doch knap geconstrueerde derde symphonie van de Amerikaan William Schuman, besloot ook hij met vuurwerk: Alborada van Ravel en Tyl Uilenspiegel van Richard Strauss.

De bijval voor de dirigenten en het orkest, dat in de tweede harpiste zijn enige vrouwelijke kracht telt en waarin een nog onze taal spreekt, was uitbundig.

De W.

This Clipping From
MONTREAL, CANADA
STAR
MAY 12 1952

Stravinsky and Monteux Triumph With Repeat of Rites of Spring

PARIS, May 12—(U.P.)—Pierre Monteux and the Boston Symphony turned back a page of musical history last week.

They performed Igor Stravinsky's Rites of Spring, which touched off a riot at its premiere under the same conductor in the same theatre 39 years ago.

The flashback found the Russian-American composer in the audience, just as he was on that May night in 1913 when some 50 persons were arrested in the fracas fomented by the composition. Critics said it was too modernistic and vulgar.

This week there was no riot. The audience of mink-draped Parisians and visitors gave the orchestra as hearty an ovation as it received Tuesday when it opened its first European tour here.

An especially warm welcome went to Paris-born Monteux, 77, who retired last month after 17 seasons as leader of the San Francisco Symphony. He is acting as Associate Conductor of the Boston Orchestra on its tour under Charles Munch. Monteux headed it in the years 1919-24.

The program was part of the month-long masterpieces of the 20th Century Arts Festival which opened last week. The New York City Ballet Company opens here today.

Great names in the world of music and ballet were involved in the Rites of Spring riot, Stravinsky recalled. In his book he told how Monteux then was conducting the orchestra of Serge Diaghilev's famous Ballet Russe, with the immortal Vaslav Nijinsky as choreographer.

Stravinsky was in the lobby when he heard stamping and whistling from the first night audience. As the music warmed up, so did the audience.

It became so noisy that Nijinsky was forced to go onstage to count out the time for the dancers, while Diaghilev ordered the lights turned on and off to startle the rowdy throng.

Monteux played on. Stravinsky climbed out a back window.

Finally, when people in the gallery started to undress in protest and throw their clothes on the stage, police were called. Fifty were arrested.

de Volkskrant van Maandag 12 Mei 1952

Boston Symphonie Orkest schitterde in twee steden

Concerten onder Münch en Monteux

Nadat vorig jaar gebleken was, dat de berg niet naar Mohammed kon komen, beleefden we in het afgelopen weekend het bezoek van Mohammed aan de berg: het beroemde Boston Symphonie Orkest heeft Nederland met een bezoek vereerd. Zaterdagavond werd in Den Haag, onder leiding van Charles Münch een concert gegeven, dat door Hare Majesteit de Koningin werd bijgewoond; Zondagmiddag waagde het orkest zich in het hol van de leeuw en concerteerde onder Pierre Monteux in het Amsterdams Concertgebouw.

Het Boston Symphonie Orkest heeft niet alleen de bewondering geoogst van een groot belangstellend publiek, maar ook van dirigenten en orkestleden van onze grote Nederlandse orkesten, die hun oprechte bewondering voor de prestaties niet onder stoelen of banken staken. Wat viel er al niet op te merken! Van piccolo tot contrabas, in alle sectoren van het uitgebreid instrumentaal apparaat werd prijzenswaardig werk geleverd.

Al heeft het orkest zijn specialiteiten en eigenaardigheden, toch kan men niet zeggen dat dit Amerikaans orkest sterk afwijkt van het Europese type. Overziet men de namenlijst van orkestleden, dan ontmoet men een bijzonder groot aantal typisch Europese namen. Men treft er Nieland en Droeghmans naast Zeise en Zimbler, Knudson en Del Sordo naast Cauhapé en Fourel.

De vier klarinettisten dragen allen Italiaanse namen. Ressnikoff en Manusevitch wijzen weer in oostelijke richting.

De vraag dringt zich op of men Amerika niet beter de Verenigde Europese Naties zou kunnen noemen. Op dit chapiter doorbordurend merkt men in hun spelen op: een ijzeren discipline welke doet denken aan het Duitse type orkest, dat geheel en al door één opperhoofd, de dirigent bespeeld wordt. Het merkwaardige hierbij is, dat beide Franse dirigenten zich niet lieten verleiden tot extravagante gevoelsinterpretaties — waarvoor het systeem als het ware werd uitgedacht — maar de discipline benutten om de partituren zo helder en exact mogelijk te laten klinken.

Wanneer men spreekt over een schitterend getraind orkest, dient men zich onmiddellijk af te vragen of dit schitterend spelen ook een doel heeft. Want schitterend spel omwille van de schittering levert louter virtuositeit op. En dan herinnert men zich dat voor het symphonie-orkest van Boston — dat jaren lang onder leiding stond van Serge Koussevitski — enige meesterwerken zijn geschreven, zoals Strawinski's Symphonie de Psaumes, Roussel's Derde Symphonie en Bartok's Concert voor orkest.

Ver uiteen

De programma's van beide concerten liepen ver uiteen. Charles Münch leidde in Den Haag drie schitterend geïnstrumenteerde meesterwerken uit de Franse orkest-literatuur: „La Mer" van Debussy, „Dahpnis et Chloë" van Ravel en Berlioz' Fantastische Symphonie, waaraan een goed geschreven ouverture in de degelijk opgewekte trant van Wagenaar, van de Amerikaanse componist Samuel Barber vooraf ging. Münch onderlijnde steeds de architectonische, dat is compositorische schoonheid van de muziek. Het hoogtepunt van de avond lag dan ook bij het werk dat hierin geheel zijn basis vond: „Daphnis et Chloë" van Ravel. Het succes was enorm.

Het Amsterdams programma onder Monteux maakte de vreemdste capriolen. Het was een onverteerbaar menu. Vreemd was het, dat op de nogal schoolmeesterachtige Derde Symphonie van de Amerikaan William Schuman twee totaal anders geaarde werken als Ravel's „Alborada dei Gracioso" en Richard Strauss' „Till Eulenspiegel" volgden.

Zeker, het was een verademing, toen het geestige werk van Ravel inzette, maar daarna leek het of men na een schijfje ananas een zure bom in de mond geduwd kreeg. „Till Eulenspiegel" is overigens toch een spannend geïnstrumenteerd werk. Deze beide partituren hadden inmiddels dit op Brahms' eerder gespeelde Derde Symphonie voor, dat men het orkest in volle virtuositeit aan het werk hoorde. Het was jammer dat het programma van Zondagmiddag zo slecht van samenstelling was. Monteux leidde het orkest met groot meesterschap Het publiek, dat hem met groot enthousiasme verwelkomde, toonde voortdurend zijn bewondering. Tot besluit werd de even bejaarde als vitale dirigent een prachtige mand bloemen aangeboden.

JAN MUL.

KONINGIN EN DIRIGENT

Tijdens de pauze van het galaconcert dat het Boston Symphony Orchestra Zaterdagavond in Den Haag gaf en dat werd bijgewoond door hare majesteit de Koningin, werd de dirigent Charles Münch aan de Koningin voorgesteld. In het midden staat de onder-directeur van de N.V. Concertgebouworkest, de heer De Jong Schouwenburg.

[180]

Lib. Lyon. Mardi 13 Mai 1952

Lundi 19 Mai, à l'Opéra de Lyon

PIERRE MONTEUX

dirigera l'Orchestre Symphonique de Boston

Pierre MONTEUX

Il y a encore quelques jours, le Boston Symphony Orchestra n'avait pas encore franchi l'Atlantique. La réputation d'une des formations les plus fameuses des Etats-Unis n'était pourtant plus à faire en Europe où, tant le renom de ses chefs successifs que la diffusion de ses enregistrements, lui avaient valu une véritable popularité.

On sait que dans le cadre de « L'œuvre du XXe siècle », le Boston Symphony Orchestra est venu donner à Paris un concert qui préludait ainsi à la tournée qu'il entreprend en Europe. Les mélomanes lyonnais peuvent se réjouir : lundi 19 mai, à l'Opéra, Pierre Monteux dirigera cet orchestre qui a remporté un véritable triomphe à Paris.

L'orchestre symphonique de Boston a été créé en 1881 par Henry Lee Higginson, financier et philanthrope, qui entretint cette compagnie pendant 37 ans. En 1918, Higginson, âgé de 80 ans, lui donna un conseil d'administration et, depuis, l'existence de l'orchestre est assurée par des dons, des legs et la contribution annuelle des mélomanes de la ville. Il comprend 105 musiciens.

Le premier chef fut Georg Henschel qui vint de Grande-Bretagne pour diriger un groupe de 60 exécutants. D'éminents musiciens lui succédèrent, parmi lesquels on compte Arthur Nickisch, Max Fieldler, Karl Muck, le compositeur français Henri Rabaud — qui tint la baguette au cours de la saison 1918-19 — suivi de Pierre Monteux, un Parisien qui avait fait ses preuves à l'orchestre du Metropolitan Opera de New-York. C'est Pierre Monteux qui sera au pupitre lundi prochain. En 1924, Serge Koussevitzky prit la direction de l'Orchestre Symphonique de Boston, direction qu'il conserva jusqu'à sa retraite, en 1949, Charles Munch fut alors choisi pour prendre la direction de la célèbre formation. Rappelons que Charles Munch dirigea à Paris les concerts de l'orchestre du Conservatoire de 1937 à 1948.

C'est Charles Munch qui a puissamment contribué à maintenir la réputation de l'Orchestre Symphonique de Boston. Outre sa sympathie bien connue pour Berlioz, Debussy et Ravel, il a introduit au programme des œuvres de compositeurs américains comme Aaron Copland, Barber, David Diamond et Foss. Il a également présenté des œuvres avec chœurs : les deux « Passions » et l' « Oratorio de Noël » de Bach ; le « Requiem » de Berlioz ; la « Messe en sol majeur » de Schubert ; « Jeanne d'Arc au bûcher », d'Honegger, notamment.

Pendant la saison — d'octobre à avril — l'Orchestre Symphonique de Boston donne régulièrement 63 concerts, sans compter les tournées dans les villes de l'est et les séances de musique consacrées aux collèges et universités des Etats-Unis. En été, il participe au Berkshire Music Festival de Tanglewood, à l'ouest du Massachusetts, qui attire chaque année plus de cent mille personnes.

Il convient de porter encore à l'actif de la célèbre formation ses « Pops », concerts populaires qui se poursuivent en mai et juin de chaque année depuis 1885 et qui sont consacrés à l'opérette et à la musique « semi-classique », et ses concerts gratuits en plein air, donnés en juillet, sur le quai de la Charles River

LE PROGRÈS

LA MUSIQUE

L'ORCHESTRE DE BOSTON

DU « Boston Symphonic Orchestra » nous avons déjà écrit, et notre collaborateur parisien en a, hier, loué dans ce journal « la formation magnifique, puissante, disciplinée » ; son article célébrait aussi la rentrée, à Paris, de M. Pierre Monteux, qui va diriger, après-demain lundi, le concert unique du Grand-Théâtre.

M. Monteux, croyons-nous, n'a jamais dirigé à Lyon ; nos concitoyens et les nombreux amateurs qui sans doute viendront de toute la région lyonnaise, sont curieux d'entendre et de voir ce chef français excellent et célèbre depuis plus de trente ans, qui a parcouru la plus grande partie de sa carrière aux Etats-Unis, surtout à Boston et à San-Francisco.

L'établissement du programme, spécialement destiné à notre ville, n'a pas dû être facile. Nos compatriotes devaient y être représentés ; ils le sont dignement par Berlioz (« Benvenuto Cellini ») et par Maurice Ravel (« Alborada del gracioso ») ; les maîtres de l'Allemagne aussi ; on a retenu les noms de Brahms avec sa troisième symphonie, et de Richard Strauss avec l'éblouissante fantaisie de « Till Eulenspiegel ». De ces quatre œuvres, l'exécution et l'interprétation franco-américaine présenteront l'intérêt le plus vif, le plus complexe.

La France et l'Allemagne étant bien honorées, un choix se présentait, difficile à faire : quel compositeur américain serait appelé à l'honneur de représenter son propre pays ? On imagine que la compétition a été nombreuse : tant de musiciens, citoyens des Etats-Unis, mais d'origine diverse, méritaient ce privilège. Les quelques noms connus en France ont été éliminés ; un seul a été retenu, complètement ignoré chez nous, celui de M. William Schuman. Origine évidemment germanique, naissance à New-York, formation musicale en partie au pays de Mozart, à Salzbourg, mais achevée en Amérique, M. Schuman a été professeur dans diverses universités, directeur de l'édition Schirmer, puis de la Juillard School.

Né en 1910, M. William Schuman a composé de nombreuses partitions, cantates, symphonies, ballets, chœurs, trios et quatuors à cordes. Il est considéré par ses compatriotes comme digne de les représenter dans les concerts à l'étranger.

Sa symphonie, que nous entendrons après-demain, est d'une coupe qui surprendra les musiciens : elle se compose de deux parties, comprenant chacune deux mouvements. Ainsi se succèdent quatre pièces de nom et vraisemblablement de style classique : « Passacaille », « Fugue », « Choral », « Toccata ». Cette dénomination conservatrice, voire réactionnaire, couvre-t-elle une partition très moderne ? Souhaitons que son noble encadrement par Berlioz et Brahms, Ravel et Strauss, ne paraisse pas trop riche et ne nuise pas à la symphonie américaine.

L. V.

magistral, exceptionnel, sans exagération expressive, sans outrance, sans enflure il a réalisé une exécution musicale de la plus grande valeur, l'une des plus parfaites que l'on ait jamais entendues au Grand-Théâtre, avec cette extraordinaire représentation de *Tristan et Isolde* achève la saison lyrique 1951-1952.

Georges MANSUET.

Le grand événement artistique de la saison sera sans doute la venue à Lyon de cette grande formation symphonique, puisqu'elle ne comporte pas moins de 110 exécutants, qu'est le « Boston Symphony Orchestra », qui se fera entendre le lundi 19 mai, à 21 heures, à l'Opéra, sous la direction de Pierre Monteux.

Ce concert bénéficie d'un programme de choix que nous donnons ci-dessous :

Ouverture de Benvenuto Cellini : Berlioz ;
3e *Symphonie* : Brahms ;
3e *Symphonie* : William Schuman ;
Alborado del Gracioso : Ravel ;
Till Eulenspiegel : R. Strauss.

AUX CÉLESTINS

Après le « Festival de la Magie » qui connut du succès, un second spectacle de variétés attira un nombreux public aux Célestins pendant la Foire de Lyon.

Nous avons applaudi d'abord des acrobates, Tarzan et son fameux singe-homme Ponjo, des prestidigitateurs, une excellente séance de transmission de pensée avec Myroska, virtuose de l'intuition ; ensuite apparurent sur la scène les comédiens.

Après une savante et vivante causerie de M. Feschotte, l'éminent critique, sur Vivaldi, le « prêtre roux de Venise » et sur Edouard Lalo, Jean Witkowski, aussi brillant violoncelliste que chef d'orchestre, accompagné par l'orchestre régional, dirigé par M. Zuccone, exécuta dans un très beau style où la finesse alternait avec la fougue, un concerto de Vivaldi et un de Lalo.

Wandy TWOREK

Un concert organisé par le Consulat de Danemark à Lyon nous révéla le célèbre violoniste danois Wandy Tworek que l'on peut classer parmi les meilleurs virtuoses internationaux.

Une sonate de Bach et une sonate de Bartok, la *Trille du diable* de Tartini, des pièces de Paganini, d'auteurs scandinaves et *Tzigane* de Ravel, ont fait apprécier la belle sonorité, tour à tour puissante, profonde et pure dans les notes filées, l'archet souple et mordant, le « staccato » d'une précision rare de cet artiste.

L'exécution magistrale de la curieuse sonate de Bartok, œuvre âpre, sauvage et colorée, d'une difficulté immense et *Tzigane* de Ravel, provoquèrent les acclamations d'un auditoire d'élite, heureux de rendre ainsi hommage à ce grand violoniste.

Edouard COMMETTE

Notre compatriote, l'organiste Edouard Commette, qui jouit depuis de longues années de l'estime et de l'affection de ses élèves, de ses amis, de ses admirateurs et aussi d'une renommée mondiale, grâce à la diffusion de ses disques enregistrés, vient de se faire entendre à Saint-Jean, dans notre vieille cathédrale riche en trésors et en souvenirs du passé.

Dans des œuvres de Bach, dont il est sans doute à l'heure présente, avec Marcel Dupré, l'un des meilleurs interprètes, et dans des pièces variées de Reveyron, de Vierne, de Dupré et de lui-même, Edouard Commette nous entraîna sur les sommets.

Comme un prêtre à l'autel, le maître, qui est la simplicité, l'amabilité en personne, officie vraiment à ses claviers, là-haut, dans une tribune voilée d'ombre et de mystère. Il sert la musique avec un amour, un respect infini et voilà ce qui donne la vieur et le rayonnement de ses exécutions inoubliables.

Jean CHACHUAT.

CHARBONNIERES

à deux tours de roues de Lyon

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Vendredi 9 mai.

OPERA. — 20 h. 30 : **Rosario et Antonio.**
CELESTINS. — 20 h. 30 : **Zoé,** de Jean Marsan, avec l'auteur, Nicole Micheline Gary.
CASINO DE CHARBONNIERES. — **Gala des Evadés de Guerre.**

Samedi 10 mai.

OPERA. — 20 h. 30 : **Rosario et Antonio.**
CELESTINS. — 20 h. 30 : **Zoé.**
CASINO DE CHARBONNIERES. — **Présentation de collection Worth.** Haute couture, Paris.

Dimanche 11 mai.

OPERA. — 14 h. 30, 20 h. 30 : **Rosario et Antonio.**
CELESTINS. — 14 h. 30, 20 h. 30 : **Zoé.**
CASINO DE CHARBONNIERES. — Matinée : dans le Parc du Casino, **Kermesse des petits de la Maternelle.** — Soirée : **Présentation de collection Worth.** Haute couture, Paris.

Mercredi 14 mai.

SALLE MOLIERE. — 20 h. 30 : **Chorale Concordia.**

Jeudi 15 mai.

OPERA. — 20 h. 30 : **La Veuve Joyeuse,** avec M. Merkès, P. Mery, Louisard.
CELESTINS. — 20 h. 30 : **Chopin.** Conférencier : E. TRILLAT.
CASINO DE CHARBONNIERES. — **Soirée Valentin Hauy.**

Vendredi 16 mai.

OPERA. — 20 heures : **La Veuve Joyeuse.**

Samedi 17 mai.

OPERA. — 20 heures : **La Veuve Joyeuse.**

Dimanche 18 mai.

OPERA. — 14 h. 30, 20 heures : **La Veuve Joyeuse.**

Lundi 19 mai.

OPERA. — 21 heures : **Le Boston Symphony Orchestra.**
PALAIS DE LA MECANIQUE (Esplanade de la Foire). — 21 heures : **Holiday On Ice 1952.** Location Célestins.

Mardi 20 mai.

PALAIS DE LA MECANIQUE (Foire). — **Holiday On Ice 1952.**
CASINO DE CHARBONNIERES. — **Gala du Grand Prix.** Présentation de collection Mauguin, de Paris.

Meroredi 21 mai.

PALAIS DE LA MECANIQUE (Foire). — **Holiday On Ice 1952.**

Jeudi 22 mai.

PALAIS DE LA MECANIQUE (Foire). — 16 h., 21 h. : **Holiday On Ice 1952.**
CASINO DE CHARBONNIERES. — **Gala du Grand Steeple.**

Vendredi 23 mai.

OPERA. — 20 heures : **La Veuve Joyeuse.**
PALAIS DE LA MECANIQUE (Foire). — 16 heures : **Holiday On Ice 1952.**

TOUT LYON [181]

FEUILLETON

Neue Presse

Jubel um das „Boston Symphony Orchestra"

Frankfurter Gastspiel unter Pierre Monteux im Großen Haus

Am Schluß des Konzertes, nach dem zündend glänzend gespielten „Till Eulenspiegel", verharrten die faszinierten Besucher noch lange auf den Plätzen. Begeisterter Beifall rief Pierre Monteux, den Dirigenten, immer wieder auf das Podium. Mit liebenswerter Bescheidenheit und Bonhomie wies der berühmte französische Senormeister des Taktstocks die Ovationen der Orchester zu, schließlich auch dessen jetzigem ständigem Leiter, Charles Münch, der im Publikum saß.

Ein glanzvolles musikalisches und gesellschaftliches Ereignis war dieses erste deutsche Gastspiel des viel genannten amerikanischen Elite-Orchesters. Man kannte den herrlichen Klangkörper, der mit den zwei Tage zuvor hier gehörten Berliner Philharmonikern die fast gleichaltrige Tradition (70 Jahre) hat, hierzulande bisher nur von Schallplatten. Seine fast unwahrscheinliche Volkommenheit der Spielpräzision, der klanglichen Kultur — Ergebnis kontinuierlicher Erziehungsarbeit durch Spitzendirigenten wie Nikisch, Muck, Monteux, Kussewitzky, um nur die hervorstechendsten Namen zu nennen —, diese Qualitäten offenbarten sich am Dienstagabend in Frankfurt hinreißend. Schnittig und federnd elastisch „kam" das Rhythmische, musterhaft durchsichtig bot sich das Klangbild im beweglichen Wechsel- und Zusammenspiel der Instrumentalgruppen. Die Aufzählung der Orchestermitglieder im Programmheft verriet deren Abkunft aus aller Herren Länder. Ein eindrucksvolles Beispiel, wie im „Schmelztiegel" Amerika sich aus dem Beitrag verschiedenster Nationen eine eigene amerikanische Kulturleistung konsolidiert hat.

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Hugo PUETTER

Pierre Monteux in Frankfurt

Pierre Monteux, der 77jährige französische Dirigent, landete auf dem Rhein-Main-Flughafen, um das Gastspiel des Bostoner Symphony Orchestra im Frankfurter Großen Haus zu dirigieren. *(Photo: Fenzl)*

Frankfurter Allgemeine Zeitung

Das Bostoner Symphonieorchester

FRANKFURTER KONZERT UNTER PIERRE MONTEUX

Auf dem Podium des Großen Hauses von Frankfurt hat das Bostoner Symphonieorchester Platz genommen. Man sieht die altgewohnte deutsche Aufstellung, die zweiten Geigen vorn auf der rechten Seite vor den Bratschen, die Celli auf der linken hinter den ersten Geigen. Der Raum nimmt die Klänge dieses im Ruf des besten amerikanischen Orchesters stehenden, soignierten Tonkörpers ohne Ungleichwertigkeit der Tonwirkung, soweit sie nicht in der Partitur vorgezeichnet ist, auf. Alle berühmten Orchester der Welt haben ihre Geschichte. Sie müssen an Erfahrungen und Widerständen lernen, an sich selbst und am Dirigenten wachsen, sie müssen sich vervollkommnen und darum umgestalten. Jahrzehnte gehen vorüber, bis ein Kollektiv von besten Musikern die Kultur des Ausdrucks und die Reaktionsfähigkeit erreicht, die von einer internationalen Geltung verlangt wird. Higginson heißt der wohltätige Gründer des Bostoner Orchesters, Lehrmeister waren Arthur Nikisch, Karl Muck und Max Fiedler, bevor Pierre Monteux und Sergej Koussevitzky die Leitung übernahmen, die 1950 an den Elsässer Charles Munch überging.

Monteux, der 77jährige sympathische Dirigent, Typ des freundlichen, kultivierten Franzosen, wird bei seinem Eintritt herzlich begrüßt. Mit unauffälliger Freude an der Musik ist er ganz Sachlichkeit. Seine Taktbewegungen gehen bei ruhiger Haltung auf in der Gesamtheit der Zeichengebung. Auch Monteux dirigiert überwiegend das Auf und Ab der Affektströme, Akzente und Markierungen. Er hat ein sehr wachsames Auge, ist bestimmt mit den Einsätzen, ohne damit zu posieren. Die Reife seiner orchestralen Führung hat etwas sehr Gewinnendes. Er beginnt mit der schwungvoll feurigen Ouvertüre zu der Oper „Benvenuto Cellini" von Berlioz. Sie wird mit messerscharfem Zuschnitt wiedergegeben. Die amerikanische Musikwelt liebt solche Höchstleistungen von taktlicher und rhythmischer Genauigkeit. Dadurch entstand der Kult der Präzisionsorchester. Deutsche Meisterdirigenten setzen die Präzision im allgemeinen voraus. Man muß das sauerböse Gesicht von Furtwängler gesehen haben, wenn im Orchester gelegentlich einmal nicht präzise genug gespielt wird. Eine Ueberbetonung der Präzision kann jedoch Ausdruck von diktatorischer Herrschsucht sein und musikfeindlich werden. Man denke an Mozart oder gar an Schubert, deren Musik Gewaltsames und Herrisches so fernliegt. In der Berliozschen Ouvertüre ist maschinengenaue Ausführung schon eher angebracht. Die Wiedergabe verliert darin nichts, wenn man das Bostoner Orchester ganz aus der Nähe hört. Auch bei den letzten Pultreihen der Streicher ist kaum ein kleiner Phasenunterschied im Zusammenspiel wahrzunehmen.

Erstaunlich bei dem Franzosen Monteux ist der hohe Grad seiner Einfühlung in die Brahmssche Welt, und dazu noch in die am wenigsten populäre dritte Sinfonie. Aus der Sucht, Etikettierungen an Sinfonien anzubringen, entstand für sie der Beiname „heroisch". Er paßt kaum zu dieser F-dur-Sinfonie, wenn auch Gegensätzliches genug darin auftritt. Monteux' Realisation trug keine Zeichen der Uebersteigerung oder Ueberhitzung an sich. Sie war milde bewegt in den Mittelsätzen, reif, wie es zu Brahms gehört. — Als Neuheit für Frankfurt erklang die Sinfonie Nr. 3 von William Schumann, gelehrte Musik aus zwei Teilen mit Passacaglia und Fuge, Choral und Toccata, aber doch auch mehr noch und in einer Instrumentation, die dem amerikanischen Klangbedürfnis entspricht, hart, blendend, schmetternd von Blechbläsern und Schlageffekten und viel wechselnd in der Farbe. Im Choral geht es frömmer und nicht so wild weltlich zu. — Ein Vergnügen eigener Art wurde „Alborada del Grazioso" von Ravel aus dem Zyklus „Miroirs", der die Freude des Komponisten widerspiegelt. Geistreiche, ungehemmt losknallende Tollheiten in witzigster Instrumentation, sehr amüsant und brillant ausgeführt. — Als Abschluß noch Straußens „Till Eulenspiegel", auch von den Bostonern virtuos vorgetragen, etwas derber und temperamentvoller im Ausdruck als von deutschen Dirigenten, die der Schelmenweise in Rondoform gerne den Zug des Märchenhaften lassen. — Begeistert feierte man die amerikanischen Gäste. Viele bekannte Persönlichkeiten des deutschen Musiklebens aus dem Westen und Süden hatten sich eingefunden.

Fritz Brust.

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Boston symphony orchestra
Publicité spéciale faite
a Lyon
Monsieur Judd

Famed Orchestra Arrives

The Boston Symphony Orchestra is shown arriving in Frankfurt for EC concerts. Three members were born in Germany and shook their heads at the war ruins in Frankfurt. *Story Page 2.* **—S&S Photo**

Stars & Stripes
May 14 52

FEUILLETON

(Neue Presse)

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Das Bostoner Symphonieorchester

FRANKFURTER KONZERT UNTER PIERRE MONTEUX

Auf dem Podium des Großen Hauses von Frankfurt hat das Bostoner Symphonieorchester Platz genommen. Man sieht die altgewohnte deutsche Aufstellung, die zweiten Geigen vorn auf der rechten Seite vor den Bratschen, die Celli auf der linken hinter den ersten Geigen. Der Raum nimmt die Klänge dieses im Ruf des besten amerikanischen Orchesters stehenden, soignierten Tonkörpers ohne Ungleichwertigkeit der Tonwirkung, soweit sie nicht in der Partitur vorgezeichnet ist, auf. Alle berühmten Orchester der Welt haben ihre Geschichte. Sie müssen an Erfahrungen und Widerständen lernen, an sich selbst und am Dirigenten wachsen, sie müssen sich vervollkommnen und darum umgestalten. Jahrzehnte gehen vorüber, bis ein Kollektiv von besten Musikern die Kultur des Ausdrucks und die Reaktionsfähigkeit erreicht, die von einer internationalen Geltung verlangt wird. Higginson heißt der wohltätige Gründer des Bostoner Orchesters, Lehrmeister waren Arthur Nikisch, Karl Muck und Max Fiedler, bevor Pierre Monteux und Sergej Koussevitzky die Leitung übernahmen, die 1950 an den Elsässer Charles Munch überging.

Monteux, der 77jährige sympathische Dirigent, Typ des freundlichen, kultivierten Franzosen, wird bei seinem Eintritt herzlich begrüßt. Mit unauffälliger Freude an der Musik ist er ganz Sachlichkeit. Seine Taktbewegungen gehen bei ruhiger Haltung auf in der Gesamtheit der Zeichengebung. Auch Monteux dirigiert überwiegend das Auf und Ab der Affektströme, Akzente und Markierungen. Er hat ein sehr wachsames Auge, ist bestimmt mit den Einsätzen, ohne damit zu posieren. Die Reife seiner orchestralen Führung hat etwas sehr Gewinnendes. Er beginnt mit der schwungvoll feurigen Ouvertüre zu der Oper „Benvenuto Cellini" von Berlioz. Sie wird mit messerscharfem Zuschnitt wiedergegeben. Die amerikanische Musikwelt liebt solche Höchstleistungen von taktlicher und rhythmischer Genauigkeit. Dadurch entstand der Kult der Präzisionsorchester. Deutsche Meisterdirigenten setzen die Präzision im allgemeinen voraus. Man muß das sauerböse Gesicht von Furtwängler gesehen haben, wenn im Orchester gelegentlich einmal nicht präzise genug gespielt wird. Eine Ueberbetonung der Präzision kann jedoch Ausdruck von diktatorischer Herrschsucht sein und musikfeindlich werden. Man denke an Mozart oder gar an Schubert, deren Musik Gewaltsames und Herrisches so fernliegt. In der Berliozschen Ouvertüre ist maschinengenaue Ausführung schon eher angebracht. Die Wiedergabe verliert darin nichts, wenn man das Bostoner Orchester ganz aus der Nähe hört. Auch bei den letzten Pultreihen der Streicher ist kaum ein kleiner Phasenunterschied im Zusammenspiel wahrzunehmen.

Erstaunlich bei dem Franzosen Monteux ist der hohe Grad seiner Einfühlung in die Brahmssche Welt, und dazu noch in die am wenigsten populäre dritte Sinfonie. Aus der Sucht, Etikettierungen an Sinfonien anzubringen, entstand für sie der Beiname „heroisch". Er paßt kaum zu dieser F-dur-Sinfonie, wenn auch Gegensätzliches genug darin aufritt. Monteux' Realisation trug keine Zeichen der Uebersteigerung oder Ueberhitzung an sich. Sie war milde bewegt in den Mittelsätzen, reif, wie es zu Brahms gehört. — Als Neuheit für Frankfurt erklang die Sinfonie Nr. 3 von William Schumann, gelehrte Musik aus zwei Teilen mit Passacaglia und Fuge, Choral und Toccata, aber doch auch mehr noch und in einer Instrumentation, die dem amerikanischen Klangbedürfnis entspricht, hart, blendend, schmetternd von Blechbläsern und Schlageffekten und viel wechselnd in der Farbe. Im Choral geht es frömmer und nicht so wild weltlich zu. — Ein Vergnügen eigener Art wurde „Alborada del Grazioso" von Ravel aus dem Zyklus „Miroirs", der die Freude des Komponisten widerspiegelt. Geistreiche, ungehemmt losknallende Tollheiten in witzigster Instrumentation, sehr amüsant und brillant ausgeführt. — Als Abschluß noch Straußens „Till Eulenspiegel", auch von den Bostonern virtuos vorgetragen, etwas derber und temperamentvoller im Ausdruck als von deutschen Dirigenten, die der Schelmenweise in Rondoform gerne den Zug des Märchenhaften lassen. — Begeistert feierte man die amerikanischen Gäste. Viele bekannte Persönlichkeiten des deutschen Musiklebens aus dem Westen und Süden hatten sich eingefunden.

Fritz Brust.

BUREAU INTERNATIONAL DE CONCERTS
CHARLES KIESGEN
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Télég. et Câbles : Cledela-Paris Téléph. : WAG. 21-25 et la suite

Boston symphony orchestra
Publicité spéciale faite
a Lyon
Monsieur Judd

Famed Orchestra Arrives

The Boston Symphony Orchestra is shown arriving in Frankfurt for EC concerts. Three members were born in Germany and shook their heads at the war ruins in Frankfurt. *Story Page 2.* **—S&S Photo**

Stars & Stripes
May 14 52

[182]

Frankfurter Neue Presse May 14 1952

Triumph orchestraler Brillanz

Bostoner Symphonieorchester in Frankfurt (Vorbericht)

Ein glanzvolles musikalisches Ereignis gestern abend im vollbesetzten Großen Haus. Mit den ersten, in scharf rhythmisiertem Brio intonierten Takten der einleitenden Ouvertüre zu „Benvenuto Cellini" von Berlioz hatte das berühmte amerikanische Spitzenorchester schon die Hörer auf seiner Seite. Desgleichen der Gastdirigent Pierre Monteux, der mit der Gelassenheit meisterlicher Souveränität und zugleich höchst intensiver Antriebskraft den klingenden Ablauf steuerte, trotz seiner 77 Jahre physisch bewundernswert unerschüttert. Wir werden über das bedeutende Konzert, das weiterhin an der Dritten Symphonie von Brahms, der Dritten Symphonie des Amerikaners William Schuman, dem Scherzo *„Alborada del Grazioso"* von Ravel und dem „Till Eulenspiegel" von Richard Strauß die blendende Spielkultur dieses Orchesters zeigte, in der nächsten Ausgabe noch ausführlich berichten.

H. P.

This Clipping From
FORT WORTH, TEX.
EVENING STAR TELEGRAM

MAY 14 1952

German Critic Praises Boston Symphony

FRANKFURT, May 14 (AP).—A West German music critic lavished praise Wednesday on the Boston Symphony Orchestra for its concert under Pierre Monteux's direction here Tuesday night.

The Frankfurter Neue Presse said the sell-out audience of 1,800 at the Frankfurt Opera House heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

The 103-member Boston orchestra is the first American symphony group to play in Germany since the war. Three of its musicians are German born, one having fled Nazi persecution in 1938.

Triumph virtuoser Orchesterkunst

Pierre Monteux mit den „Bostonern" in Deutschland

Frankfurt, 14. Mai. — Das erste Konzert des Bostoner Symphonie-Orchesters auf deutschem Boden im Frankfurter Großen Haus (nach einem weiteren für Angehörige der amerikanischen Armee werden die Bostoner noch in Berlin konzertieren) gestaltete sich vor einem erlesenen deutsch-amerikanischen Publikum zu einem triumphalen Erfolg für die Gäste aus Uebersee. In Pierre Monteux, dem in Europa unvergessenen Leiter des Pariser Conservatoire, des Concertgebouw- und schließlich lange Jahre hindurch des San Francisco-Orchesters, stand zugleich eine Persönlichkeit am Pult, die den hervorragenden Klangkörper in wahrhaft souveräner Weise zu führen wußte.

Man kennt den spezifischen Klang amerikanischer Orchester bei uns nur von Schallplatten her. Dieser erste direkte Eindruck bestätigte das vorherrschende Moment einer technischen und klanglichen Brillanz, die sich jedoch nie im rein Virtuosen erschöpft. Der satte Glanz der Streicher, der nicht nur auf die Mahlerschen Ausmaße der Besetzung zurückgeht, sondern offensichtlich besonders angestrebt ist, (die Orchesteraufstellung weicht wohl hauptsächlich deshalb etwas von der bei uns inzwischen eingebürgerten ab), das betonte Brio des Blechs (ganz hervorragend die Trompeten) im Gegensatz zu den „schlanken", ungemein beweglichen Holzbläsern — das waren die hervorstechenden Kennzeichen einer Vereinigung, die keine Wünsche mehr offen ließ.

Dieses Instrument ganz und gar in den Dienst der Werke zu stellen, war die besondere Leistung des Gastdirigenten Pierre Monteux (der auf der Europa-Tournee mit dem ständigen Leiter des Orchesters, Charles Münch, alterniert). Bewundernswert allein die Gedächtnisleistung des 77-jährigen, der das umfangreiche und mit „technischen" Schwierigkeiten vollgepfropfte Programm auswendig dirigierte. Monteux zeichnet den klanglichen Ablauf mit sparsamen, eindeutigen, klaren Schlägen vor, die ein wenig an Richard Strauß erinnern, er balanciert ihn förmlich auf der Spitze des Taktstockes und weiß mit einem Minimum an allerdings temperamentgeladener Gebärde die ganze Skala der Nuancen sichtbar zu machen.

So erstand, nach Berlioz' klangprächtiger Benvenuto Cellini-Ouvertüre, die „Dritte" von Brahms, wohl die konziseste seiner Symphonien, in gradezu klassischer Rundung, ausgewogen in ihrer wechselnden Dur-Moll-Haltung, voll Schwermut ohne Pathos, durch ungewöhnlich ruhige Zeitmaße den Ausgleich der beiden Welten unterstreichend.

Zum ersten Male in Westdeutschland erklang die von der New Yorker Kritiker-Vereinigung 1942 preisgekrönte Symphonie Nr. 3 von William *Schuman*. Das zweiteilige Werk, das mit den Sätzen Passacaglia — Fuge und Choral — Toccata die symphonische Ordnung nur noch im kompositorischen Zuschnitt anerkennt — thematische Bindungen halten es zusammen —, überzeugte vor allem im ersten Satz, der sich über einem ausdrucksvollen Thema in erfindungsreichen Variationen entwickelt. Fuge und Choral (beide mehr „Haltungen" als strenge Form andeutend) sind zu wenig gestrafft, die glanzvolle Toccata allzu sehr nach außen gewendet und wenig wählerisch in den Mitteln: sehr „gekonnte" Musik, aber noch ohne den Stempel letzter Notwendigkeit.

Mit Ravels „Alborado del Gracioso" (aus den „Miroirs") und Straußens „Eulenspiegel" schlossen zwei Werke das Programm, die noch einmal die virtuosen Möglichkeiten des Orchesters erkennen ließen. Besonders dem letzteren gab Monteux eine unnachahmliche weltmännische Eleganz mit, ohne der „volksliedhaften" Süße etwa des Epilogs etwas schuldig zu bleiben. Der stürmische Jubel des ausverkauften Hauses lohnte eine ungewöhnliche Leistung.

Günter Engler

Boston Symphony In EC; Trio Recall Prewar Frankfurt

By HOWARD KENNEDY
Staff Correspondent

FRANKFURT, May 13 (S&S)—The Boston Symphony Orchestra arrived in Frankfurt today, and its three members who were born in Germany took one look at the bomb-torn and partially reconstruted city and shook their heads sadly.

"Not much like the old days when I knew Frankfurt as a beautiful old town," muttered violinist Emil Kornsand, who fled Nazi persecution in 1938.

"These ruined buildings are terribly depressing," agreed 68-year-old Max Polster, who spent his early years playing with a dozen different musical organizations in Germany and Western Europe, and who is completing 29 years with the Boston Symphony as a percussionist.

Alfred Krips, born in Berlin and now the Boston's second violinist, was too mournful to talk.

The German-born trio, who arrived with 103 other members of the Boston Symphony by train from Brussels, had only a couple of hours to sightsee before preparing for their first public concert tonight in Frankfurt's Grosses Haus, with guest conductor Pierre Monteux wielding the baton.

Tomorrow, at 3 pm, the orchestra, under the direction of Charles Munch, will present a special concert exclusively for EUCOM military personnel and their guests, and will leave on the U.S. Army duty train tomorrow night for a second public concert at 8 pm Thursday in Berlin's Titania Palast.

Kornsand, who was born in Karlsruhe, said he knew Frankfurt well "in the old days." His father's brother ran a large printing plant here. He himself played with the Berlin Staatsoper for 13 years.

Boston Symphony Orchestra begeisterte im Großen Haus

Es war wohl einer der großartigsten Konzertabende dieses Winters, den das Frankfurter Amerikahaus mit einem Gastkonzert des Boston Symphony Orchestra einem musikinteressierten Publikum darbot. Das weite Rund des Hauses war bis auf den letzten Platz von einem in größter Eleganz erschienenen Auditorium besetzt.

Der 77jährige Gastdirigent Pierre Monteux wurde mit herzlichem Beifall empfangen, den er sofort auf das Orchester ablenkte. Es erscheint uns kaum möglich, die Leistung dieses Klangkörpers mit den üblichen Adjektiven einer kritischen Betrachtung zu würdigen. Das war alles von einer derartigen Geschlossenheit des Gesamteindruckes, daß man es einfach nicht zerpflücken darf. Von Hector Berlioz (Benvenuto Cellini-Ouvertüre) über Johannes Brahms (III. Symphonie), Maurice Ravel (Alborada del Grazioso) und Richard Strauß (Till Eulenspiegel) führte die Vortragsfolge zu William Schuman (Symphonie Nr. 3), einem amerikanischen Komponisten, dessen Werk trotz vieler Aeußerlichkeiten doch eine starke Substanz aufweist.

Es war vielleicht noch nicht einmal so sehr das „Was" sondern das „Wie" des Musizierens, das das Publikum zu ungeahnten Beifallsstürmen hinriß.

Nach dem Konzert empfing Hochkommissar McCloy das Orchester in engstem Kreise im Foyer des Großen Hauses. Im Rahmen dieses Empfanges überreichte ein Vertreter der Regierung von Rheinland-Pfalz eine künstlerisch ausgeführte Adresse für einen der Mitbegründer des Boston Symphony Orchestra, den heute 92jährigen Geiger Daniel Kuntz, der als junger Musiker von Obersinzebach bei Kusel (Pfalz) nach Boston ausgewandert war und dort zu den Männern gehörte, die das Boston Symphony Orchestra ins Leben riefen.

wwpp.

Abendpost Seite 5
Nr. 112 — Mittwoch, 14. Mai 1952

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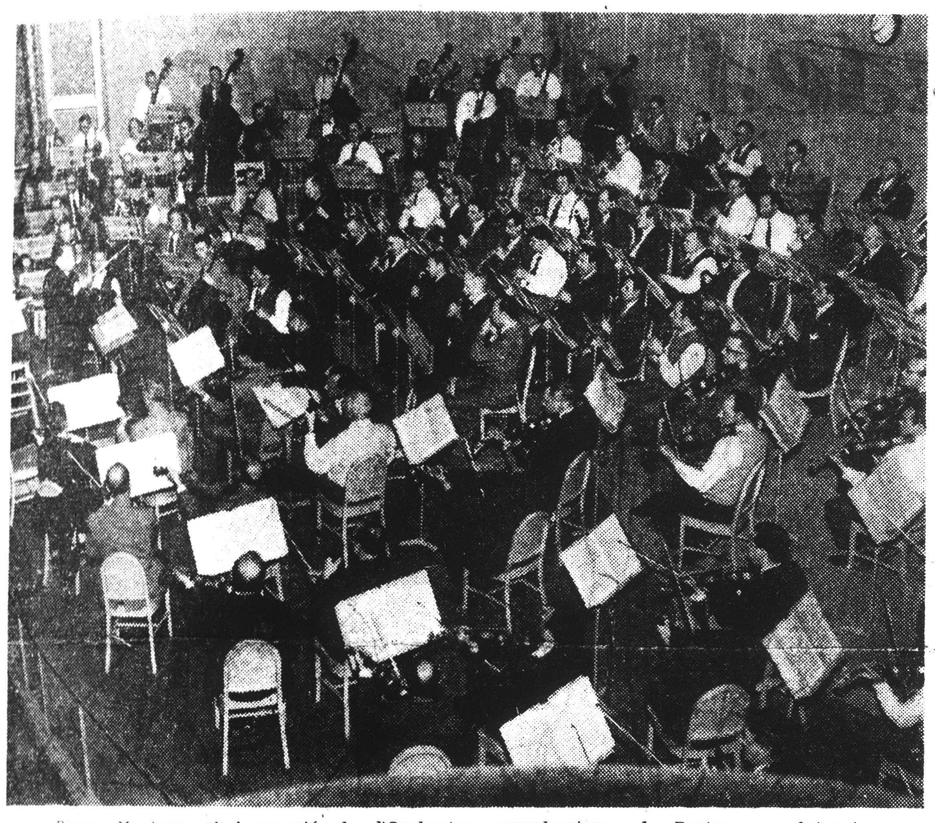
LE PROGRES

14-5-52

Composé de virtuoses de premier rang

LE MEILLEUR ORCHESTRE AMÉRICAIN se fera entendre lundi 19 mai, au Grand-Théâtre



Pierre Monteux, chef associé de l'Orchestre symphonique de Boston, conduisant le célèbre ensemble américain, qu'il dirigera le 19 mai à l'Opéra de Lyon

Le « Boston Symphony Orchestra » est en train d'obtenir à Paris le plus grand succès. Il ira ensuite à Amsterdam, à Francfort, à Berlin, puis, avant de se faire entendre à Bordeaux, où il s'embarquera pour l'Amérique, il s'arrêtera le lundi 19 mai à Lyon et donnera un seul concert au Grand-Théâtre.

« Le Progrès » a déjà signalé, le 3 mai, que ce sera la première fois qu'un grand orchestre symphonique américain se fera entendre à Lyon. Un seul avait été annoncé, il y a plus de trente ans, mais on ne put l'entendre, une grève générale des chemins de fer ayant interrompu la tournée.

L'orchestre de Boston, le plus nombreux de tous peut-être — il réunit cent dix exécutants — apparaît comme le meilleur d'Amérique, c'est-à-dire du monde. C'est que, au moins jusqu'à présent, les grandes troupes symphoniques des Etats-Unis réunissent en une sorte de société des nations des représentants de l'Amérique et de l'Europe : beaucoup de « cordes » viennent de Belgique et d'Italie ; les « bois », c'est-à-dire les flûtes, hautbois, clarinettes et bassons sont joués surtout par des Français ; les « cuivres », par des Allemands. Le résultat instrumental est admirable. Le choix des artistes étant poussé à l'extrême, chacun des symphonistes bostoniens est un virtuose de premier rang. Cette primauté sur les orchestres d'Europe, dont chaque musicien est recruté dans son propre pays, est-elle ? Ce n'est pas sûr, car tôt ou tard les syndicats américains de musiciens auront achevé l'immigration progressive des étrangers. Il est vrai que beaucoup d'Européens désireux de faire partie du nouveau orchestre, abandonnent leur nationalité originelle pour adopter la américaine. Les naturalisations successives, qui chez nous surprennent, apparaissent normales en Amérique ; il n'est pas un artiste, un professeur, un conférencier, ayant réussi là-bas, qui n'ait été sollicité de devenir citoyen des Etats-Unis.

Le « Boston Symphony Orchestra » compte aujourd'hui, parmi ses cent dix membres, vingt-deux Français. Parmi ces derniers, figurent le harpiste et le violoncelliste Zighera, frères du violoniste et chef d'orchestre souvent entendu au concert et à la radio. Il y a une vingtaine d'années, on pouvait y remarquer le violoncelliste solo Jean Bedetti, ancien lauréat de notre Conservatoire, fils du violoncelliste ancien professeur de cette école ; le flûtiste Bladet, qui enseigna aussi à Lyon ; le trompette Perret, qui aujourd'hui fait partie de l'orchestre de la radio lyonnaise.

En attendant une transformation nationaliste imminente, les orchestres américains se maintiennent au premier rang. Nous pourrons en juger lundi prochain en assistant au concert que donnera au Grand-Théâtre le « Boston Symphony Orchestra », sous la direction de notre compatriote Pierre Monteux, aussi célèbre en Amérique qu'en France.

Le programme que nous entendrons unira à Berlioz et à Ravel, à Brahms et à Richard Strauss, le nom, encore inconnu, de William Schuman, compositeur américain, que nous présenterons bientôt.

L. V.

This Clipping From
DALLAS, TEX.
TIMES HERALD
MAY 14 1952

Boston's Symphony Praised in Germany

Frankfurt, Germany, May 14 (AP).—A West German music critic lavished praise today on the Boston Symphony Orchestra for its concert under Pierre Monteux's direction here Tuesday night.

The Frankfurter Neue Presse said the sell-out audience of 1,800 at the Frankfurt Opera House heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

The 103-member Boston Orchestra is the first American symphony group to play in Germany since the war. Three of its musicians are German born, one having fled Nazi persecution in 1938.

Last night's concert was for the German public. The orchestra will play here this afternoon for American soldiers, then leave by train for a concert in Berlin.

German 'Alumnus' To Hear Symphony

FRANKFURT, May 13 (S&S)—Tomorrow will be a great day for Johannes Warnke, 80, of Neckar-Gemuend in Wuerttemberg, a member of the Boston Symphony Orchestra for 31 years, from 1908 to 1939.

Warnke, who is a pensioner of the Boston Symphony pension fund, wrote to the Boston Symphony saying his greatest wish would be to listen once more to this wonderful orchestra. The Special Services officer for Frankfurt Military Post, who is handling local details for tomorrow's concert for U.S. Armed Forces, sent Warnke two tickets.

Frankfurter Rundschau

Mittwoch, 14. Mai 1952

Eleganz und Solidität

Begeisterung für das Bostoner Symphonieorchester in Frankfurt

Boston Symphony Orchestra — für die Amerikaner Inbegriff vom Reichtum der Orchestermusik, für die Europäer bisher nur der Klang eines Namens, der irgendwie mit märchenhaften Schönheiten zu tun hatte, vielleicht auch von manchen als eine Art verchromter Apoll beargwöhnt; nun kam der Klang selber nach Europa (von wo er einst auszog) — Festival in Paris, Begeisterung in Holland und Belgien. Erstes Konzert in Deutschland. Galastimmung im Frankfurter Großen Haus. Anwesenheit von hohen, höheren und höchsten Persönlichkeiten aus allen Zweigen des öffentlichen Lebens. Kaskaden von Beifall. Verbeugungen. Wieder Beifall.

Das gäbe allein schon Stoff für eine fällige Lobeshymne. Aber, abgesehen davon, war diese Begegnung doch so ernsthaft, daß sie — und das ist mehr als eine Lobeshymne — eine sachliche Würdigung verdient.

In den letzten Wochen haben wir in Frankfurt verschiedene bedeutende Orchester gehört, das Pariser Rundfunkorchester, die Berliner Philharmoniker. Vergleiche drängen sich auf. Und am ehesten wären die Bostoner mit den Franzosen zu vergleichen. Nicht allein, weil an diesem Abend Pierre Monteux vor dem Orchester stand. Dieses Orchester hat die aggressive Leichtigkeit, die wir an den Franzosen bewunderten, Durchsichtigkeit des Klanges und jene rhythmische Eleganz, die ihren Impuls nicht aus dem Metrum, sondern aus der melodischen Phrase bezieht. Es hat dazu auch eine Perfektion, die manchmal an Politur erinnert. Die Delikatesse mischt sich aufs eigenartigste mit einer fast handfesten Solidität.

Die Ankündigung besagte, daß die Bostoner, in deren Reihen Solisten — und welche Solisten! — aller europäischen Abstammungen sitzen, auch ältere deutsche und französische Musik spielen würden. Diese bestand aus der Ouvertüre zu „Benvenuto Cellini" von Berlioz und der dritten Symphonie von Brahms und wurde in der ersten Programmhälfte absolviert. Nicht eigentlich absolviert. Dafür sorgte die Musikalität der Musiker und des Dirigenten, dessen Zeichengebung zwar präzise sparsam war, aber doch geeignet, Impulse freiwerden zu lassen.

Nach der Pause gab es ein mit einem amerikanischen Kritikerpreis ausgezeichnetes Werk: die dritte Symphonie des noch jungen William Schumann. Sie benutzt alte Formen, Passacaglia, Fuge, Choral und Toccata und erinnert an eine kontrapunktische Zeichnung, worin auch die großen Klangflächen mit hartem Bleistift koloriert wurden. Virtuosität schloß sich an: „Alborado del Grazioso" von Ravel und „Till Eulenspiegels lustige Streiche" von Richard Strauß. Es war Virtuosität und Schönheit der Virtuosität in jedem Sinne.

Heinz Enke

[184]

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 14 1952

TRAVEL SYMPHONY
Down to "Gay Maxim's"

By CYRUS DURGIN

PARIS—The flow of life in The City of Light is so varied and so strong that nothing surprises, and incongruities fit together. It is possible, as I discovered last night, to begin an evening at a family restaurant, go on to a chic concert by Bruno Walter and the Paris Opera Orchestra, have a drink afterward at the Plaza Athenee bar, drop in at Maxim's, and then talk for hours in a Montparnasse cafe until the streetwalkers come in toward dawn. In Paris that all seems a reasonable continuity.

* * *

That family restaurant, in a side street near my hotel, is a modest place, although not exactly inconspicuous since the facade is painted light blue.

No trimmings here, just plain but solid family food. Vegetable soup, a nicely rare steak with French fried potatoes and a garnish of watercress, a bit of excellent Camembert cheese and a wedge of Brie, plus an abundance of good wine, ordinary but pleasant, at a cost of but $2—yes, count in a vermouth, too, for appetizer.

Quite different from the altitudinous prices of the bigger and better-known Paris restaurants. Papa cooks in the tiny kitchen, and mama and another woman wait on the customers, cheerful and obliging to all.

I have 'cellist Bernard Parronchi of the Boston Symphony Orchestra to thank for this discovery, for in two visits to this section I had not noticed the Restaurant Bleu. But he had!

* * *

Next, to the bright lights and the chi-chi of the Theatre de Champs-Elysees, where Bruno Walter led the Paris Opera Orchestra through a longish program of Richard Strauss' tone poem, "Don Juan," Debussy's "Prelude to the Afternoon of a Faun," and Mahler's great meditation upon the futility of the world, "Das Lied von der Erde." This concert was yet another in the Festival, "Masterpieces of the 20th Century," sponsored by the Congress for Cultural Freedom. The audience was part intellectual, part tourist, part ordinary native, in which proportions it would be hard to tell. But the packed house cheered and clapped Mr. Walter to a fare-thee-well.

Since this is a theatre, and not a concert hall, the orchestra—or at least the strings—sat upon an extended apron of the stage, which meant that they were out of the "sounding box" of the stage, and too far front. There was a definite loss of resonance, and you could not tell the real capabilities of this band, which is well spoken of when in the pit of the Paris Opera. The wind and brass tone was too light, almost superficial, for Mahler, and there seemed to be places where the musicians didn't quite know what the score was all about.

People were saying this was but the second performance in Paris of a work going on 40 years old! Of the soloists, contralto Kathleen Ferrier sang most intelligently, but for my taste her voice is emotionally cold and lacking in color. The tenor, Lorenz Fehenberger, sang loud.

* * *

In the softly, goldenly-lighted bar of the Relais Plaza, next door to the theatre, you sit lengthily over a brandy and watch part of the world of fashion go by, together with a segment of upper-income bracket tourists.

In Maxim's, on the Rue Royale, the famed Maxim's of "The Merry Widow," is more and higher fashion, a title or two, and people representing a blend of aristocracy and industrial wealth joined by the carefully planned marriages by which those shrewd French preserve and amalgamate money and social position.

From Maxim's to a somewhat "jointy" cafe in Montparnasse is not the wrench, in Paris, that it would be in New York or Boston. Here in this left bank cafe, French and Anglo-Saxon youth and middle age meet upon a distinctly sordid ground. Lots of young Americans, living in Paris, go there, and around the bar counter you hear as much English as French.

These are not the student Americans, or the people who have business or professional occupations in Paris, but the floaters who somehow hang on here for a stretch of easy and loose living.

Suddenly, the magic of the night is gone! Home quickly to bed!

This Clipping From
WASHINGTON, D. C.
STAR
MAY 14 1952

German Critics Praise Boston Symphony Concert

By the Associated Press

FRANKFURT, Germany, May 14.—A West German music critic lavished praise today on the Boston Symphony Orchestra for its concert under Pierre Monteaux's direction here last night.

The Frankfurter Neue Presse said the sell-out audience of 1,800 at the Frankfurt Opera House heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

"Guest Conductor Monteaux led with a masterful sovereignty and at the same time a dynamic intensity. Despite his 77 years, he was marvelously untouched physically," the newspaper commented.

The 103-member Boston orchestra is the first American symphony group to play in Germany since the war. Three of its musicians are German born, one having fled Nazi persecution in 1938.

CHARLOTTE, N. C.
OBSERVER
MAY 14 1952

Music Delights Dutch

THE HAGUE, The Netherlands, May 13 (AP)—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its first performance in this country last night. Queen Juliana was in the audience and later met Conductor Charles Munch at a reception.

PROVIDENCE, R. I.
BULLETIN
MAY 14 1952

HUB SYMPHONY IN REICH

Frankfurt, Germany—(Reuters)—The Boston Symphony Orchestra gave its first postwar concert in Germany here last night and received an ovation from a mixed German and American audience.

This Clipping From
LATROBE, PA.
BULLETIN

1952

DOLLARS of Americans too long have been accused of treating art treasures of Europe as pillage and decoying to this country outstanding artists in many fields, of whom Caruso in his long sojourn in the U. S. was a prime example.

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CHELSEA, MASS.
EVENING RECORD

MAY 1 1952

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VARIETY
NEW YORK, N. Y.
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* * *

A CONVERTS SMILE

This Clipping From
BOSTON, MASS.
AMERICAN

Germans Praise Boston Orchestra

FRANKFURT

This Clipping From
BOSTON, MASS.
HERALD
MAY 15 1952

THE ROV EYE

By RUDOLPH E

(Mr. Elie is in Europe on tour Symphony Orchestra)

Cryptic Englishm Happy Frenchmo

Good old Gaston LaTou there in the upper bunk in he's sound asleep. He's sno gentle baritone of fine nas dreaming, I suspect, of tr fois grass, timbales de ho cotelets de veaux and may LaTouche.

Gaston, a mountain of a an abundance of black hair sticks out over his collar, wh ing a collar, which isn't ver of my three bunk mates France's elegant cabin cla two are interesting and which is too amazing for plate as under these circum ally draw one who goes to one who gets up at six and stand the smell of smoke.

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The other member—exc —is Dr. Guilermo Sanche physician-in-attendance of Symphony orchestra. Dr. S perhaps 25 or 27, and a g Harvard Medical school, i Guatemala. Although not (five feet nine, perhaps), dark and handsome, and a social and intellectual comes, I take it, from a Central American family, delightful as a companion tionalist, but as interpreto of the scene. Currently gastro-intestinal affairs i Sanchez speaks four or with equal fluency, thoug accent in English is very in fine, with his social p particular knowledge of st the perfect medical attend involved not only with tra sea but with a largely which requires a certain apparatus and someone heroic.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 14 1952

TRAVEL SYMPHONY

Down to "Gay Maxim's"

By CYRUS DURGIN

PARIS—The flow of life in The City of Light is so varied and so strong that nothing surprises, and incongruities fit together. It is possible, as I discovered last night, to begin an evening at a family restaurant, go on to a chic concert by Bruno Walter and the Paris Opera Orchestra, have a drink afterward at the Plaza Athenee bar, drop in at Maxim's, and then talk for hours in a Montparnasse cafe until the streetwalkers come in toward dawn. In Paris that all seems a reasonable continuity.

* * *

That family restaurant, in a side street near my hotel, is a modest place, although not exactly inconspicuous since the facade is painted light blue.

No trimmings here, just plain but solid family food. Vegetable soup, a nicely rare steak with French fried potatoes and a garnish of watercress, a bit of excellent Camembert cheese and a wedge of Brie, plus an abundance of good wine, ordinary but pleasant, at a cost of but $2—yes, count in a vermouth, too, for appetizer.

Quite different from the altitudinous prices of the bigger and better-known Paris restaurants. Papa cooks in the tiny kitchen, and mama and another woman wait on the customers, cheerful and obliging to all.

I have 'cellist Bernard Parroncin of the Boston Symphony Orchestra to thank for this discovery, for in two visits to this section I had not noticed the Restaurant Bleu. But he had!

* * *

Next, to the bright lights and the chi-chi of the Theatre de Champs-Elysees, where Bruno Walter led the Paris Opera Orchestra through a longish program of Richard Strauss' tone poem, "Don Juan," Debussy's "Prelude to the Afternoon of a Faun," and Mahler's great meditation upon the futility of the world, "Das Lied von der Erde." This concert was yet another in the Festival, "Masterpieces of the 20th Century," sponsored by the Congress for Cultural Freedom. The audience was part intellectual, part tourist, part ordinary native, in which proportions it would be hard to tell. But the packed house cheered and clapped Mr. Walter to a fare-thee-well.

Since this is a theatre, and not a concert hall, the orchestra—or at least the strings—sat upon an extended apron of the stage, which meant that they were out of the "sounding box" of the stage, and too far front. There was a definite loss of resonance, and you could not tell the real capabilities of this band, which is well spoken of when in the pit of the Paris Opera. The wind and brass tone was too light, almost superficial, for Mahler, and there seemed to be places where the musicians didn't quite know what the score was all about.

People were saying this was but the second performance in Paris of a work going on 40 years old! Of the soloists, contralto Kathleen Ferrier sang most intelligently, but for my taste her voice is emotionally cold and lacking in color. The tenor, Lorenz Fehenberger, sang loud.

* * *

In the softly, goldenly-lighted bar of the Relais Plaza, next door to the theatre, you sit lengthily over a brandy and watch part of the world of fashion go by, together with a segment of upper-income bracket tourists.

In Maxim's, on the Rue Royale, the famed Maxim's of "The Merry Widow," is more and higher fashion, a title or two, and people representing a blend of aristocracy and industrial wealth joined by the carefully planned marriages by which those shrewd French preserve and amalgamate money and social position.

From Maxim's to a somewhat "jointy" cafe in Montparnasse is not the wrench, in Paris, that it would be in New York or Boston. Here in this left bank cafe, French and Anglo-Saxon youth and middle age meet upon a distinctly sordid ground. Lots of young Americans, living in Paris, go there, and around the bar counter you hear as much English as French.

These are not the student Americans, or the people who have business or professional occupations in Paris, but the floaters who somehow hang on here for a stretch of easy and loose living.

Suddenly, the magic of the night is gone! Home quickly to bed!

This Clipping From
WASHINGTON, D. C.
STAR

MAY 14 1952

German Critics Praise Boston Symphony Concert

By the Associated Press

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The Frankfurter Neue Presse said the sell-out audience of 1,800 at the Frankfurt Opera House heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

"Guest Conductor Monteaux led with a masterful sovereignty and at the same time a dynamic intensity. Despite his 77 years, he was marvelously untouched physically," the newspaper commented.

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CHARLOTTE, N. C.
OBSERVER

MAY 14 1952

Music Delights Dutch

THE HAGUE, The Netherlands, May 13 (AP)—Seven curtain calls and thunderous bravos greeted the Boston Symphony Orchestra after its first performance in this country last night. Queen Juliana was in the audience and later met Conductor Charles Munch at a reception.

PROVIDENCE, R. I.
BULLETIN

MAY 14 1952

HUB SYMPHONY IN REICH

Frankfurt, Germany—(Reuters) The Boston Symphony Orchestra gave its first postwar concert in Germany here last night and received an ovation from a mixed German and American audience.

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LATROBE, PA.
BULLETIN

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DOLLARS of Americans too long have been accused of treating art treasures of Europe as pillage and decoying to this country outstanding artists in many fields, of whom Caruso in his long sojourn in the U. S. was a prime example.

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HERALD

THE ROVING EYE

By RUDOLPH ELIE

Boston

Cryptic Englishman, Happy Frenchman

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Cryptic English

One is a smoulder cryptic young Englishman of about 25. All English are cryptic, I suppose, but Lawrence Finch-Spalding (the two small it's are authentic, he insists, not affectation). That is to say that, in reply to such a question as "are you or you're way back to England?" he replies "Presumably." He is very handsome in the English way, which is handsome enough by any standard: he is a graduate of Cambridge, a connoisseur of ballet, an excellent ping pong player, an expert on American jazz, sea birds, mens' evening clothes (coat hangers (which he collects) and Texas (which he adores). He is also remarkable for the fact that he can get along beautifully on no sleep at all for days on end, as he frequently does, and is capable of disappearing either into first or tourist class with such a protective coloration that he seems to belong in both simultaneously.

The other member—excluding Gaston—is Dr. Guillermo Sanchez, the official physician-in-attendance of the Boston Symphony orchestra. Dr. Sanchez, who is perhaps 25 or 27, and a graduate of the Harvard Medical school, is a native of Guatemala. Although not especially tall (five feet nine, perhaps), he is certainly dark and handsome, and a man of extreme social and intellectual sensitivity. He comes, I take it, from a very prominent Central American family, and is not only delightful as a companion and conversationalist, but as interpretor and evaluator of the scene. Currently researching in gastro-intestinal affairs in Boston, Dr. Sanchez speaks four or five languages with equal fluency, though his primary accent in English is very English. He is, in fine, with his social presence and his particular knowledge of stomach disorders, the perfect medical attendant for a group involved not only with travel by land and sea but with a largely French cuisine, which requires a certain heroic digestive apparatus and someone to help keep it heroic.

It is this heroic apparatus that, indeed, sets Gaston LaTouche apart. For Gaston is a French chef — and one with a colossal enthusiasm both for his work and the products of his labors. Gaston, who was born in Southern France 50 or so years ago, also enjoys an existence that seems to me to be a paradise on an incalculably lofty measure: He works four months a year in an outrageously smart Florida dining club and vacations the other eight months in his Chateau in Lorraine. "Ees no so bad, eh?" he chuckles. "Ees ten, twelve tousan' dollarr after taxes, an I go home."

Actually, of course, it doesn't prove to be such a hard at that. He was head chef of the club, membership to which costs $500 with dinners $10 a plate beyond that, and had a staff of about 17 under him with additional responsibilities as steward, too. And his wife always goes with him (she'd returned a month early this time), so the travel expenses reduce his take perhaps to $6000.

Sampling Cuisine

But Gaston, who served as a major in the French army during World War II and spent two years in a German prison camp, gets along nicely. "In a chair I sit all summair," he says, "is happy."

He is happiest, however, sampling the cuisine of the Ile de France. "Ees good chef," he says, pulling an ample finger vaguely down below. "I am bettair, oui, but he ees tres good." He eats only once a day, aside from coffee and brioche for breakfast, but he makes a tremendous production of his dinner, eating every item on the menu.

"Not all le portions, maybe," he explains, "but most, sure." And on the Ile de France, even in cabin class, this is a formidable undertaking. In first class it is an impossible undertaking as I learned to my own cost, for, invited up to luncheon one day, I was stupefied to find no less than 16 courses with 72 items to choose from.

So Gaston has just come in from his dinner, not the captain's dinner or anything special like that (for they are incredible), just the ordinary evening meal. He took off his clothes, gazed pensively out the port hole a moment, climbed up the ladder to his top bunk for his nap before bedtime, and said, "Oui, was good. Tomorrow maybe I go down and tell chef I like. For him, what more compliment ees there than for me to tell him Gaston LaTouche es veree, veree happy?"

Die Neue Zeitung

Nummer 113 / Donnerstag, 15. Mai 1952

Beifall in Frankfurt für Bostons Symphoniker

Frankfurt. — Im Stimmengewirr des Foyers im Großen Haus in Frankfurt herrschte die englische Sprache. Für die Amerikaner bedeutete der Besuch des Bostoner Orchesters einen Gruß aus der Heimat und eine Manifestation eigenen Kulturlebens im fremden Lande.

Der Ruf, der diesem Orchester von Paris vorausgeeilt war, erfüllte das deutsche Publikum mit Spannung. Die Programmgestaltung hielt sich, abgesehen von der Schuman-Symphonie, die in Deutschland erst einmal aufgeführt wurde, und Ravels selten gespielter „Alborada del grazioso" im Rahmen des Herkömmlichen.

Mancher versuchte, ehe Pierre *Monteux* den Auftakt zur Ouvertüre der Oper „Benvenuto Cellini" gab, sich noch einmal den Klang der Berliner Philharmoniker unter Furtwängler ins Gedächtnis zurückzurufen, die am 11. Mai in Frankfurt gastierten, aber in einem warmen und anhaltenden Empfangsbeifall ging alles unter, außer einer gespannten Erwartung auf den ersten Klang, der geübten Ohren Wesen und Art eines Orchesters in plötzlicher Einsicht offenbart.

Homogen und doch selbständig

Schon in diesem Werk aus einer Stilperiode, die vergangener ist als Bach, Mozart und Beethoven, bewiesen sich die außerordentlichen Qualitäten dieses homogenen und doch in den einzelnen Instrumentengruppen äußerst selbständigen Klangkörpers. Diese Selbständigkeit, die besonders bei der Gleichzeitigkeit verschiedenartiger rhythmischer Bewegungen zutage tritt, ist ein wichtiges Kennzeichen dieses Orchesters, das auf Grund günstiger wirtschaftlicher Verhältnisse imstande war, die besten Solisten der ganzen Welt zu engagieren und die weiten Spannungen eigenwilliger Künstlerpersönlichkeiten unter dem Stab großer Dirigenten zu vereinigen.

Ohne Zweifel birgt die technische Vollkommenheit eines Orchesters ihre Gefahren, die auch an den Bostonern nicht spurlos vorübergegangen sind. Für sie existieren keine Schwierigkeiten, und es ist denkbar, daß dabei die Konzentration nachläßt. Darum bedarf es einer fast übermenschlichen Konzentration, die immer wieder neu vom Dirigenten ausstrahlen muß, um hohe Spannungen zu erzeugen, ehe man ihnen erlaubt, sich in der Harmonie der Klänge aufzulösen.

Brahms 3. Symphonie brachte einige Überraschungen. Deutsche Musikfreunde quittierten mit leisem Kopfschütteln, das sich jedoch, keineswegs gegen die Technik richtete, die an jeder Stelle von höchster Vollkommenheit war. Ein Bläserklang wie dieser — geschmeidig und stählern, mit seinen zart verhauchenden Pianissimi der Flöten, seinen Einwürfen von prickelnder Delikatesse und dem schmetternden Aufschreien der Blechinstrumente — ist wohl selten in europäischen Konzertsälen erklungen. Dem Deutschen Brahms jedoch mit seiner herben Romantik und seiner verträumten Abseitigkeit ist mit diesen Mitteln allein nicht beizukommen. Andante — maßvolles Vorwärtsschreiten eines Themas ohne Extreme und Effekte ist eine deutsche Gangart. Die Bostoner aber sind Meister der Extreme und Effekte. Wenn einmal nichts passiert — kein aufstrahlendes Crescendo, kein flirrendes Pianissimo der Streicher, keine rhythmische Veränderung, die sich leise aber unmißverständlich anbahnt, dann hat man ab und zu den Eindruck, daß sie sich nicht ganz darüber im klaren sind, was bis zum nächsten Höhepunkt geschehen soll. Das Thema des 3. Satzes flog etwas zu rasch vorbei, um seine sehnsüchtige Fülle ganz zu entfalten.

Schumanns 3. Symphonie fand warmen Beifall, der wohl vor allem durch die interessante Rhythmik des letzten Satzes „Toccata" und die schwellenden Harmonien der Streicherkadenz ausgelöst wurde.

Dem Kenner moderner Musik brachte sie nicht viel Neues. Die Anlehnung an die strengen Formen der Barockmusik verlieh dem Werk den herben Reiz klarer und durchsichtiger Konstruktion.

Verve und rhythmische Klarheit

Ravel jedoch mit dem bezaubernden Suitensatz „Alborada del grazioso" und der Eulenspiegel von Strauß versetzten das Auditorium in hellstes Entzücken. Hier entfaltete das Orchester die schillernde Vielfalt seiner fast unbegrenzten Möglichkeiten, der Dirigent die Verve und rhythmische Klarheit seines gallischen Temperamentes. Ravels verzaubertes Spiel mit den Klängen wurde auf eine atemberaubende Weise Wirklichkeit, und das nicht nur durch die Exaktheit und technische Beherrschung, sondern darüber hinaus durch die geistvolle, bis in den letzten Einwurf hinein verstandene und erfühlte Gestaltung.

Das gleiche gilt für Till Eulenspiegel, den Seiltanz des Narren zwischen Tragik und Scheinerei. Seine Themen, das unbekümmert schreitende und das drohend-unheimliche und der frech-traurige Pfiff, der sich verloren über den Schicksalsschritt der Schergen schwingt, erklangen in all ihrer sinnlich-strömenden Fülle und dramatischen Eindringlichkeit.

Achtmal erschien Monteux unter rauschendem Beifall auf dem Podium und schüttelte beide Hände dankend gegen Charles Munch, der vom 1. Rang applaudierte.

In den allgemeinen Sturm des Beifalls mischte sich die besondere Freude und Dankbarkeit eines einzelnen: Johannes Warnke aus Neckar-Gmünd hatte, als er von dem bevorstehenden Konzert hörte, einen Brief an die Bostoner gerichtet, in dem er sie bat, noch einmal „sein" Orchester hören zu dürfen. Unerkannt inmitten der Zuhörer saß der achtzigjährige Pensionär der Bostoner Symphoniker, dem bei den Klängen der Musik die Erinnerung an jene drei Jahrzehnte aufstieg, da er selbst noch diesem großen Orchester angehörte. (NZ)

Der Abend

7. JAHR · Nr. 113 DONNERSTAG 15. Mai 1952

TUSCH für BOSTON

Zweite Station der Deutschland-Tournee: Berlin

Auf dem Flughafen Tempelhof traf in zwei Sonderflugzeugen das Bostoner Symphonie - Orchester zu seinem ersten Nachkriegskonzert im Titania-Palast ein. Herzlich Willkommen! (DA)

STEHT SEINEN MANN: *und keiner sieht ihm die 78 an. Pierre Monteux dirigiert heute im Titania-Palast.* Foto: DA

Amerikas Symphonie-Orchester sind keine sonderlich alten Einrichtungen. Kurz vor der Mitte des vorigen Jahrhunderts wurde in New York das überhaupt erste große Orchester in den Staaten gegründet. Und ein Menschenalter später trat daneben noch ein zweites.

Außerhalb dieses Brennpunktes amerikanischen Lebens war es das traditionsreiche und kulturell betonte Boston, in dem sich der Wunsch nach einem eigenen Orchester durch die großzügige finanzielle Hilfe seines Gründers Henry Lee Higginson verwirklichen ließ.

Das war 1881. Also ein Jahr vor Gründung des Berliner Philharmonischen Orchesters.

Bis zum Ende des ersten Weltkrieges lag die künstlerische Leitung des Bostoner Symphonie-Orchesters in den Händen deutscher Musiker. Georg Henschel als Sänger und Komponist Schüler der Berliner Hochschule, war der erste Dirigent des Orchesters. Ihm folgten Emil Gericke, Arthur Nikisch, Emil Paur und Carl Muck, den für einige Jahre Max Fiedler ablöste. Das alles sind sehr vertraute Namen von bestem Klang. Sie vertreten zugleich, wenn auch ohne feste Bindung, recht verschiedene Stilrichtungen und verhalfen dadurch dem Orchester zu seinem künstlerischen Aufstieg. Es waren ja nicht Gastdirigenten, die kamen und gingen, sondern sie walteten stets mehrere Jahre hindurch über dem ihnen anvertrauten Ensemble.

Auch die Musikerschaft selbst setzte sich — wie in jenen Jahren ganz allgemein — überwiegend aus deutschen Künstlern zusammen. Heute freilich gehören nur noch zwei Deutsche dem Orchester an: der Geiger Alfred Krips und der Schlagzeuger Max Polster. Denn inzwischen haben es die amerikanischen Orchester gelernt, sich aus den Musikern des eigenen Landes zu versorgen.

Eine entscheidende Wandlung vollzog sich nach Schluß des ersten Weltkrieges. Als Carl Muck abgetreten war, ging die Leitung des Orchesters sehr bald in die Hände von Pierre Monteux über, der mit Aufführungen von Ravel und Strawinsky bei Diaghilews Ballett im heimatlichen Paris seinen Ruhm als Dirigent begründet hatte. Zu der klassischen und romantischen Linie gesellte sich damit die neuzeitliche.

Bei dem Berliner Konzert steht wieder Pierre Monteux an der Spitze des Orchesters. Er hat es sich trotz seiner 78 Jahre nicht nehmen lassen, das Bostoner Symphonie-Orchester, das seinem Wirken so wesentliche Züge verdankt, bei diesem Gastkonzert selbst zu dirigieren. *L. Bd.*

This Clipping From
BOSTON, MASS.
RECORD
MAY 15 1952

Symphony Wins Germany

FRANKFURT, Germany (AP) —A West German music critic lavished praise on the Boston Symphony Orchestra for its concert under Pierre Monteux's direction here Tuesday night.

The Frankfurter Neue Presse said the sell-out audience of 1800 at the Frankfurt Opera House heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

"Guest Conductor Monteux led ith a masterful sovereignty and at the same time a dynamic intensity. Despite his 77 years, he was marvelously untouched physically," the newspaper commented. The 103-member Boston orchestra is the first American symphony group to play in Germany since the war.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 15 1952

Eight Curtain Calls For Pierre Monteux In Frankfurt Theater

Frankfurt, Germany—(UP)—A capacity crowd of more than 1,500 persons wildly applauded the Boston Symphony Orchestra Thursday night and called back guest conductor Pierre Monteux for eight curtain calls.

The audience of Germans and U. S. servicemen at the Frankfurt Municipal Theater was particularly enthusiastic about the Orchestra's rendition of William Schuman's Third Symphony.

A special delegation from the small town of Oberstauffenbach, birthplace of the Boston Symphony's original concertmaster Daniel Kuntz, attended the performance and presented a plaque to the orchestra.

This Clipping From
PORTLAND, ORE.
OREGONIAN
MAY 15 1952

Bostonians Win Praise

FRANKFURT, May 14 (AP) A West German music critic lavished praise Wednesday on the Boston Symphony orchestra for its concert under Pierre Monteux' direction here Wednesday night.

The Frankfurter Neue Presse said the sell-out audience of 1800 at the Frankfurt opera house heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

The 103-member Boston orchestra is the first American symphony group to play in Germany since the war. Three of its musicians are German born, one having fled Nazi persecution in 1938.

Tuesday's night's concert was for the German public. The orchestra will play here Wednesday afternoon for American soldiers, then leave by train for a concert in Berlin.

[186]

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 15 1952

BOSTON SYMPHONY HAILED

Frankfort Critic Praises Concert by U.S. Group Under Monteux

FRANKFORT, Germany, May 14 (AP)—A West German music critic praised today the Boston Symphony Orchestra for its concert here last night under the direction of Pierre Monteux.

The review said the sell-out audience of 1,800 at the Frankfort Opera House heard "a brilliant musical event which revealed the blended playing culture of this famous American orchestra."

"Guest conductor Monteux led with a masterful sovereignty and at the same time a dynamic intensity. Despite his 77 years, he was marvelously untouched physically," the critic commented.

The 103-member Boston orchestra is the first American symphony group to play in Germany since the war. Last night's concert was for the German public. The orchestra will play here this afternoon for American soldiers, then leave by train for a concert in Berlin.

UNE DÉCLARATION DE NICOLAS NABOKOV

Secrétaire général du Congrès pour la Liberté de la Culture.

Au mois de mai Stravinsky

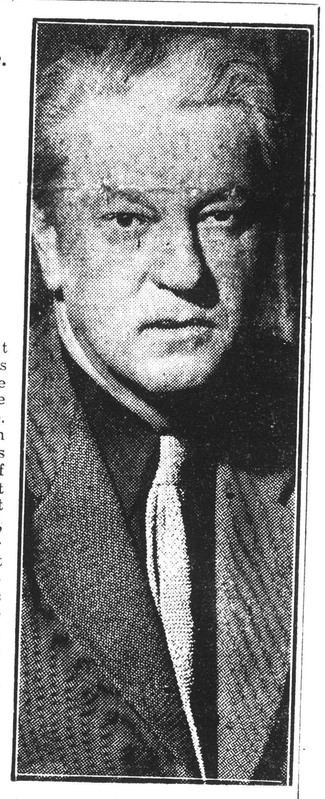
et les plus grands orchestres du monde seront à Paris

L'ASSOCIATION des Amis de la Liberté est un organisme qui s'est formé il y a près d'un an. Il fut lancé par un mouvement de divers intellectuels de toutes les opinions, de différents pays. Ils se sont réunis en congrès à Berlin et ensuite dans des congrès ultérieurs en Belgique et aux Indes également. Ils ont formé une organisation permanente dont le siège central est très naturellement Paris.

Nous avons un comité français qui s'appelle les Amis de la Liberté : c'est une organisation autonome française. Nous avons aussi une organisation américaine ainsi qu'une organisation italienne dont le célèbre écrivain Ignazio Silone est le président, et des organisations dans divers autres pays. C'est donc un mouvement qui a l'intérêt de réunir de vastes classes intellectuelles du monde entier.

La politique du mouvement peut se définir d'une façon très simple. Nous sommes contre toute oppression de la liberté, qu'elle vienne de droite ou de gauche. Nous sommes une organisation antitotalitaire et nous sommes fiers de l'être. Le comité exécutif du congrès, dont le président est mon ami Denis de Rougemont et dont je suis le secrétaire général, m'a chargé de préparer une manifestation artistique tout à fait spéciale : ce ne sera pas exactement un festival. Ce que nous organisons à Paris au mois de mai ne pourra pas être répété. Cette manifestation ne peut être comparée aux festivals d'Edimbourg, de Salzbourg, d'Aix-en-Provence, etc. Nous sommes une exposition internationale qui veut mettre en relief tout ce qui s'est passé dans le domaine de la création des esprits libres dans le monde.

(*Lire la suite en page 9.*)



Nicolas Nabokov.

Vollendung im Uebermaß

Das Boston Symphony Orchestra

Um es gleich vorwegzunehmen: der Abend im Titania-Palast war Sensation, war — das Wort in seiner echten Bedeutung gebraucht — phänomenales Ereignis. Berlin bedurfte seiner, um sein musikalisches Weltbild zu runden, um Anschauung zu gewinnen von einem Interpretationsideal, das es bisher nur vom Hörensagen, von Schallplatten oder aus dem Lautsprecher kannte. Das Boston Symphony Orchestra ist genau so alt wie das Philharmonische Orchester und wie dieses in den siebzig Jahren seines Bestehens durch wenige, aber ausschließlich europäische Dirigentenhände gegangen. Das Verzeichnis der Spieler weist in vielen Fällen auf Frankreich, auf Italien, Südosteuropa hin. Unter den ersten Geigen sitzen Mitglieder der früheren Berliner Staatskapelle. Dennoch — welche Gegensätze des Aufführungsstiles!

Die Lockerheit der Haltung auf dem Podium fällt sofort ins Auge bei aller verblüffenden Disziplin. Das Niveau der spieltechnischen Perfektion des einzelnen, erreicht durch kurzfristige Verträge, durch regelmäßigen Platzwechsel in den Streichergruppen, aber auch durch ein Minimum an „Dienst", liegt höher als bei uns. Charakteristisch der strahlend geschärfte und doch völlig ausgeglichene Blechbläserklang mit dem weiten Vibrato der Trompeten, der sehr schlanke Ton des Holzes, die Homogenität der stark besetzten Streicher. Großartig die kammermusikalische Genauigkeit des Riesenensembles, die Präzision der Einsätze, staunenerregend die Skala der Klangnuancen.

Es ist fast Vollendung im Uebermaß. Vor der Glätte, der Unfehlbarkeit, vor der noblen Unpersönlichkeit kapituliert, für unsere Begriffe, das, was zwischen den Noten steht, die Emotion, das Unwägbare. Das fällt nicht so auf bei Berlioz' „Benvenuto-Cellini"-Ouvertüre, obwohl auch sie noch mehr spontanen Elan verträgt. Auch nicht bei William Schumans Dritter Symphonie, die man, in Erinnerung an Celibidaches Interpretation, als ein viel emphatischeres Stück im Ohr hatte. Das wird aber problematisch bei Hindemiths „Mathis"-Symphonie, in der man bei so gleißender Gestalt vergeblich nach der Grünewald-Vision sucht, und das ist vollends fremd für uns bei einem so „deutschen" Stück wie Brahms' Dritter Symphonie.

Am Pult stand, in früheren Jahren ständiger Leiter, der siebenundsiebzigjährige Pierre Monteux, der erste Dirigent von Strawinskys „Sacre". Noch heute von erstaunlicher Genauigkeit des Schlages, deutet er nur an — mehr braucht es nicht, um diesen Klang-„Apparat" — auch dieses Wort mit allem Bedacht ausgesprochen — anzutreiben. Das festlich gestimmte Publikum ließ sich gefangennehmen von der glänzenden Leistung und war dankbar für dieses Geschenk Amerikas.

E. M.

16-1-52

LA MUSIQUE

A propos du beau programme établi par le congrès pour la liberté de la culture

L'E[illegible]

W.-L. LANDOWSKI

AUS BOSTO[illegible]

Berlin ist begeistert von [illegible]

Das mit 111 ganz hervorra[illegible] Künstlern besetzte Orchester bietet [illegible]hohte Klangbilder. Mit fast artis[illegible]vortigkeit beherrscht jeder einzelne [illegible]iker sein Instrument. So einheitlich [illegible] Strich sieht man nur selten Str[illegible] spielen. Das erzeugt eine fast kris[illegible] Klarheit des Tones. Dazu gesellt s[illegible] strahlend lichter und leuchtender [illegible]etenklang, ein auffallend weich in[illegible] Holz und ein Schlagzeug, [illegible]etzter rhythmischer Präzision. [illegible] Dies die Klangelemente des Bo[illegible] Orchesters. Seine Ensemblekunst [illegible] Ergebnis einer geradezu fanatische[illegible]benarbeit sein, die jede Nuance [illegible]ar festlegt, die Führung der Str[illegible] die dynamischen Schattierungen. [illegible]

So ergibt sich ein in seiner fo[illegible] Ausführung bewundernswerte[illegible]ieren, dessen klangliche Be[illegible] doch durch die abweichende [illegible]

*

Franzosen: sehr hei[illegible]

Gastspiel in der Tribüne

Mit „Sincèrement" (etwa: „Im[illegible] der Wahrheit bleiben") von Michel [illegible] schloß das kurze Gastspiel der „Com[illegible]ies 4" in der Tribüne.

Der Inhalt: ein Ehepaar tischt [illegible] die Wahrheit auf. Ob aufrichtig [illegible] unrichtig, das wird hier die Frage. [illegible] nun raten Sie mal, was alsbald [illegible] richtig geraten! Der Dritte also, der [illegible]he eindringt, bietet nicht Wahr[illegible] sondern amüsante Illusionen. Das [illegible]o französischer Stoff, daß man [illegible] französische übersetzen müßte, wäre [illegible] ursprünglich in Deutsch geschrieben [illegible] Die Gespräche werden serviert [illegible]

Berühm[illegible]

Die Bostone[illegible]

Schallplatten gaben davon [illegible] daß die amerikanische O[illegible] kultur in den letzten Jah[illegible] einen hohen Grad erre[illegible] Deshalb gehörte der Ab[illegible] dem ein Spitzenorchester [illegible] im Titania-Palast zu hö[illegible] zu den interessantesten [illegible]nissen der Musiksaison. D[illegible] des Bostoner Symphonie[illegible] ist mit dem Namen Serge[illegible]vitzky verbunden. Jet[illegible] Charles Munch an der S[illegible] Berliner Konzert leitet[illegible] Pierre Monteux, ein Diri[illegible] sich in Europa und de[illegible] einen Namen gemacht h[illegible]

An klanglicher Kultur [illegible]zision des Zusammenspie[illegible] sich nur wenige Orch[illegible] den Bostonern messen. [illegible] zu rühmen ist die Au[illegible]heit und Einheitlichkeit d[illegible] körpers. Den Interpre[illegible] des Orchesters charak[illegible]

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

16 1952

A Blow for Culture

It should come as a distinct pleasure to Americans to learn that German critics have been lavish in their acclaim of the Boston Symphony Orchestra, now in the West German republic as a part of its European tour.

In Frankfurt the opera house was sold out for the orchestra's performance under the baton of Pierre Monteux, director of the San Francisco Symphony Orchestra, and the *Frankfurter Neue Presse* called it a "brilliant musical event."

It is praise indeed from the land of symphony music and of great symphonic composers. Despite the solidity of the Boston Symphony's reputation, it is good to hear the German reaction. This first appearance of an American symphonic group in Germany since the war should be followed by other cultural visitations.

We have been judged too long by the conduct of soldiers and tourists, neither of whom is intrinsically bad but who manage too often to leave thoroughly bad impressions of America and Americans. The exhibition of our attainments in art, music, and letters, however, will go far toward bringing the foreign impression of American culture more into balance with the facts.

The sending of the Boston Symphony to Europe is one of the finest moves in this direction that we have made. It refutes the common European charge that we are cultural barbarians, incapable of anything beyond bebop and B movies.

"SUITE DE LA UNE"

STRAWINSKY A PARIS (LES DÉCLARATIONS DE N. NABOKOV ET DE M. JUDD)

Naturellement, nous nous bornons à ce que l'on peut appeler la civilisation occidentale. Ne figurent pas dans notre exposition les œuvres des civilisations hindoue ou nègre, etc. Nous voulons donner un aperçu de notre propre civilisation dans les œuvres de ses artistes du vingtième siècle.

Nous avons choisi les œuvres qui ont le plus marqué la pensée et la culture occidentale du XXe siècle. Particulièrement dans le domaine musical, nous avons pensé à des chefs-d'œuvre qui sont admis comme tels dans le monde entier. Dans le domaine littéraire, nous avons pensé à toutes les fonctions que la littérature occidentale a exercées dans ce siècle. Dans le domaine pictural, nous avons pensé aux chefs-d'œuvre esentiels de n'importe quel pays. Ainsi nous essayons de nous borner à peu de choses et, malgré cela, nous allons déjà jouer les œuvres de 39 compositeurs au moins. Ceci par des concerts symphoniques, des ballets, des œuvres lyriques, en plus des programmes qui seront donnés à l'Opéra.

Tout ceci sera terminé le 1er juin. J'ai le plaisir d'annoncer que le directeur de l'Opéra, M. Lehmann, ne fera jouer que des œuvres modernes, c'est-à-dire des œuvres marquantes comme *Pelléas et Mélisande*, spécialement dans le cadre de notre manifestation. Il s'agissait aussi d'avoir des organismes qui représentent ce qu'il y a de mieux à notre époque, tels que l'Opéra et l'orchestre philharmonique de Vienne qui présenteront *Woyzek* (qui n'a jamais été donné à Paris), l'œuvre d'Alban Berg sur le livret célèbre de Büchner.

Nous entendrons toute l'Academia Romana, le célèbre chœur de la chapelle Sixtine et l'orchestre de l'Académie, sous la direction de M. Rossi. On verra M. Ernest Ansermet diriger l'orchestre de la Suisse romande. Tout ceci, bien sûr, comprenant des programmes internationaux. Nous ne voulons pas que notre manifestation soit seulement nationale. Nous aurons aussi un jeune orchestre berlinois sous la direction d'un chef hongrois, ainsi qu'un concert de musique russe comprenant des œuvres de Dimitri Chostakovitch et de Serge Prokofieff. Nour aurons aussi le très grand plaisir de faire venir à Paris le New-York City Ballet avec Georges Balanchine, Igor Stravinsky viendra diriger ses propres œuvres. Pour la première fois, il présentera, avec la collaboration de Jean Cocteau et dans une mise en scène de ce dernier, *Œdipus Rex*.

Maintenant, j'ai à côté de moi M. Judd, qui est le manager depuis 1918 du Boston Symphony Orchestra, orchestre qui joue depuis toujours en Amérique le rôle de pionnier de la musique contemporaine de tous les pays, et particulièrement de la France. Il vous parlera mieux que moi du Boston Symphony Orchestra, qui viendra également à Paris.

M. JUDD. — J'ai pensé, quand nous avons été invités pour la première fois par le congrès pour la liberté de la culture, à venir en France, que c'était un grand compliment et un grand hommage que l'on faisait à l'orchestre symphonique de Boston. Puis j'ai revu à quel point nos rapports avaient été étroits avec la musique française.

» En 1918, Henri Rabeau vint à nous pour un temps assez court, en attendant la disponibilité de M. Monteux, qui était alors attaché à l'Opéra de New-York. Ce fut un grand service qu'il nous rendit, car c'était un homme remarquable, un grand compositeur qui fut par la suite à la tête de votre Conservatoire et qui ne cessa jamais de s'intéresser à l'orchestre de Boston, pendant tout le temps qu'il vécut. Ensuite M. Monteux vint et resta avec nous durant cinq brillantes années.

» Nous avons eu quelques pertes parmi les éléments de l'orchestre durant la guerre, et c'est M. Monteux qui en fit le remplacement d'une excellente façon. Nous n'oublions d'ailleurs pas que c'est de votre pays qu'est venu M. Monteux avant d'adopter le nôtre, ou plus exactement de nous permettre de l'adopter. Après M. Monteux, nous eûmes un chef qui n'était pas un Français, mais à propos duquel nous avons cependant à remercier Paris, car il possédait quelques-unes des qualités les plus éminemment françaises, M. Kussevitzky. Il fut avec nous pendant vingt-cinq ans et, durant cette période, il mit à ses programmes, comme il en avait pris l'habitude dans ses concerts à Paris, beaucoup de musique de son temps. Je crois qu'il préférait la musique contemporaine à ce qu'on pourrait appeler la musique moderne. La musique contemporaine française y fut beaucoup représentée et pour le cinquantième anniversaire de l'orchestre, en 31, M. Kussevitzky persuada les directeurs de monter beaucoup d'œuvres nouvelles, dont la plupart étaient de compositeurs français.

» Durant cette période, comme sous M. Monteux, de même qu'à présent sous M. Münch, nous avons amené en Amérique la plupart de vos artistes français. Des compositeurs furent également nos hôtes, et beaucoup conduisirent leurs propres œuvres (par exemple MM. Ravel et Milhaud). Nous avons eu également beaucoup de vos compositeurs français dans nos facultés, en particulier M. Honegger, qui fut à Tanglewood pendant un été à la classe de composition. Nous avons seulement regretté que sa santé ne lui permît pas de revenir l'année suivante.

Outre les chefs d'orchestre et les compositeurs, nous avons mis à contribution beaucoup d'éléments de votre Conservatoire. Beaucoup de membres de notre orchestre vinrent de France aux Etats-Unis et, parmi eux, il y en a beaucoup plus d'origine française que de toute autre nationalité, excepté l'Amérique. Et nous espérons qu'ils continueront à venir à nous, M. Münch en est, comme vous le savez maintenant, à sa troisième saison, mais nous le connaissons depuis bien plus longtemps, parce que la première fois qu'il a dirigé [illegible] hôte de l'orchestre de Boston [illegible] il fit la plus magnifique impression. Or, l'artiste de talent est revenu encore une autre fois à Boston pour y diriger son propre orchestre. Je crois qu'il désire beaucoup, après avoir amené à Boston l'orchestre national de la Radiodiffusion française, revenir en France avec l'orchestre de Boston. [illegible] nous étions très favorables [illegible] mais nous avons [illegible] conditions qui [illegible] possible en ce moment.

J. DUTOURD

[illegible] leurs lettres pour les [illegible] tiques, et [illegible] un dialogue [illegible] gens de [illegible] saisissent les [illegible] dites et se [illegible] à demi mot.

Le critique de cinéma, [illegible] dans l'arène [illegible] lin à vent, [illegible] petit chat, [illegible] devant Messalina [illegible] patte au [illegible] pourfend M. [illegible] de suite sous les [illegible] de plaisir ou de [illegible] d'un formidable [illegible] ière et laisse le [illegible] des capices [illegible]

Imaginez un peu M. Robert Kemp, par exemple, ou M. Maurice Nadeau, dont l'altier dédain est une cuirasse, dépouille tout à coup de cette cuirasse et obligé de se colleter avec les [illegible] cinq romanciers [illegible] que les maisons d'édition [illegible] ses lancent sur le marché ? Je voudrais bien voir leur endurance. Qui dira que le critique de cinéma est le véritable athlète de la pensée moderne ?

UNE DÉCLARATION DE NICOLAS NABOKOV

Secrétaire général du Congrès pour la Liberté de la Culture.

Au mois de mai Stravinsky

et les plus grands orchestres du monde seront à Paris

L'ASSOCIATION des Amis de la Liberté est un organisme qui s'est formé il y a près d'un an. Il fut lancé par un mouvement de divers intellectuels de toutes les opinions, de différents pays. Ils se sont réunis en congrès à Berlin et ensuite dans des congrès ultérieurs en Belgique et aux Indes également. Ils ont formé une organisation permanente dont le siège central est très naturellement Paris.

Nous avons un comité français qui s'appelle les Amis de la Liberté : c'est une organisation autonome française. Nous avons aussi une organisation américaine ainsi qu'une organisation italienne dont le célèbre écrivain Ignazio Silone est le président, et des organisations dans divers autres pays. C'est donc un mouvement qui a l'intérêt de réunir de vastes classes intellectuelles du monde entier.

La politique du mouvement peut se définir d'une façon très simple. Nous sommes contre toute oppression de la liberté, qu'elle vienne de droite ou de gauche. Nous sommes une organisation antitotalitaire et nous sommes fiers de l'être. Le comité exécutif du congrès, dont le président est mon ami Denis de Rougemont et dont je suis le secrétaire général, m'a chargé de préparer une manifestation artistique tout à fait spéciale : ce ne sera pas exactement un festival. Ce que nous organisons à Paris au mois de mai ne pourra pas être répété. Cette manifestation ne peut être comparée aux festivals d'Edimbourg, de Salzbourg, d'Aix-en-Provence, etc. Nous sommes une exposition internationale qui veut mettre en relief tout ce qui s'est passé dans le domaine de la création des esprits libres dans le monde.

(*Lire la suite en page 9.*)

Nicolas Nabokov.

Vollendung im Uebermaß

Das Boston Symphony Orchestra

Um es gleich vorwegzunehmen: der Abend im Titania-Palast war Sensation, war — das Wort in seiner echten Bedeutung gebraucht — phänomenales Ereignis. Berlin bedurfte seiner, um sein musikalisches Weltbild zu runden, um Anschauung zu gewinnen von einem Interpretationsideal, das es bisher nur vom Hörensagen, von Schallplatten oder aus dem Lautsprecher kannte. Das Boston Symphony Orchestra ist genau so alt wie das Philharmonische Orchester und wie dieses in den siebzig Jahren seines Bestehens durch wenige, aber ausschließlich europäische Dirigentenhände gegangen. Das Verzeichnis der Spieler weist in vielen Fällen auf Frankreich, auf Italien, Südosteuropa hin. Unter den ersten Geigen sitzen Mitglieder der früheren Berliner Staatskapelle. Dennoch — welche Gegensätze des Aufführungsstiles!

Die Lockerheit der Haltung auf dem Podium fällt sofort ins Auge bei aller verblüffenden Disziplin. Das Niveau der spieltechnischen Perfektion des einzelnen, erreicht durch kurzfristige Verträge, durch regelmäßigen Platzwechsel in den Streichergruppen, aber auch durch ein Minimum an „Dienst", liegt höher als bei uns. Charakteristisch der strahlend geschärfte und doch völlig ausgeglichene Blechbläserklang mit dem weiten Vibrato der Trompeten, der sehr schlanke Ton des Holzes, die Homogenität der stark besetzten Streicher. Großartig die kammermusikalische Genauigkeit des Riesenensembles, die Präzision der Einsätze, staunenerregend die Skala der Klangnuancen.

Es ist fast Vollendung im Uebermaß. Vor der Glätte, der Unfehlbarkeit, vor der noblen Unpersönlichkeit kapituliert, für unsere Begriffe, das, was zwischen den Noten steht, die Emotion, das Unwägbare. Das fällt nicht so auf bei Berlioz' „Benvenuto-Cellini"-Ouvertüre, obwohl auch sie noch mehr spontanen Elan verträgt. Auch nicht bei William Schumans Dritter Symphonie, die man, in Erinnerung an Celibidaches Interpretation, als ein viel emphatischeres Stück im Ohr hatte. Das wird aber problematisch bei Hindemiths „Mathis"-Symphonie, in der man bei so gleißender Gestalt vergeblich nach der Grünewald-Vision sucht, und das ist vollends fremd für uns bei einem so „deutschen" Stück wie Brahms' Dritter Symphonie.

Am Pult stand, in früheren Jahren ständiger Leiter, der siebenundsiebzigjährige Pierre Monteux, der erste Dirigent von Strawinskys „Sacre". Noch heute von erstaunlicher Genauigkeit des Schlages, deutet er nur an — mehr braucht es nicht, um diesen Klang-„Apparat" — auch dieses Wort mit allem Bedacht ausgesprochen — anzutreiben. Das festlich gestimmte Publikum ließ sich gefangennehmen von der glänzenden Leistung und war dankbar für dieses Geschenk Amerikas.

E. M.

16-1-52

LA MUSIQUE

A propos du beau programme établi par le congrès pour la liberté de la culture

LE mois de mai promet d'être vraiment riche en réalisations artistiques de haute qualité, grâce à la représentation du Congrès pour la liberté de la culture. Le secrétaire général, M. Nabokov, et l'administrateur de l'orchestre de Boston, M. Judd, expliquent abondamment le sens et les variations de ces manifestations. Il convient d'en rappeler quelques-unes. Elles se dérouleront dans le cadre du Théâtre des Champs-Elysées. Les programmes, pour notre époque, y seront présentés aussi bien les pièces de musique pure que les ballets et pièces lyriques diverses. L'orchestre symphonique de Boston, ayant créé de nombreuses partitions étrangères aux Etats-Unis, viendra, tout naturellement, donner trois concerts en France qui constitueront le principal apport américain à ces fêtes. Ses animateurs, Monteux et Charles Munch, se proposent de monter, tour à tour, sur l'estrade du chef, [illegible] pourra-t-on applaudir [illegible] troupe noire qui jouera « Porgy and Saints en trois actes », opéra de Virgil Thompson et Gertrude Stein que les Parisiens applaudiront avec joie. La compagnie « New-York City Ballet », dirigée par Balanchine, montera six spectacles. Un [illegible] eux sera réservé aux danses de Stravinsky. Condura-t-il [illegible] représentations à Paris ? Depuis [illegible] le maître n'est pas venu dans la capitale, favorisée, pourtant, par la présence de son fils Soulima.

Le comité qui comprend actuellement les noms de Henri Dupuy, Denise Tual, Julius Fleischmann, Sidney Hook prévoit également la présence à Paris au printemps de quelques-uns des meilleurs chefs symphoniques d'Autriche, d'Allemagne, de Suisse et de France. L'opéra de Vienne jouera « Wozzeck », d'Alban Berg, œuvre caractéristique et originale s'il en fut ! Elle est écrite pour plusieurs orchestres. L'un se trouve au parterre, l'autre sur la scène et comprend l'harmonie, le troisième est formé d'accordéons, bombardes, crécelles et [illegible] aussi la présence d'un piano qui convient de désorganiser complètement pendant la représentation. Enfin, il faut un dernier orchestre de chambre... Trente-sept musiciens sont souvent nécessaires pour la [illegible] mise au point de cette composition.

Déjà, en Amérique, de nombreux artistes travaillent et attendent avec impatience le moment de venir [illegible] en avril prochain à destination de l'Europe.

W.-L. LANDOWSKI

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
MAY 16 1952

A Blow for Culture

It should come as a distinct pleasure to Americans to learn that German critics have been lavish in their acclaim of the Boston Symphony Orchestra, now in the West German republic as a part of its European tour.

In Frankfurt the opera house was sold out for the orchestra's performance under the baton of Pierre Monteux, director of the San Francisco Symphony Orchestra, and the *Frankfurter Neue Presse* called it a "brilliant musical event."

It is praise indeed from the land of symphony music and of great symphonic composers. Despite the solidity of the Boston Symphony's reputation, it is good to hear the German reaction. This first appearance of an American symphonic group in Germany since the war should be followed by other cultural visitations.

We have been judged too long by the conduct of soldiers and tourists, neither of whom is intrinsically bad but who manage too often to leave thoroughly bad impressions of America and Americans. The exhibition of our attainments in art, music, and letters, however, will go far toward bringing the foreign impression of American culture more into balance with the facts.

The sending of the Boston Symphony to Europe is one of the finest moves in this direction that we have made. It refutes the common European charge that we are cultural barbarians, incapable of anything beyond bebop and B movies.

[187]

"SUITE DE LA UNE"

STRAWINSKY A PARIS

(LES DÉCLARATIONS DE N. NABOKOV ET DE M. JUDD)

Naturellement, nous nous bornons à ce que l'on peut appeler la civilisation occidentale. Ne figurent pas dans notre exposition les œuvres des civilisations hindoue ou nègre, etc. Nous voulons donner un aperçu de notre propre civilisation dans les œuvres de ses artistes du vingtième siècle.

Nous avons choisi les œuvres qui ont le plus marqué la pensée et la culture occidentale du XXe siècle. Particulièrement dans le domaine musical, nous avons pensé à des chefs-d'œuvre qui sont admis comme tels dans le monde entier. Dans le domaine littéraire, nous avons pensé à toutes les fonctions que la littérature occidentale a exercées dans ce siècle. Dans le domaine pictural, nous avons pensé aux chefs-d'œuvre esentiels de n'importe quel pays. Ainsi nous essayons de nous borner à peu de choses et, malgré cela, nous allons déjà jouer les œuvres de 39 compositeurs au moins. Ceci par des concerts symphoniques, des ballets, des œuvres lyriques, en plus des programmes qui seront donnés à l'Opéra.

Tout ceci sera terminé le 1er juin. J'ai le plaisir d'annoncer que le directeur de l'Opéra, M. Lehmann, ne fera jouer que des œuvres modernes, c'est-à-dire des œuvres marquantes comme *Pelléas et Mélisande*, spécialement dans le cadre de notre manifestation. Il s'agissait aussi d'avoir des organismes qui représentent ce qu'il y a de mieux à notre époque, tels que l'Opéra et l'orchestre philharmonique de Vienne qui présenteront *Woyzek* (qui n'a jamais été donné à Paris), l'œuvre d'Alban Berg sur le livret célèbre de Büchner.

Nous entendrons toute l'Academia Romana, le célèbre chœur de la chapelle Sixtine et l'orchestre de l'Académie, sous la direction de M. Rossi. On verra M. Ernest Ansermet diriger l'orchestre de la Suisse romande. Tout ceci, bien sûr, comprenant des programmes internationaux. Nous ne voulons pas que notre manifestation soit seulement nationale. Nous aurons aussi un jeune orchestre berlinois sous la direction d'un chef hongrois, ainsi qu'un concert de musique russe comprenant des œuvres de Dimitri Chostakovitch et de Serge Prokofieff. Nour aurons aussi le très grand plaisir de faire venir à Paris le New-York City Ballet avec Georges Balanchine, Igor Stravinsky viendra diriger ses propres œuvres. Pour la première fois, il présentera, avec la collaboration de Jean Cocteau et dans une mise en scène de ce dernier, *Œdipus Rex*.

Maintenant, j'ai à côté de moi M. Judd, qui est le manager depuis 1918 du Boston Symphony Orchestra, orchestre qui joue depuis toujours en Amérique le rôle de pionnier de la musique contemporaine de tous les pays, et particulièrement de la France. Il vous parlera mieux que moi du Boston Symphony Orchestra, qui viendra également à Paris.

M. JUDD. — J'ai pensé, quand nous avons été invités pour la première fois par le congrès pour la liberté de la culture, à venir en France, que c'était un grand compliment et un grand hommage que l'on faisait à l'orchestre symphonique de Boston. Puis j'ai revu à quel point nos rapports avaient été étroits avec la musique française.

» En 1918, Henri Rabeau vint à nous pour un temps assez court, en attendant la disponibilité de M. Monteux, qui était alors attaché à l'Opéra de New-York. Ce fut un grand service qu'il nous rendit, car c'était un homme remarquable, un grand compositeur qui fut par la suite à la tête de votre Conservatoire et qui ne cessa jamais de s'intéresser à l'orchestre de Boston, pendant tout le temps qu'il vécut. Ensuite M. Monteux vint et resta avec nous durant cinq brillantes années.

» Nous avons eu quelques pertes parmi les éléments de l'orchestre durant la guerre, et c'est M. Monteux qui en fit le remplacement d'une excellente façon. Nous n'oublions d'ailleurs pas que c'est de votre pays qu'est venu M. Monteux avant d'adopter le nôtre, ou plus exactement de nous permettre de l'adopter. Après M. Monteux, nous eûmes un chef qui n'était pas un Français, mais à propos duquel nous avons cependant à remercier Paris, car il possédait quelques-unes des qualités les plus éminemment françaises, M. Kussevitzky. Il fut avec nous pendant vingt-cinq ans et, durant cette période, il mit à ses programmes, comme il en avait pris l'habitude dans ses concerts à Paris, beaucoup de musique de son temps. Je crois qu'il préférait la musique contemporaine à ce qu'on pourrait appeler la musique moderne. La musique contemporaine française y fut beaucoup représentée et, pour le cinquantième anniversaire de l'orchestre, en 31, M. Kussevitzky persuada les directeurs de monter beaucoup d'œuvres nouvelles, dont la plupart étaient de compositeurs français.

» Durant cette période, comme sous M. Monteux, de même qu'à présent sous M. Münch, nous avons amené en Amérique la plupart de vos artistes français. Des compositeurs furent également nos hôtes, et beaucoup conduisirent leurs propres œuvres (par exemple MM. Ravel et Milhaud). Nous avons eu également beaucoup de vos compositeurs français dans nos facultés, en particulier M. Honegger, qui fut à Tanglewood pendant un été à la classe de composition. Nous avons seulement regretté que sa santé ne lui permît pas de revenir l'année suivante.

Outre les chefs d'orchestre et les compositeurs, nous avons mis à contribution beaucoup d'éléments de votre Conservatoire. Beaucoup de membres de notre orchestre vinrent de France aux Etats-Unis et, parmi eux, il y en a beaucoup plus d'origine française que de toute autre nationalité, excepté l'Amérique. Et nous espérons qu'ils continueront à venir à nous, M. Münch en est, comme vous le savez maintenant, à sa troisième saison, mais nous le connaissons depuis bien plus longtemps, parce que la première fois qu'il a dirigé, c'était comme hôte de l'orchestre de Boston où il fit la plus magnifique impression. On l'invita de nouveau et il vint encore une autre fois à Boston pour y diriger son propre orchestre. Je crois qu'il désire beaucoup, après avoir amené à Boston l'orchestre national de la Radiodiffusion française, revenir en France avec l'orchestre de Boston. Et naturellement nous étions très favorables à ce projet, mais nous avons dû attendre les conditions qui vont se rendre possible en mai prochain.

J. DUTOURD

vent leurs livres pour les critiques, et ceux-ci leurs articles pour ceux-là. C'est un dialogue charmant, entre gens de bonne compagnie, qui saisissent les allusions érudites et se comprennent à demi-mot.

Le critique de cinéma, jeté dans l'arène, attaque un moulin à vent, puis caresse un petit chat, se voile la face devant Messaline, donne la patte au lion de Samson, pourfend M. Richelieu et rit de suite sous les huées et de plaisir ou de reconnaissance d'un formidable amateur qui lève et baisse le pouce selon des caprices imprévisibles.

Imaginez un peu M. Robert Kemp, par exemple, ou M. Maurice Nadeau, dont l'altier dédain est une cuirasse, dépouillé tout à coup de cette cuirasse et obligé de se colleter avec les vingt-cinq romanciers mensuels que les maisons d'édition françaises lancent sur le marché ? Je voudrais bien voir leur endurance. Qui dira que le critique de cinéma est le véritable athlète de la pensée moderne ?

Le Parisien

16-1-52

LA MUSIQUE

A propos du beau program établi par le congrès pour la liberté de la cultu

Le mois de mai promet d'être tile en réalisations artistiques haute qualité, grâce à la rayonn activité du Congrès pour la lib de la culture. Le secrétaire gén M. Nabokov et l'administrateur l'orchestre de Boston, M. Judd, noncent officiellement le thèm les variations de ces manifesta consacrées à « l'Œuvre du XX ole ». Elles se dérouleront dan cadre du Théâtre des Champs- sées. Les principaux ouvrages notre époque y seront prése aussi bien les pages de musique que les ballets et pièces théâtr diverses. L'orchestre symphoniqu Boston, ayant créé de nombre partitions étrangères aux Etats- viendra tout naturellement do trois concerts en France qui co tueront le principal apport amér à ces fêtes. Ses animateurs, P Monteux et Charles Munch, se posent de monter l'un et l'autr sur l'estrade du chef. Sans do pourra-t-on applaudir aussi troupe noire qui jouera « Qu Saints en trois actes », opéra Virgil Thompson et Gertrude S que les Parisiens applaudiront joie. La compagnie « New-York Ballet », dirigée par Balanc montera six spectacles. L'un d'e eux sera réservé aux danses de S winsky. Conduira-t-il lui-même représentations à Paris ? Depuis le maître n'est pas venu dans n capitale, favorisée pourtant pa présence de son fils Soulima.

Le comité qui comprend no ment les noms de Hervé Duga Denise Tual, Julius Fleischman Sidney Hook prévoit également présence à Paris au printemps quelques-uns des meilleurs en bles symphoniques d'Autriche, d lie, de Suisse et de France. L'o de Vienne jouera « Wozzeck », ban Berg, œuvre caractéristiqu originale s'il en fut ! Elle est é pour plusieurs orchestres. L'u trouve au parterre, l'autre su scène et comprend l'harmonie troisième est formé d'accord bombardes, crinorins, et nece aussi la présence d'un piano convient de désaccorder comp ment pendant la représentati Enfin, il faut un dernier orch de chambre... Trente-sept répéti sont souvent nécessaires pour l reuse mise au point de cette position.

Déjà, en Amérique, de nomb artistes travaillent et attendent impatience le moment de s'em ques, en avril prochain à destin de l'Europe.

W.-L. LANDOWS

NE "

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Mainz 52

AUS BOSTON kamen Hundertelf

Berlin ist begeistert von Pierre Monteux und seinen Musikern

Das mit 111 ganz hervorragenden Künstlern besetzte Orchester liefert ungewöhnliche Klangbilder. Mit fast artistischer Fertigkeit beherrscht jeder einzelne Musiker sein Instrument. So einheitlich exakt im Strich sieht man nur selten Streicher spielen. Das erzeugt eine fast kristallene Klarheit des Tones. Dazu gesellt sich ein strahlend lichter und leuchtender Trompetenklang, ein auffallend weich intonierendes Holz und ein Schlagzeug, das mit letzter rhythmischer Präzision einsetzt.

Dies die Klangelemente des Bostoner Orchesters. Seine Ensemblekunst muß das Ergebnis einer geradezu fanatischen Probenarbeit sein, die jede Nuance unabdingbar festlegt, die Führung der Stimmen, die dynamischen Schattierungen, die Tempi.

So ergibt sich ein in seiner technischen Ausführung bewundernswertes Musizieren, dessen klangliche Besonderheit noch durch die abweichende Besetzung der Streicher **mit dem Übergewicht der ersten Geigen betont wird.**

Darüber aber liegt eine bisweilen ernüchternde Sachlichkeit, die mit Routine gepaart ist. Auf den improvisatorischen, aus dem Moment geborenen Impuls **muß man bis zu einem gewissen Grade verzichten. Glanzvoll die „Benvenuto Cellini"-Ouvertüre von Berlioz. Ein glücklicher** Start. Die **3. Sinfonie von Brahms und Hindemiths Orchester-Sätze aus „Mathis der Maler" in ihrer wenig romantischen Haltung befremdend. Bemerkenswert als virtuose Orchesterleistung des Amerikaners** Schuman 3. Sinfonie.

Pierre Monteux dirigiert mit distinguierten Bewegungen. Es ist mehr ein Verständigen, ein Bestätigen getroffener Vereinbarungen.

Der Erfolg war groß, sowohl für das außergewöhnliche Orchesterspiel wie für den Dirigenten. *L. Bd.*

* * *

Franzosen: sehr heiter

Gastspiel in der Tribüne

Mit „Sincèrement" (etwa: „Immer bei der Wahrheit bleiben") von Michel Duran schloß das kurze Gastspiel der „Compagnie des 4" in der Tribüne.

Der Inhalt: ein Ehepaar tischt sich stets die Wahrheit auf. Ob aufrichtig oder ob unrichtig, das wird hier die Frage. Denn nun raten Sie mal, was alsbald geschieht. Richtig geraten! Der Dritte also, der in die Ehe eindringt, bietet nicht Wahrheiten, sondern amüsante Illusionen. Das ist ein so französischer Stoff, daß man ihn ins Französische übersetzen müßte, wäre er ursprünglich in Deutsch geschrieben worden. Die Gespräche werden serviert wie ein **galantes Souper, vom appetitanregenden Kosthäppchen bis zur auffüllenden Nachspeise, und jeder Bissen (lies: Wort) zergeht genießerisch auf der Zunge.**

Clala — diesen Ulk spielen die Darsteller aus, comme çi, comme ça. Die Damen Santa Relli und Anne Alexandre kokett (in Kleidern aus enormem Stoff), die Herren Jacques Thiéry (kräftig ins Parkett hinein) und Pierre Ringel (mit gedämpfteren Tönen). Und das Publikum lachte schallend.

Solche Gastspiele bleiben begrüßenswert, solange es dem Berliner so schwer ist, selbst Gast in anderen Städten zu sein. Bis zum **nächsten.** *Gerhard Grindel*

Wiedersehen mit seinem alten Orchester feierte der 80jährige Johannes Warnke (im hellen Mantel), als er am 14. Mai Mitglieder des weltberühmten Boston-Symphony-Orchesters in Frankfurt begrüßen konnte. Warnke, der in Neckargemünd wohnt, gehörte dem Orchester 31 Jahre lang an

Photo: AP

Berlin bejubelt Boston

Höchster Wohllaut — höchste Spieldisziplin

Der Besuch des Bostoner Sinfonie-Orchesters war uns doppelt wertvoll. Dieses Orchester, das im vorigen Jahr seinen 70. Geburtstag feiern konnte, verdankt die Anfänge seines Ruhms deutschen Lehrmeistern. Der bedeutendste unter ihnen war Karl Muck. Ihn lösten französische Dirigenten ab, unter ihnen Pierre Monteux, bis 1924 der Russe Serge Kussewitzky in Boston einzog und das Orchester, das nun seine deutschen Mitglieder nach und nach (bis auf ein halbes Dutzend) einbüßte, zu dem machte, was es heute ist: ein Klangkörper von fast beispielloser spieltechnischer Vollendung und Tonschönheit.

In Berlin hat man die Bostoner, die unter Monteux als Gastdirigenten kamen, überaus herzlich empfangen. Gleich beim Vortrag der Ouvertüre zu „Benvenuto Cellini" von Berlioz traten ihre Vorzüge in helles Licht: die wundervoll gerundete Klanggebung der einzelnen Gruppen, ihr virtuoses Ineinandergreifen, die unbedingte Zucht des Zusammenspielens, der Glanz der Streicher, der Adel der Bläser, voran des Blechs. Es muß ein Glück bedeuten, mit einem so vollkommenen Orchester zu musizieren, und Monteux, der 77jährige, tat es mit überlegener Ruhe, mit der Klarheit und Eleganz des Franzosen. Mag sein, daß er manches Zwielicht der dritten Sinfonie von Brahms mied, um so schöner rundete sich ihm alles zum Ganzen. William Schumans dritte Sinfonie, deren erste Bekanntschaft uns vor einiger Zeit Celibidache vermittelte, erstand unter Monteux Händen mit dem ganzen Ernst ihrer männlich herben, kunstvoll kontrapunktierten und beziehungsreichen Tonsprache, ein Werk, das alles Gerede von jungamerikanischer musikalischer Impotenz Lügen straft. Paul Hindemiths Sinfonie „Mathis der Maler" endlich erschien mit ihrer zart verklärten und machtvoll sich aufschwingenden Musik in einer klanglichen Schönheit, die tief beglückte.

Eingangs wurde gesagt, daß der Besuch der Bostoner uns doppelt wertvoll wäre. Berlin war einmal eine Weltstadt der Musik, und um es wieder zu werden, sind Besuche wie dieser nötig. Sie knüpfen neue Bande. Sie bieten Vergleichsmöglichkeiten, die zu aufrüttelnden Selbsterkenntnissen führen. Erwin Kroll

Berühmtes Orchester aus Amerika

Die Bostoner Symphoniker gastierten zum erstenmal in Berlin

Schallplatten gaben davon Kunde, daß die amerikanische Orchesterkultur in den letzten Jahrzehnten einen hohen Grad erreicht hat. Deshalb gehörte der Abend, bei dem ein Spitzenorchester aus USA im Titania-Palast zu hören war, zu den interessantesten Ereignissen der Musiksaison. Der Ruhm des Bostoner Symphonicorchesters ist mit dem Namen Serge Koussewitzky verbunden. Jetzt steht Charles Munch an der Spitze; das Berliner Konzert leitete jedoch Pierre Monteux, ein Dirigent, der sich in Europa und den Staaten einen Namen gemacht hat.

An klanglicher Kultur, an Präzision des Zusammenspiels können sich nur wenige Orchester mit den Bostonern messen. Besonders zu rühmen ist die Ausgeglichenheit und Einheitlichkeit des Streicherkörpers. Den Interpretationsstil des Orchesters charakterisieren volle, saftige Klanggebung und eine unproblematische und unsentimentale Musizierart. Es geht um den Willen des Komponisten, nicht um eine besondere feinschmeckerische Auffassung. Ein tüchtiger Schuß gesunder Vitalität verhindert das Abgleiten ins Akademische.

Pierre Monteux, nur wenige Jahre jünger als Leo Blech, gehört zu der Generation, die noch nichts von Pultvirtuosen wußte. Da er selbst viele Jahre im Orchester gesessen hat, verzichtet er auf ein publikumwirksames Spiel der Hände; sein Dirigieren ist vom Willen zur Sachlichkeit bestimmt. Bei der Probe konnte man sich von seiner minuziösen Kleinarbeit überzeugen.

Die schwungvoll musizierte Ouvertüre zu „Benvenuto Cellini" von Berlioz bildete den Auftakt. In der dritten Symphonie von Brahms ging es Monteux darum, die musikantischen Energien zum Leben zu erwecken, allerdings vermißten wir hier die tiefere Bedeutsamkeit. Das neue amerikanische Schaffen repräsentierte im zweiten Teil des Abends die dritte Symphonie von William Schuman. Glänzend instrumentiert und mit überlegenem satztechnischem Können gearbeitet, scheint sie sich doch häufig an äußere kontrapunktische Wirkungen zu verlieren. Der nachhaltigste Eindruck ging von Hindemiths grandioser und grandios gebrachter Symphonie „Mathis, der Maler" aus. Die amerikanischen Gäste wurden lebhaft gefeiert. RIAS hatte den bedeutungsvollen Abend über den Äther seinen Hörern zugänglich gemacht. *K. R.*

Neue Zeitung

Zu einem großen Erfolg wurde gestern abend das Konzert des Bostoner Symphonie-Orchesters. — Dirigent Pierre Monteux bei der Probe im Titania-Palast. (Schubert).

Das Bostoner Symphonie-Orchester

Das Bostoner Symphonie-Orchester: Die ersten GEIGEN

Mit dem Boston-Symphony-Orchestra ist erstmalig seit Kriegsende ein amerikanisches Orchester nach Berlin gekommen. Die „Bostoner" sehen auf eine 70jährige Geschichte zurück. Unter ihren Erziehern waren Dirigenten wie Karl Muck, Pierre Monteux, Serge Koussewitzky und Charles Munch. In größter Besetzung besiedeln sie das blumengeschmückte Podium des Titania-Palastes, das ihre Fülle gerade noch zu fassen vermag. Gleich der Anfang der Ouvertüre zu „Benvenuto Cellini" von Berlioz ist charakteristisch für dieses Ensemble: er kommt „wie aus der Pistole geschossen". Die Perfektion des Zusammenspiels bestimmt auch weiterhin den Eindruck. Eine rhythmisch so exakte Entfesselung aller Klanggruppen vom Schlagzeug bis zu den Streichern wie in der Toccata der 3. Sinfonie von William Schuman, die wir bereits durch die Philharmoniker unter Celibidache kennen lernten, hatten wir bisher nur bei Jazz-Orchestern vermutet. Diese faszinierende Hybris der mechanischen Präzision ist das eine Kennzeichen. Das andere ist der sehr helle Klang, der in den eng mensurierten Holz- und Blasinstrumenten begründet ist. Diesem Klangideal fügen sich auch die Streicher, deren Klang bei aller aufrauschenden Fülle in der „Versuchung des heiligen Antonius" aus Hindemiths „Mathis"-Sinfonie und im 4. Satz der Sinfonie von Schuman immer wieder gläßend und schneidend-glänzend ist. Doch jeder Vorzug hat seine Schattenseiten. Die Artistik, mit der das Klanggebäude aufgerichtet wird, hat etwas Unnahbares, Undurchdringliches. Wie sich die einzelnen Musiker jeglicher persönlicher Willensbekundung zugunsten des Ganzen zu entäußern scheinen, das fasziniert und bestürzt, aber es lädt nicht ein, sich in die F-dur-Sinfonie von Brahms einzufühlen. Der Hörer wird vor die Musik, nicht in sie versetzt, denn dieses Orchester musiziert nicht, sondern es stellt eine sinfonische Schöpfung hin, um sie dann allein zu lassen. An Einzelheiten gab es genug zu bewundern, obwohl Pierre Monteux, einst Chef-, jetzt nur noch Gastdirigent des Orchesters, sich auf die notwendigsten Zeichen, die kaum über das Rhythmische hinausgehen, beschränkt. Monteux, heute ein Mann von 77 Jahren, an dessen Namen die Pariser Uraufführung von Strawinskys „Sacre" geknüpft ist, durfte mit dem Orchester die herzlichsten Ovationen des Berliner Publikums entgegennehmen.

Kurt Westphal

[188]

Hohe Schule des Orchesterklangs

Berlin grüßt Bostons Symphonie-Orchester unter Pierre Monteux

Es ist oft darüber diskutiert worden, ob das Niveau des Orchesterspiels während der letzten hundert Jahre gestiegen sei. Was das Technische angeht, die Virtuosität von Gruppen, ihr Zusammenspiel, die Verschmelzung ihrer Farben, so möchte ich die Frage schon für die letzten dreißig bis vierzig Jahre bejahen.

Nietzsche hat einmal ganz richtig gesagt, Wagner habe den Orchestermusiker „erlöst", indem er ihm Aufgaben stellte. Dieser Prozeß geht weiter in der nachwagnerischen Symphonik. Er tritt bei Gustav Mahler in ein Stadium der Krise, erreicht seinen äußeren Höhepunkt bei Richard Strauß, verläuft seit Strawinsky und Schönberg in zwei Strömen.

Der in solchem Sinne „erlöste" Spieler, wichtiges Rad in einem Uhrwerk, das ohne ihn nicht funktioniert, hat das Gesicht der neuen Orchester geformt. Seit etwa dreißig Jahren sind die der Neuen Welt an dieser Formwerdung maßgebend beteiligt. In ihrer ersten Reihe steht das *Boston Symphony Orchestra.* Sein erster Berliner Besuch im festlich geschmückten Titania-Palast war ein starker Erfolg, der in gleichem Maße der Gesamtheit des Ensembles wie seinem greisen Dirigenten Pierre *Monteux* galt.

Klein, füllig, im Knopfloch die Rosette der Ehrenlegion, unter schwarzem Haar das Gesicht eines freundlichen Bonvivants mit weißem Robbenbart, tritt er aufs Podium. Seine Bewegungen sind klein, gemessen, mit höchster Ökonomie auf das Notwendige beschränkt. Monteux ist das Gegenteil des modernen Schaudirigenten. Er ist fürs Orchester da.

Sein Programm umfaßt Werke eines Zeitraums von rund hundert Jahren, von Hector *Berlioz'* „Cellini"-Ouvertüre (1838) bis zu William Schumans 3. Symphonie (1941). Das Berliozstück zeigt schon die Bravour des Orchesters an einigen Details. Da ist, bald nach dem Beginn, die von Celli und Kontrabässen gezupfte Stelle, und man erschrickt fast über den sonoren, hallenden, schönen und gleichsam beseelten Klang dieses Pizzicato. Überhaupt die Kontrabässe! Sie treten wirklich als Gruppe, als farbgebendes Element hervor, nicht nur als dumpf wahrgenommener Bestandteil der tiefsten Oktave. Vielleicht hängt es damit zusammen, daß die Bostoner mehr als 25 Jahre von einem ehemaligen Kontrabassisten dirigiert wurden, von Sergej Kussewitzky?

Aber nun merke ich schon, daß eigentlich jede Gruppe solche Hervorhebung verdient. Denn gegen Ende der Berlioz-Ouvertüre entwickeln die Blechbläser eine eherne Schlankheit des Tons, die aus den Spitzenerfahrungen deutscher und französischer Blastechnik gewonnen ist. Nicht zu reden von den unerhört tonkräftigen und dabei differenzierten und ausdrucksvoll spielenden Streichern. Übrigens sitzt das Orchester nicht in der „französischen" Anordnung, mit den Celli rechts, sondern in der traditionellen Weise.

Brahms war das Problem des Abends. Monteux musiziert ihn ganz anders, als wir ihn gewöhnt sind, sehr antisentimental, unter fast völligem Verzicht auf Rubato, und mit einer marmorn-kühlen Phrasierung und Dynamik. Es ist kein romantisch „erlebter", sondern ein aus klassizistischer Beruhigung gestalteter Brahms. Natürlich ist das alles meisterlich gespielt, und die durchbrochene Polyphonie der Holzbläser im ersten Satz mit den wundervollen Nüancierungen von Flöte, Oboe und Klarinette wird in solcher Interpretation zu einem artistischen Genuß. Man erlebt dabei das Phänomen, über das der amerikanische Kritiker Virgil Thomson einmal berichtet hat und das bei ihm zum ernsthaften Argument gegen eine zu große Perfektion des Orchesterspiels wird: man achtet weniger auf das, *was* gespielt wird als darauf, *wie* gespielt wird. Die Lust am schönen Klang einer Gruppe, eines Solos, eines Crescendos übertrifft das Interesse an der Musik.

Nach der Pause, in der man viel Diskussion über so ungewöhnliches Brahmsspiel hörte, kam der moderne Teil. William *Schumans* dritte Symphonie ist Kussewitzky gewidmet, der sie 1941 mit den Bostonern aus der Taufe hob. In Berlin führte sie Sergiu Celibidache bei den vorigen Festwochen mit dem Philharmonischen Orchester ein. Was an dem Stück sympathisch wirkt, ist die kräftige und beinahe naive Freude am Versuch, das Symphonie-Schema zu überwinden. Schuman stellt zwei Doppelformen nebeneinander, die aus der barocken Orgelmusik stammen: Passacaglia plus Fuge, Choral und Toccata. Die Vision dieser Musik, die in vielen Formen der Steigerung zu Höhepunkten treibt, ist stark, mitunter genialisch. Die Mittel bleiben hinter ihr zurück. So entstehen Unklarheiten und Vernebelungen der Konturen. Am einheitlichsten ist die Toccata, die ganz im Geist der barocken Urform für ein Solo-Tasteninstrument dreierlei Elemente mischt: kanonische, akkordische und figurative. Eine Streicher-Akkordstelle, in den Celli beginnend und sich allmählich über die ganze Gruppe ausbreitend, mit kaleidoskopisch wechselnden Drei- und Vierklängen, ist suggestiv und zeigt, daß Schuman seine eigene Sprache redet.

Hindemiths Symphonie „Mathis der Maler" bildete den Schluß. Hier erreicht die Kunst des Orchesters ihren Höhepunkt. Die übermenschliche Präzision des Zusammenspiels, die vollendete Reinheit der Stimmung, die Skala der Stärkegrade von den Ausbrüchen des Versuchungssatzes bis zu den ätherischen Pianissimi der „Grablegung" — all das ist einzigartig und wohl nicht zu überbieten. Aber es ist darüber hinaus mit einer musikalischen Geistigkeit gestaltet, die das Technische nie Selbstzweck werden läßt. Monteux baut die drei Sätze aus einer sehr persönlichen Anschauung der Tempi auf. Er beginnt langsam, läßt das Des-dur des Engelliedes breit strömen und setzt dann das Allegro des konzertanten Teils scharf dagegen. Die Versuchung wird zum entscheidenden Eindruck des ganzen Abends. Wie das Blech sich da zu Chören von makelloser Eintracht verbindet, wie die Geigen eine Melodie hinlegen, die Holzbläser brillieren und jubilieren, das Schlagzeug ein Crescendo und ein Diminuendo steigen und fallen läßt, das wird als Vorbild allen in Erinnerung bleiben, die das Konzert gehört haben.

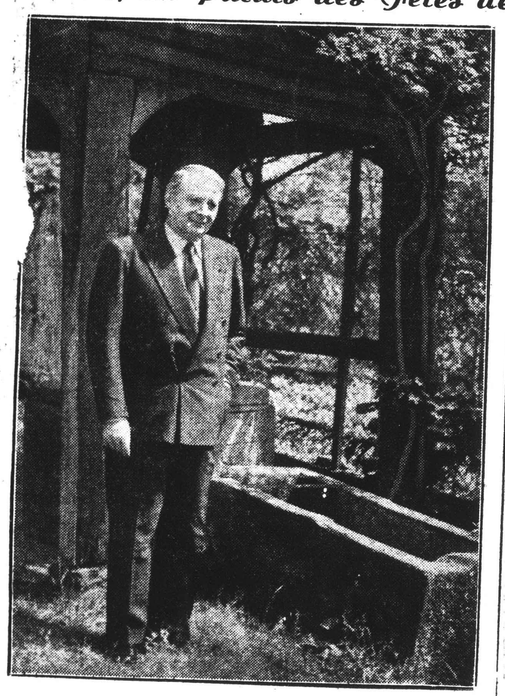
Immer neue Beifalls-Salven grüßten Monteux, dankten den überseeischen Gästen. Wir möchten sie wiederhören!

H. H. Stuckenschmidt

LES DERNIERES NOUVELLES D'ALSACE

CHARLES MUNCH

ce soir, au Palais des Fêtes de Strasbourg



Charles Munch devant l'antique fontaine du presbytère d'Eckwersheim où notre critique musical — dont on trouvera l'article en page 20 — s'est entretenu hier avec lui.

(Dernouvel)

Triumphant Tour

Ovations for Boston's Music Continue

By Jay C. Rosenfeld

These notes were written from Lausanne, Switzerland, after Mr. Rosenfeld temporarily left the European tour of the Boston Symphony Orchestra. The musicians then proceeded on to Berlin. Mr. Rosenfeld will rejoin the musicians in London.

QUEEN Juliana was quite bewildered by the reception her subjects gave the Boston Symphony Orchestra at The Hague. She didn't seem to know whether etiquette provided that a reigning monarch should continue to stand while such cheering went on or not. In any case, she joined in genuinely as the Boston Orchestra under Munch made the first stop on its European tour after the tremendously successful Paris debut.

The city of Amsterdam furnished the men of the orchestra and the wives of some who accompanied them a tour of the canals in the morning, a conducted bus tour of the tulip fields on the way to The Hague concert. At Amsterdam the following afternoon, under Pierre Monteux, it was again a carbon copy of the preceding day.

* * *

THE FAMED Concertgebouw (the concert building) has an orchestra which takes its name from the building and is world-renowned.

The seats are on a level but the stage is nearly seven feet above the audience so that from the front of the hall the wind players are all hidden behind the music on their desks. Behind the percussion on one side and the double-basses on the other there are fan-shaped sections for auditors, which, too, were filled. Some of the musicians were disconcerted by the propinquity of people practically reading their music with them.

After the concert the men of the Concertgebouw Orchestra gave the Boston men a reception at which, in addition to food, gallant gestures and speeches were made. For the Bostonians, Boaz Piller, contrabassoon, a native Hollander, responded in their language. In his happiness he unconsciously injected a couple of "you know's" in English which amused the audience considerably. At the Paris reception the response for his colleagues was made by cellist Alfred Zighera.

* * *

IN BRUSSELS the next day the audience was amazed at the sonority and brilliance of the orchestra. It was a gala affair. The concert had been sponsored by the state chamber of commerce, a cabinet level event, and the notices read "Evening dress; medals." The whole diplomatic corps was there and many a manly breast sported whole rows of indications of honorable, heroic and hereditary achievements.

The handsome but slight young King Baudouin arrived in ample time for the concert. It is courteous to be in the hall before the King arrives and the most formal audience of the tour so far was in its place very early. Munch played the Belgian national anthem at a brisk pace and the lonely 21-year-old monarch in military uniform, stood at attention valiantly.

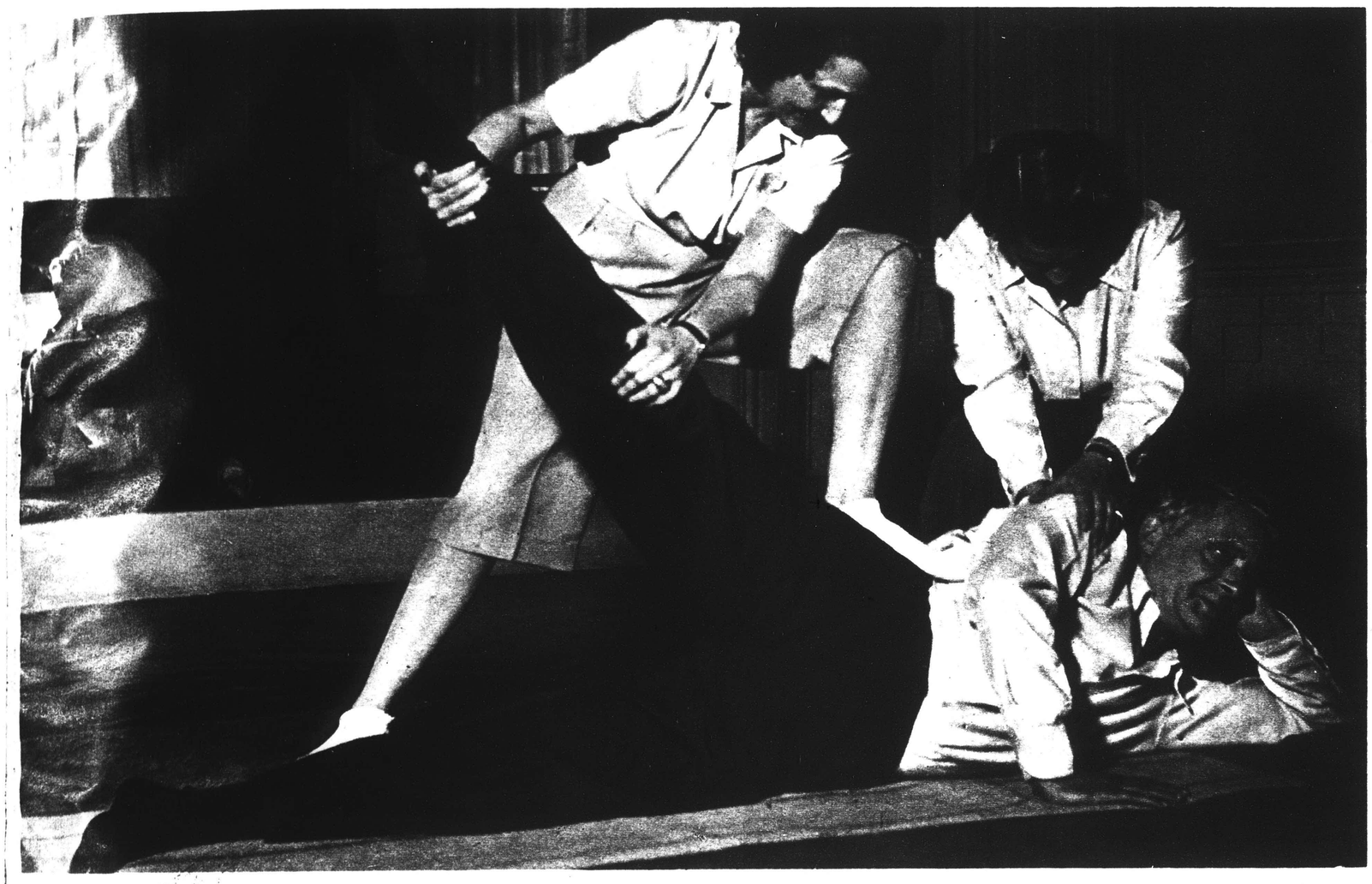
* * *

AFTER MANY recalls at the end of the concert the musicians thought Munch was going to leave the stage again as usual but, without warning, he suddenly jumped up and said, "Let's repeat 'La Brabanconne.'" The men did not have time to open their portfolios to the proper sheet; they hardly had time to put their fiddles under their chins or their trumpet to their lips when off he started. It is an incontrovertible fact that the 102 men of the BSO do not know the Belgian national anthem from memory. The courteous implication of the gesture could not be misinterpreted, but what came out was indeed a United Nations anthem. Everyone played, it seemed, what first came to his fingers or lips. The result was a melange of "La Brabanconne," "The Star Spangled Banner," "God Save the King," "Hatikvah," and probably many others.

The concert ended near midnight. A notice was posted advising 6 o'clock rising for a 7 o'clock train to Germany. A little grumbling about schedules was far outweighed by the gratification every man treasures from the unbelievable enthusiasm every audience has shown them.

Eagle 5/17/52

Le Match de Paris



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Aujourd'hui le héros, plus heureux que tous les chefs qui l'ont précédé à ce poste, est revenu avec sa conquête. Pour la première fois depuis 1881, les musiciens de l'Orchestre Symphonique de Boston ont traversé l'Atlantique et ont fait à Münch la plus glorieuse des sérénades d'honneur, celle que composent 104 musiciens parmi les meilleurs du monde. Cet instrument dont le moteur porte un nom alsacien, celui de Charles Münch, dont les rouages viennent de chaque coin du globe, d'Italie, de Russie, d'Egypte et de France, et qui est capable d'assurer deux cents concerts chaque année aux auditeurs des Etats-Unis, fut fondé en 1881 pour son plaisir et celui de ses compatriotes par un amateur de musique, M. Henry Lee Higginson. Assumant tout seul les dépenses de l'orchestre à son origine, il se fia à son goût pour le choix des musiciens et de leur chef. Une véritable institution nationale était créée par ses soins. Un chef d'orchestre allemand, George Henschell, la conduisait. Mais jusqu'en 1949 neuf autres directeurs musicaux allaient se succéder. Parmi ceux-ci on devait voir les plus grands noms étrangers, comme ceux d'Arthur Nikish, de Mück, de Serge Koussevitzky. Mais dès 1918, la France, après la défaite allemande, devait prendre une avance en déléguant à Boston Henri Rabaud et Pierre Monteux. A la fin de la guerre, Higginson étant plus qu'octogénaire, l'orchestre fut administré par un comité qui s'efforça d'élargir son audience. En trente ans celle-ci allait devenir si considérable que le Boston Symphony Orchestra dut acheter deux salles : le Symphony Hall, de 2.600 places, pour les concerts d'hiver, et l'immense auditorium de Tanglewood qui peut contenir 6.000 spectateurs dans son enceinte, et 6.000 autour, répartis sur 85 hectares de prairies où les auditeurs populaires apportent leurs couvertures et leur panier-repas. Ce haut-lieu de la musique en Amérique possède une atmosphère unique. Münch l'a traduite ; « Ils n'ont pas la cathédrale de Strasbourg, mais ils ont la ferveur... »

Cette ferveur du peuple américain n'est pas toujours partagée par les producteurs de radio. Las de se voir parcimonieusement accorder des quarts d'heure de musique comprimés entre deux vagues de publicité tapageuse, le comité du B.S.O. se paya d'audace en tentant une opération unique dans l'histoire de la musique. Il s'associa avec cinq autres institutions artistiques et scientifiques pour souscrire l'achat d'une chaîne de radiodiffusion.

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Reportage Gilbert GRAZIANI - Walter CARONE

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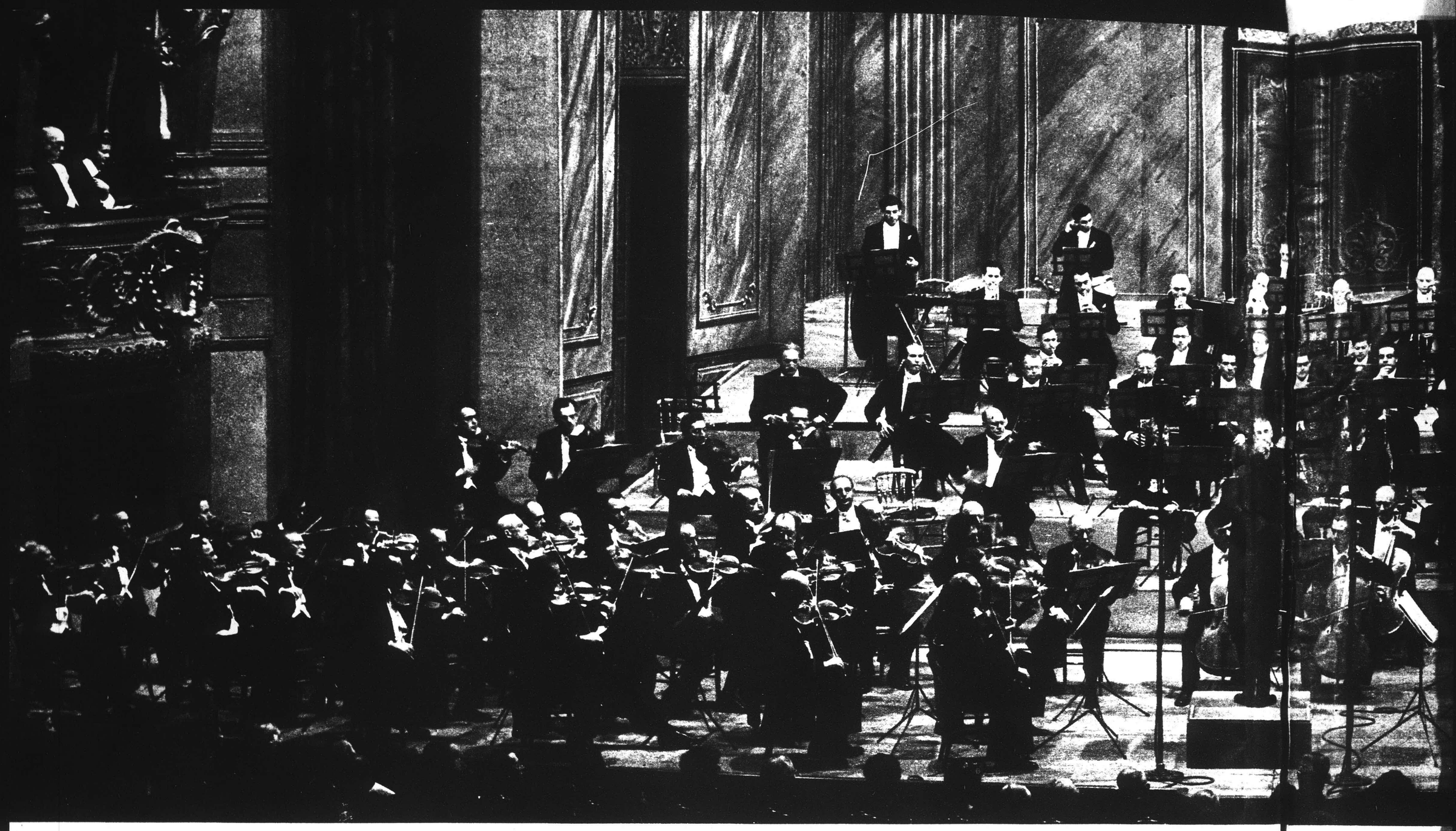

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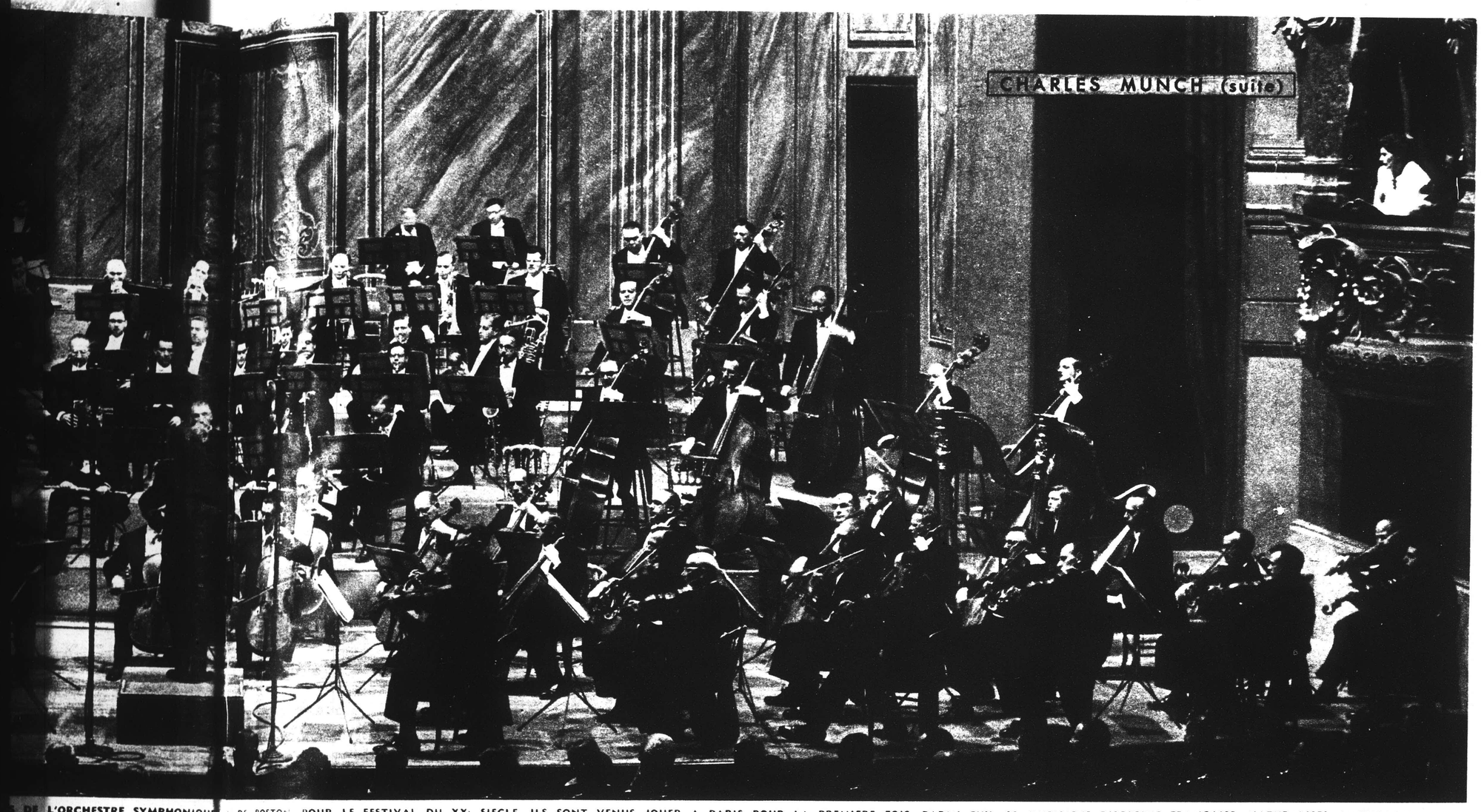

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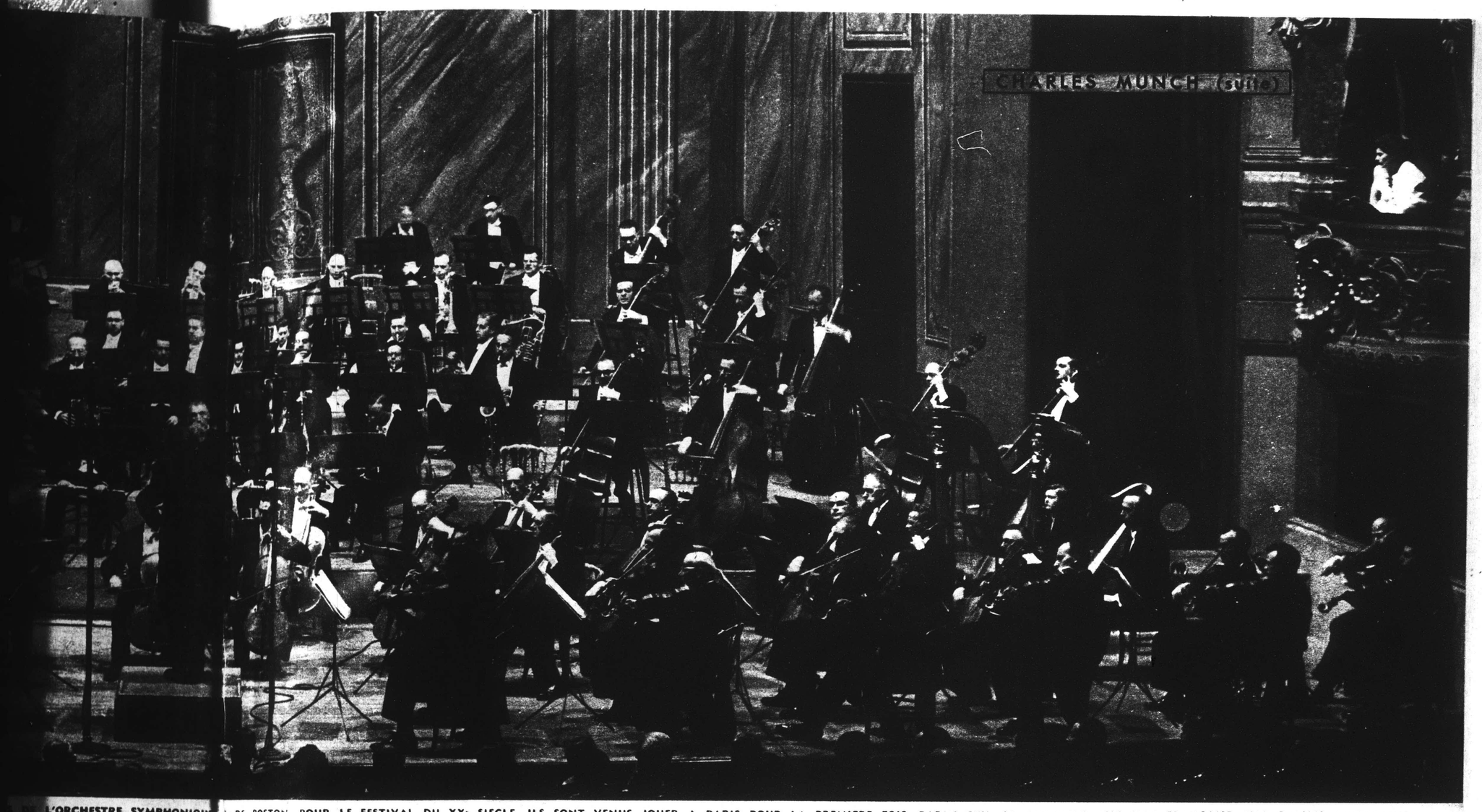

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DANSE

Le triomphe de Balanchine

A LA FIN DE LA REPRESENTATION, GEORGE BALANCHINE VINT SALUER TROIS FOIS.

A 5.000 kilomètres de Broadway, celui que les Américains ont surnommé « L'Einstein de la Danse » vient de disposer ses plus précises équations sur l'immense plateau de l'Opéra de Paris : c'est George Balanchine, animateur du New-York City Ballet, et maître d'une nouvelle école, celle de la pureté.

Balanchine, qui est aujourd'hui considéré outre-Atlantique comme le chorégraphe du siècle, n'a jamais été un brillant danseur. Au temps où il s'appelait encore Georgi Mélitonovitch Balanchivadzé, il usait ses premiers chaussons de petit rat sur la scène du Théâtre Impérial de Saint-Pétersbourg. La discipline, qu'il devait exiger par la suite de sa compagnie, lui sembla si dure qu'il s'enfuit. Mais ses parents le rattrapèrent dans les quarante-huit heures et le remirent au régime sec des jetés et des battus à l'Ecole des Ballets. Il a dix-huit ans quand il décide de quitter la Russie. Une troupe de « danseurs de l'Etat soviétique » prépare une tournée pour l'Europe. Il s'y engage et sitôt franchie la frontière, l'abandonne. Il ne remettra jamais les pieds dans son pays. Serge de Diaghilev, qui vient de former son génial « Ballet russe de Monte-Carlo » le prend pour maître de ballet. Balanchine est son confident, son conseiller et son héritier spirituel. C'est à lui que Diaghilev confie son élève préféré, Serge Lifar. Sa chorégraphie du « Chant du rossignol » remporte à Paris un triomphe. Quand Diaghilev meurt brusquement en 1933, il va s'installer aux Etats-Unis. Un mécène new-yorkais, Lincoln Kirstein, l'a invité à fonder à New-York l'école du ballet américain. Il ne dansera plus que pour indiquer les pas et les attitudes à ses élèves. A propos de la mazurka traditionnelle russe, qu'il a su rajeunir, il recommande à ses sujets : « Vous courez tout le temps comme un fou. » Et un soir, le souffle haletant, il se laisse emporter par le dieu qui l'habite et enlace sa partenaire, Vida Brown. Le cœur lui saute à la gorge. Avec un brio endiablé il danse une mazurka échevelée. Quand la variation se termine, les spectateurs hurlent debout, pendant sept minutes d'affilée. Après le baisser du rideau, il déclara, encore essoufflé : « Il faut de temps en temps donner de petites nouveautés au public. »

C'est à partir de ce soir-là qu'il se met à supprimer les décors et faire danser devant des rideaux noirs. Il excelle dans les ballets abstraits : « La musique, c'est du geste », dit-il. C'est ce geste qu'il apprend au New-York City Ballet fondé en 1948. Car Balanchine, musicien de classe, emprunte souvent la baguette de son ami Igor Stravinsky pour conduire son orchestre. « Le ballet est comme un papillon : il ne doit vivre qu'une saison. Que diriez-vous d'un papillon de l'année dernière ? » Et il crée dix ballets par an.

Deux moments des Ballets de New-York : en haut, *La Valse*, de Maurice Ravel, montée en 1928 par Ida Rubinstein pour Diaghilev qui la refusa. En bas, le ballet « abstrait » *Les Quatre Tempéraments*, de Paul Hindemith.

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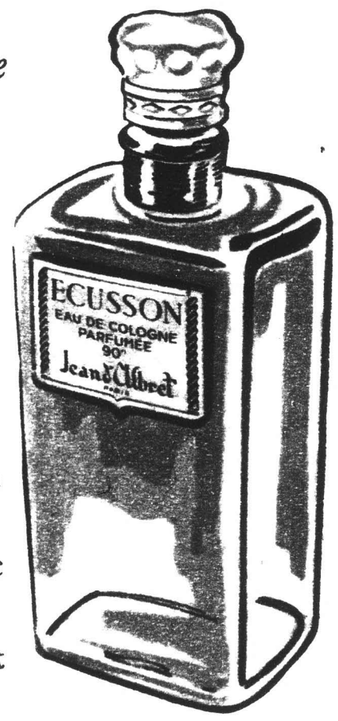

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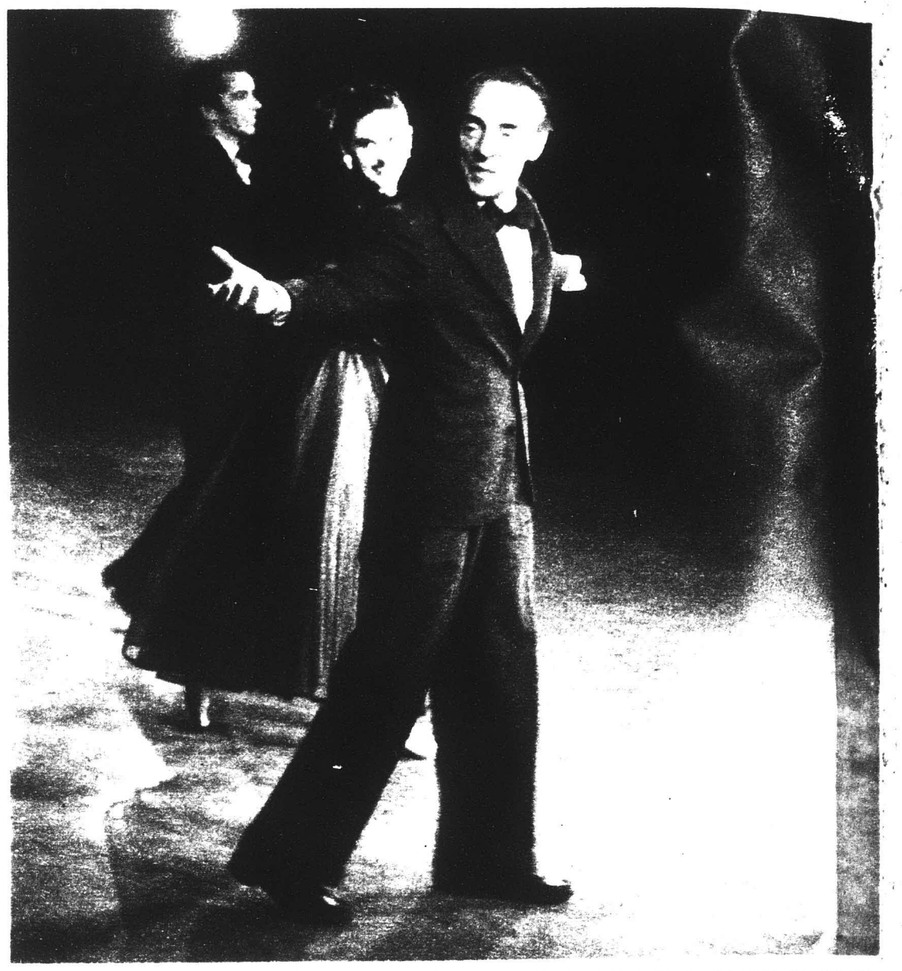

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Balanchine, qui est aujourd'hui considéré outre-Atlantique comme le chorégraphe du siècle, n'a jamais été un brillant danseur. Au temps où il s'appelait encore Georgi Mélitonovitch Balanchivadzé, il usait ses premiers chaussons de petit rat sur la scène du Théâtre Impérial de Saint-Pétersbourg. La discipline, qu'il devait exiger par la suite de sa compagnie, lui sembla si dure qu'il s'enfuit. Mais ses parents le rattrapèrent dans les quarante-huit heures et le remirent au régime sec des jetés et des battus à l'Ecole des Ballets. Il a dix-huit ans quand il décide de quitter la Russie. Une troupe de « danseurs de l'Etat soviétique » prépare une tournée pour l'Europe. Il s'y engage et sitôt franchie la frontière, l'abandonne. Il ne remettra jamais les pieds dans son pays. Serge de Diaghilev, qui vient de former son génial « Ballet russe de Monte-Carlo » le prend pour maître de ballet. Balanchine est son confident, son conseiller et son héritier spirituel. C'est à lui que Diaghilev confie son élève préféré, Serge Lifar. Sa chorégraphie du « Chant du rossignol » remporte à Paris un triomphe. Quand Diaghilev meurt brusquement en 1933, il va s'installer aux Etats-Unis. Un mécène new-yorkais, Lincoln Kirstein, l'a invité à fonder à New-York l'école du ballet américain. Il ne dansera plus que pour indiquer les pas et les attitudes à ses élèves. A propos de la mazurka traditionnelle russe, qu'il a su rajeunir, il recommande à ses sujets : « Vous courez tout le temps comme un fou. » Et un soir, le souffle haletant, il se laisse emporter par le dieu qui l'habite et enlace sa partenaire, Vida Brown. Le cœur lui saute à la gorge. Avec un brio endiablé, il danse une mazurka échevelée. Quand la variation se termine, les spectateurs hurlent debout, pendant sept minutes d'affilée. Après le baisser du rideau, il déclara, encore essoufflé : « Il faut de temps en temps donner de petites nouveautés au public. »

C'est à partir de ce soir-là qu'il se met à supprimer les décors et faire danser devant des rideaux noirs. Il excelle dans les ballets abstraits : « La musique, c'est du geste », dit-il. C'est ce geste qu'il apprend au New-York City Ballet fondé en 1948. Car Balanchine, musicien de classe, emprunte souvent la baguette de son ami Igor Stravinsky pour conduire son orchestre. « Le ballet est comme un papillon : il ne doit vivre qu'une saison. Que diriez-vous d'un papillon de l'année dernière ? » Et il crée dix ballets par an.

Deux moments des Ballets de New-York : en haut, *La Valse*, de Maurice Ravel, montée en 1928 par Ida Rubinstein pour Diaghilev qui la refusa. En bas, le ballet « abstrait » *Les Quatre Tempéraments*, de Paul Hindemith.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 17 1952

Rejected 40 Years Ago

"LE SACRE DU PRINTEMPS" by Igor Stravinsky presented by Boston Symphony Orchestra conducted by Pierre Monteaux in Paris, was final vindication of true masterpiece.

Stravinsky Masterpiece Wins Wild Paris Cheers

By CYRUS DURGIN

PARIS—Those of us who were lucky enough to be in the Theatre des Champs-Elysees, last night, were witness to an historic occasion in the long story of music. Outwardly, this was but the second concert in Paris by the Boston Symphony Orchestra, conducted by Pierre Monteux, and including as the last number "Le Sacre du Printemps," by Igor Stravinsky. But actually it was the final vindication of a great masterpiece, nearly 40 years after a premiere which caused one of Paris' famed scandals.

At the Theatre des Champs-Elysees in 1913, the same Pierre Monteux conducted the world premiere of "Le Sacre du Printemps" as a production of the Diaghileff Russian Ballet. He had gone only a few bars when the trouble began. People whistled, hissed, yelled, fighting broke out, and the discordant music was all but lost in the din. Stravinsky himself, then a comparatively young man of 31, is said to have escaped through a window.

* * *

A year later, Mr. Monteux gave the first concert performance of "Le Sacre du Printemps" and that time it was accepted, at least. There was no riot. Over the years, the score came to be recognized, first by musicians, and later by the more receptive segments of the public, as a great masterpiece of modern music, one of the trickiest and most difficult works, rhythmically, in existence.

That must have been solace to Stravinsky. But what he felt last night, a man now 70, wizened and bald, sitting out front listening to a truly magnificent performance of his work, only he can tell. But here is a clew:

When the performance was over, the applause and the cheers burst out in a second, and went on for minutes. Mr. Monteux accepted the tribute, then with a gesture tried to locate the composer in the audience. Finally Stravinsky was nudged to stand up. As he did so, pandemonium broke loose, a terrific yell as if Paris were trying to make up in 1952 the humiliation it caused him 39 years ago.

He made his way backstage and then, I am told, suddenly determined not to go out and take a bow.

But Mr. Monteux, who by that time had reached the wings, and conductor Charles Munch, who had heard the entire concert from backstage, took Stravinsky by both arms and pushed him out upon the stage. The composer bowed just once, smiled, kissed Mr. Monteux on both cheeks, and disappeared.

When he emerged behind the scenes again, I am told, tears were streaming down his face. And still, out front, the yelling was stronger than ever. In such fashion, after 39 years, Igor Stravinsky and his masterpiece were receiving the affection and the apology of a great capital of the world.

* * *

There were two men who played in this performance who had been members of the ballet orchestra in 1913. They were Louis Speyer, the incomparable English horn of the Boston Symphony, and Henri Girard, double-bass. Mr. Speyer gave me a new light on the original failure of "Le Sacre du Printemps."

"The music must have been very strange to the public of that time, but I think the dancing and the settings and costumes were as much responsible," said Mr. Speyer. "The dancing, that is, the choreography, was not good, and the colors of the settings and costumes were so badly chosen that they made you feel sick."

That is a point which I never had heard made before. And still another, gathered from the spoken opinion of numerous members of the orchestra, who had played "La Sacre du Printempts" under other conductors, including Bernstein and Koussevitzky, was that this performance, by the Boston Symphony, on the 8th of May, 1952, in Paris' Theatre des Champs-Elysees, conducted by Pierre Monteux, was the greatest performance they had experienced. They meant it, too.

This Clipping From
BUTTE, MONT.
STANDARD

MAY 17 1952

Musical Ambassadors From U. S. to Europe

So much of our relationship with Europe is devoted to the major interests of economic betterment and military alignment, with their far-reaching concomitants, that we are apt to overlook some of our other contacts. Our cultural relations may not have the world-shaking importance of the others, but they are also important in cementing friendships.

In point is the European tour of the Boston Symphony orchestra, one of America's finest musical groups. Its appearance in Paris recently was greeted with enthusiasm and appreciation by the people of that city, celebrated for its artistic tastes. The program of French and American music was heard by many French notables, including some of the highest officials in the government. It also attracted a large audience of music-lovers of no official station.

Too many Europeans regard the United States as a nation of materialists whose interests are directed almost entirely to the fields of business and commerce. To them our culture is thought of as immature and unimportant.

Appearance of American groups such as the Boston Symphony, a superb musical organization, could help to convince people that this notion is wrong. It is wise to show Europe, when occasion serves, that along with our skills as builders, producers and engineers we have made real cultural contributions to the world.

UN EVENEMENT MUSICAL SENSATIONNEL A STRASBOURG

UNE HEURE AVEC CH. MUNCH ... A ECKWERSHEIM

Il est insaisissable, mais une fois que vous le tenez, quel plaisir ! C'est à Eckwersheim que nous l'avons rejoint hier sur le coup de midi. Il y était, depuis quelques heures, l'hôte de son frère Fritz Munch qui habite provisoirement le presbytère de cette commune en attendant que soit reconstruit le conservatoire qu'il dirige.

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Mais voici que surgit Charles Munch. Allons-nous refaire ici les grandes lignes de son portrait ? A quoi bon ? Un regard, un seul, et nous retrouvons sa vision particulière, sa poignée de main, son effusion.

Cet homme, arrivé au sommet de la gloire, a emmagasiné en lui des richesses incorruptibles ; il en jouit ; il les distribue ; il aide à en produire d'autres. Quelle joie de sentir près de soi cette force de la nature, cette amitié si fidèle, cette ingénuité, cette modestie innées.

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Il rêve... Car, là-bas, en Amérique, c'est impossible. Les U.S.A. vous enserrent, ils vous accaparent, ils vous défient d'inventer des images aussi douces que les nôtres. Et celles que l'Alsace offre à Charles Munch sont des minutes hors du temps, apaisantes et sans prix. L'Alsace est une fraction de lui-même...

Quelle que soit la conversation, vous êtes immédiatement de plain-pied avec lui. S'il vous parle de l'Orchestre de Boston avec amour, il n'est pas moins chaud pour l'Orchestre national de Paris dont la tournée aux Etats-Unis fut étourdissante de brio.

— « **Nos musiciens ont montré là-bas ce dont ils sont capables** » et Charles Munch ajoute : « **Le souvenir de cette tournée est infiniment cher à mon cœur : il est inoubliable.** »

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— « **Oui, me retrouver au Palais des Fêtes dans une telle circonstance, c'est un événement qui comptera dans ma carrière.** »

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De Vergie Louis, né à Marseille, hautbois. Un de ses fils est ingénieur à « U.S. Atomic Energy ».

Voisin Roger, né à Angers, trompette solo, élève de son père, il lui succéda dans l'orchestre.

Lafosse Marcel, né à Marly-le-Roi, trompette, premier prix du Conservatoire en 1914.

Zighera Bernard, né à Paris, première harpe solo, professeur au Conservatoire de Boston.

Ce sont des artistes étonnants ; on devine quelle joie fut la leur lorsqu'ils apprirent que l'orchestre de Boston donnerait plusieurs concerts en France, leur patrie.

JEUNES !

Venez nombreux au Festival du bois

organisé par

l'Entr'aide par les Jeunes

le 18 mai

Rendez-vous à 8 h. 30
Station BAGGERSEE
(Tram 16)

Cette journée sera une des plus importantes de l'année, avec le concours de la Radio-Diffusion Française et d'une Camera pour le film de l'Entr'Aide.

Vous y trouverez sandwich et boisson !

Pour ceux qui ont froid en hiver, venez nombreux couper du bois !

Remise d'un diplôme à un vieil artisan

Hier vendredi, M. Widmer, président de section de la Chambre de métiers d'Alsace, entouré de MM. Burel, secrétaire, Sandrin, président de la corporation des maîtres ferblantiers-couvreurs, Keil, membre du comité de ladite corporation, et Bieth, secrétaire, a remis au cours d'une cérémonie tout intime, un diplôme d'honneur à M. F. Hilgert, maître ferblantier-couvreur, demeurant à la Robertsau, en commémoration de ses 40 années de maîtrise. M. Widmer, au cours d'une allocution, a souligné les rares qualités artisanales et les multiples mérites du jubilaire, qui a passé son examen de maîtrise à Metz, le 26 août 1912, et dont les deux fils ont continué les traditions artisanales.

Ville de Strasbourg
Palais des Fêtes
Sous le Patronage du Collège de l'Europe libre et de la S.A.M.S. Strasbourg
Samedi
17 Mai 1952 à 20 h. 30
Boston Symphony Orchestra
Direction Ch. Münch
Loge 2A
Carte d'Honneur

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PALAIS DES FÊTES
Samedi 17 Mai 1952 à 20 heures 30

BOSTON SYMPHONY ORCHESTRA
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Timbre de quitt. payé sur états - Aut. du 30-10-45

This Clipping From
PROVIDENCE, R. I.
BULLETIN

MAY 17 1952

TO PLAY IN LONDON

London — (UP) — The Boston Symphony Orchestra will give its first concert in Britain at the Royal festival hall May 24. The program, which will be broadcast by the British Broadcasting Corporation, will comprise modern American and French music.

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Allard Raymond, né à Sin-le-Noble (Nord), basson. Engagé par P. Monteux en 1922.

Laurent Georges, né à Paris, flûte solo, engagé en 1919. Doyen de ses compatriotes.

De Vergie Louis, né à Marseille, hautbois. Un de ses fils est ingénieur à « U.S. Atomic Energy ».

Voisin Roger, né à Angers, trompette solo, élève de son père, il lui succéda dans l'orchestre.

Lafosse Marcel, né à Marly-le-Roi, trompette, premier prix du Conservatoire en 1914.

Zighera Bernard, né à Paris, première harpe solo, professeur au Conservatoire de Boston.

Ce sont des artistes étonnants ; on devine quelle joie fut la leur lorsqu'ils apprirent que l'orchestre de Boston donnerait plusieurs concerts en France, leur patrie.

JEUNES !

Venez nombreux au Festival du bois

organisé par

l'Entr'aide par les Jeunes

le 18 mai

Rendez-vous à 8 h. 30
Station BAGGERSEE
(Tram 16)

Cette journée sera une des plus importantes de l'année, avec le concours de la Radio-Diffusion Française et d'une Camera pour le film de l'Entr'Aide.

Vous y trouverez sandwich et boisson !

Pour ceux qui ont froid en hiver, venez nombreux couper du bois !

Remise d'un diplôme à un vieil artisan

Hier vendredi, M. Widmer, président de section de la Chambre de métiers d'Alsace, entouré de MM. Burel, secrétaire, Sandrin, président de la corporation des maîtres ferblantiers-couvreurs, Keil, membre du comité de ladite corporation, et Bieth, secrétaire, a remis au cours d'une cérémonie tout intime, un diplôme d'honneur à M. F. Hilgert, maître ferblantier-couvreur, demeurant à la Robertsau, en commémoration de ses 40 années de maîtrise. M. Widmer, au cours d'une allocution, a souligné les rares qualités artisanales et les multiples mérites du jubilaire, qui a passé son examen de maîtrise à Metz, le 26 août 1912, et dont les deux fils ont continué les traditions artisanales.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

MAY 17 1952

TO PLAY IN LONDON

London — (UP) — The Boston Symphony Orchestra will give its first concert in Britain at the Royal festival hall May 24. The program, which will be broadcast by the British Broadcasting Corporation, will comprise modern American and French music.

Ville de Strasbourg
Palais des Fêtes
Sous le Patronage du Collège de l'Europe libre et de la S.A.M.S. Strasbourg
Samedi
17 Mai 1952 à 20 h. 30
Boston
Symphony Orchestra
Direction Ch. Münch
Loge 2A
Carte d'Honneur

Sous le Patronage du Collège de l'Europe libre et de la S. A. M. S. Strasbourg

PALAIS DES FÊTES
Samedi 17 Mai 1952 à 20 heures 30

BOSTON SYMPHONY ORCHESTRA
Direction Charles Münch

Carte d'Honneur
Loge No 2 A

Timbre de quitt. payé sur états - Aut. du 30-10-45

[190]

UN INOUBLIABLE CONCERT AU PALAIS DES FETES

CHARLES MUNCH dirige le Boston Symphony Orchestra

TEL arbre, tel fruit...

Tel orchestre, tel chef.

Il faut avoir vécu cette soirée : il faut avoir vu et entendu ce qui s'est passé dès que Charles Munch fit son apparition. Après le concert, on eût dit que la salle, toute frémissante de la joie qu'elle venait d'éprouver, voulait semer de roses le chemin qu'emprunterait Charles Munch, pour rentrer chez lui : elle eut voulu poser sur son front la couronne d'Iphigénie.

Devant cette allégresse, l'interprète cherchait à dominer son émotion, mais il suffisait de le regarder d'un peu près pour se convaincre que cet accueil le touchait au plus profond de lui-même. Charles Munch est plus grand que jamais : il s'est surpassé, hier soir.

***

Quel fulgurant orchestre ! Pour le décrire, dans le feu de l'enthousiasme, vous devez pousser plusieurs exclamations à la fois. Vous pouvez dire « Ces cordes, ces bois, ces cuivres ; cette cohésion, ce fondu, cet ensemble ! ».

Ceux qui ne le connaissent que par ouï-dire pourraient croire que cet orchestre est foncièrement américain et cela parce qu'il est gigantesque, mais ce n'est même pas une odeur américaine que la sienne. Le vieux continent y est éloquemment représenté. Vous avez là toute la puissance, toute l'expérience et toute la virtuosité ; la crème des instrumentistes : incontestablement ils sont les meilleurs « in the world ». Vingt-trois Français y tiennent des pupitres de choix. Rien que des vedettes. Là encore, il faut s'expliquer, car il y a les super et les hyper-vedettes.

Une telle formation est splendide. Demandez à M. Arthur Honegger s'il est possible de mieux traduire sa symphonie à cordes, s'il existe au monde un interprète plus qualifié que Charles Munch, s'il se trouve sur toute la planète un trompettiste aussi phénoménal que Roger Voisin. Et Laurent, le flûtiste. Et Allar, le basson. Et Joseph de Pasquale l'altiste. Et Speyer, le cor anglais !

Albert Roussel connaissait l'orchestre de Boston pour l'avoir entendu ; il savait comment « sonnait » sa 2e suite de Bacchus et d'Ariane lorsqu'elle était confiée aux instrumentistes de Boston.

Samuel Barber qui composa la savoureuse ouverture de « The School for Scandal », une page d'un musicien qui n'est pas le premier venu, sait bien lui aussi que la récompense suprême pour un compositeur consiste à se faire adopter par Charles Munch et les siens.

***

Jamais auteurs ne furent mieux compris. Cet orchestre donnerait des muscles aux œuvres les plus chétives ; il chargerait de sonorité la réplique la plus pauvre.

Et que dire que la « quatrième » de Brahms, de cette apothéose, sinon que Charles Munch l'alluma comme une fusée. Nous en sommes encore tout éblouis. Le dernier accord tombé, une grandeur s'éteignait.

Fou de musique, notre concitoyen ne ressemblait à personne qu'à lui-même. Il était le plus frémissant, le plus rayonnant des interprètes. Sans doute les ressources quasi inépuisables de l'orchestre permettent d'éclairer « a giorno » le chef-d'œuvre de Brahms.

Charles Munch est toujours aussi ivre de la joie que lui verse la musique. Il se livre entièrement. Il étreint tous ses rôles. C'est un amant de la musique. Il se situe déjà dans l'histoire de l'interprétation contemporaine.

Le puissant attrait qu'il exerce sur tous ceux qui le connaissent — musiciens ou auditeurs — aucun artiste ne le possède au même degré. Il y a d'une part son aspect physique, de l'autre, son magnétisme qui est irrésistible. La part, immense des dons naturels s'augmente chez lui d'un pouvoir de suggestion qui vous empoigne, vous soulève et vous envahit. Charles Munch est un séducteur, un fougueux idéaliste. Il traîne tous les cœurs après lui. Et quelle sensibilité ! Elle est si violente qu'elle crée des secousses. Cette façon d'exploser comme une torpille serait choquante chez d'autres. Mais la nature l'ayant pourvu d'un pouvoir mystérieux qui échappe à l'analyse, tout lui est permis.

***

Depuis trois semaines qu'il est de retour des Etats-Unis, tous les journaux, toutes les gazettes, toutes les revues sont pleines de lui. Mitraillé sous toutes ses faces, il est l'homme du jour. On peut le voir sur tous les écrans, tantôt avec le président de la République, tantôt avec Strawinsky, avec Monteux et bien d'autres encore. C'est un ambassadeur extraordinaire qui fascine, non seulement les musiciens qu'il dirige, mais les foules des deux continents, qu'il subjugue.

Cette gloire qui monte jusqu'au zénith n'a jamais troublé la clairvoyance de l'être délicieux et simple qu'il est resté. En vérité, à un ensemble aussi vertigineux que celui de Boston, il fallait un chef de cette trempe, dont les artères battent avec violence.

Sa présence à la tête de cette éblouissante formation n'est pas un effet du hasard. Les Américains n'auraient pu trouver un musicien plus intense, plus ivre du bonheur que lui verse la musique.

Ce soir, j'ai le privilège et l'honneur de dire à mon vieil ami, un immense merci où se mêle je ne sais quelle affectueuse gratitude. Car Charles Munch reflète là-bas, de l'autre côté de l'Atlantique, le prestige d'une grandeur, née au cœur même de Strasbourg, sa ville natale. Tous, nous avons le droit d'être fiers de lui. Nous le lui avons prouvé, du mieux que nous le pûmes...

Le concert qu'il vient de nous donner est absolument unique. Nos mémoires et nos cœurs l'ont enregistré ... pour toujours.

La soirée a pris fin sous les ovations d'une salle transportée. On applaudissait ; on criait ; on trépignait d'aise. On acclamait follement Charles Munch et son orchestre milliardaire.

C'est égal : si le « Boston Symphonic » porte l'estampille « Made in U.S.A. » son chef suprême est bel et bien « *von hie* ».

Par l'effet d'une mystérieuse synchronie, je voyais son père, l'inoubliable Ernest Munch tressaillant de bonheur, dans sa tombe, et s'en relevant pour chanter avec nous le triomphe de son foudroyant Charry...

ZED.

Hier soir au Palais des Fêtes... (Dernouvel)

***

A l'issue du concert, une réception a été donnée par le comité de la Société des amis de la musique en l'honneur de l'orchestre et de son chef. De nombreuses personnalités y assistaient, notamment M. Pierre Pflimlin, ministre de la France d'outre-mer, M. Paul Demange, préfet du Bas-Rhin, le général Pique-Aubrun, gouverneur militaire, les membres du corps consulaire, M. Camille Paris, secrétaire général du Conseil de l'Europe, et de nombreuses personnalités de Strasbourg et du département, ainsi que les organisateurs américains de ce concert.

M. le professeur Pautrier se fit l'interprète des « Amis de la Musique » pour remercier les artistes du mémorable concert dont nous leur sommes redevables.

En anglais, M. Louis Martin, directeur de l'orchestre de Radio Strasbourg, parla dans le même sens.

This Clipping From
NEW YORK, N. Y.
TIMES

1952

A LIVING MEMORIAL

Serge Koussevitzky's Ideals Realized Through Commissions of Native Works

By HOWARD TAUBMAN

TEN years ago Serge Koussevitzky created the Koussevitzky Music Foundation, which had as its broad purpose the encouragement of the growth of musical culture. On June 4, 1942 the first meeting of the foundation's board took place, and the first of a series of compositions was commissioned.

In a few weeks the foundation will commission a fresh group of composers, and the chances are excellent that music of merit will result. For the Koussevitzky Foundation has a remarkable record of achievement. In ten years it has helped create an extraordinary body of music. It would be difficult to find any contemporary organization that has acted so wisely and well in support of the living composer.

In many parts of the country as well as in cities abroad there will be an opportunity during the last week in June to hear some of the pieces commissioned by the foundation. Mr. Koussevitzky died on June 4, 1951, and there will be a great many broadcasts of memorial programs.

At Tanglewood the Berkshire Music Center, which Mr. Koussevitzky brought into being, will observe its tenth anniversary this summer, and here, too, is a living reminder of the creative vision that the conductor brought to his work as musician and public-spirited citizen. But his most enduring memorial, in the long run, is likely to be the corpus of music commissioned by the foundation.

The foundation has prepared a little brochure quietly setting forth its accomplishments of the past ten years, and as you glance down the list of commissioned works you realize what an impressive job it has done. Mr. Koussevitzky's approach to commissions was based on the theory that established composers must be encouraged to enrich the repertoire and that new voices must be granted a chance to be heard, and the wisdom of this twofold aim may be judged by the compositions that have been completed.

Two of the best operas to reach the stage in the past decade were commissioned by the foundation—Benjamin Britten's "Peter Grimes," ordered in 1942, and Marc Blitzstein's "Regina," ordered in 1946.

'Grimes' and 'Regina'

The fate of these two operas is worth pausing over. "Peter Grimes" had widespread success. It was presented not only at Tanglewood but also at the Metropolitan Opera where, despite some differences of opinion over its qualities, it evoked interest and curiosity. In Europe it was performed in a number of countries. It was perhaps the first new opera to have any extensive vogue in the reviving theatres of Europe after the war's end.

"Regina" opened on Broadway. Under the sponsorship of Cheryl Crawford and the direction of Robert Lewis, it had one of the most brilliant productions ever lavished on an opera. It was a performance that was tight and integrated, altogether credible in its visual aspects and sensitive and accomplished in its musical aspects.

And "Regina" struck some of us, perhaps a minority at the time, as one of the best operas ever written in America. It had to make its way in the difficult Broadway setup where you are almost sure to be dead if you are not an immediate smash hit. The production was much too expensive to be carried along until it found its audience.

Were we wrong, those of us who admired "Regina" so strongly? There will be a chance on June 1 to check on our findings. The "Y" Symphonic Workshop and Chorus, conducted by Maurice Levine, will put on most of the opera in concert form at Ninety-second Street "Y," with many artists of the original cast, and Lillian Hellman on whose "The Little Foxes" the opera was based will tie together with twenty-two excerpts with a commentary.

Jane Pickens, Brenda Lewis, Priscilla Gillette, Clarice Crawford, William Wilderman, David Thomas, Russell Nype and Kayton Nesbitt will be back in their original roles, and Randolph Symonette and Joseph James will be newcomers.

If "Regina" stands up on rehearing, would it be too much to hope for a revival at a theatre like the City Center?

To return to the Koussevitzky Foundation's commissions of operas, Arthur Lourié, Tadeusz Kassern and Virgil Thomson were invited to write operas in 1949, and Mr. Kassern has completed his, a piece called "The Anointed."

Last year two additional operas were commissioned—one by Alexander Tcherepnin and the other by Darius Milhaud. The latter work saw the foundation take another progressive step forward. Recognizing that librettos can be a serious headache for the composer who would write a stageworthy opera, it commissioned Armand Lunel to collaborate with Milhaud by preparing a text and by working in closest cooperation with him. This work is designed for the King David Festival to be held in Israel.

Significant Works

Some notable orchestral works have been produced at the foundation's behest. In 1943 Béla Bártok was commissioned to do a piece, and Concerto for Orchestra has become one of the most durable new items of the entire repertoire. Aaron Copland's Third Symphony which stemmed from a 1944 grant, and Arthur Honegger's Fifth Symphony, composed for a 1949 commission, may also be considered pieces of major significance.

If the foundation were responsible for nothing else, it would deserve a "well done." But let us take its commissions year by year, and the scope of its sympathies will become readily apparent.

The 1942 commissions resulted in Nikolai Berezowsky's Fourth Symphony and Bohuslav Martinu's First. Samuel Barber was requested to do an opera but could not find a satisfactory libretto and has now been asked to do an orchestral work instead.

In 1943 there were grants for quartets by William Bergsma and Robert Palmer, William Schuman's Symphony for Strings and Stravinsky's Ode for Symphony Orchestra.

In 1944 there were commissions for Nikolai Lopatnikoff's Concertino for Orchestra, Milhaud's Second Symphony and Burrill Phillips' "Tom Paine" Overture.

For 1945 the record shows David Diamond's Fourth Symphony, Messiaen's "Turangalila" Symphony, Howard Hanson's Piano Concerto, Heitor Villa-Lobos' "Madona" for Orchestra and works by Lukas Foss, Alexei Haieff, Nicolas Nabokov and Harold Shapero.

In 1946 there was a grant for Walter Piston's Third Symphony.

The 1947 grants brought Malipiero's Fourth Symphony, Schoenberg's "Survivor From Warsaw," chamber works by Earl George and Blas Galindo, with a symphony by Roy Harris that has just been completed.

Randall Thompson is completing a symphony commissioned in 1948.

Commissions in 1949 were for string quartets by Peter Mennin and Irving Fine.

In 1950 Dallapiccola, Jerzy Fitelberg, Camargo Guarnieri, Jacques Ibert, Louis Mennini and Roger Sessions (the last has an orchestral work in progress) received commissions, and last year Leonard Bernstein and Leon Kirchner got grants. In addition the foundation helped a London group in 1948 to commission new symphonies by P. Racine Fricker and Iain Hamilton.

No doubt the foundation will continue on the broad, constructive course and in the wide-ranging international spirit established by the founder. The good works of Serge Koussevitzky live on after him.

Voyageant en autorail spécial

Les 110 musiciens du "BOSTON SYMPHONY ORCHESTRA" ont été accueillis en gare de Metz

Fatigué, Ch. Munsch est venu par la route

UN autorail spécial s'arrêtait hier matin en gare de Metz, à 10 h. 40 très exactement. Il amenait dans notre ville, où ils devaient donner le soir même à l'Hôtel des Mines un brillant concert, les 110 musiciens composant le célèbre « Boston Symphony Orchestra » qui connaît actuellement en Europe et en France notamment un succès considérable.

Dans le courant de la matinée, le maître Charles MUNSCH, qui dirige l'importante formation, avait prévenu que, fatigué, il viendrait dans le courant de l'après-midi, par la route.

Ce contre-temps désorganisa quelque peu l'accueil en gare qui avait été prévu avec un certain éclat. La courte réception dans le grand salon d'honneur de la gare fut décommandée et sur le quai, à l'arrivée de l'autorail, on ne remarquait que quelques personnalités messines : M. GRAEBERT, le sympathique directeur du Conservatoire ; M. MARICHAL, chef du service de l'Information, représentant M. Dubois, inspecteur général de l'Administration ; M. RICHARD, chef de la Sûreté, qu'accompagnait le secrétaire FONTAINE

Tous les musiciens, parmi lesquels quelques femmes, valise à droite et appareil photo en bandoulière, s'enquérirent immédiatement à leur arrivée de leurs hôtels respectifs. Les organisateurs avaient, en effet, prévu à leur intention un certain nombre de chambres dans les hôtels de la place de la Gare.

En fait, la cérémonie d'accueil par suite de l'absence du maître Charles MUNSCH avait été réduite à sa plus simple expression.

Mais ceci n'empêcha pas, le soir, à l'Hôtel des Mines, le splendide orchestre de soulever une véritable ovation. Nous aurons d'ailleurs l'occasion de rendre compte de ce que fut cette soirée de gala, pour les mélomanes venus de Metz, mais aussi du département et même de la région.

HENRI MORIN
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2 RUE SERPENOISE
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baptêmes-fiançailles-mariages

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAY 18 1952

TO PLAY IN LONDON

London — (UP) — The Boston Symphony Orchestra will give its first concert in Britain at the Royal festival hall May 24. The program, which will be broadcast by the British Broadcasting Corporation, will comprise modern American and French music.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 18 1952

First London Concert by Symphony May 26

LONDON, May 17 (UP)—The Boston Symphony Orchestra will give its first concert in Britain at the Royal Festival Hall May 26, it was announced today.

The London program, which will be broadcast, will consist of modern American and French music.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 18 1952

Boston Symphony Given Ovation in Munch Birthplace

STRASBOURG, France, May 17 (Reuters)—The Boston Symphony Orchestra, continuing its first European tour, was given a triumphal reception when it played tonight in Strausbourg, birthplace of Conductor Charles Munch.

The audience applauded an overture by American composer Samuel Barber, Arthur Honegger's Symphony for Strings, the Second Suite from Albert Roussel's "Baccaus and Ariadne," and Brahms' Fourth Symphony.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 18 1952

Bostonians to Play in London

LONDON, May 17 (UP).—The Boston Symphony Orchestra will give its first concert in Great Britain on May 26 at the Royal Festival Hall at London, it was announced today. The orchestra is touring Europe.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

MAY 18 1952

Special Broadcasts Honor Koussevitzky

Special broadcasts honoring the memory of Serge Koussevitzky, conductor, have been scheduled by major networks and independent stations throughout the country, for the week of June 4, the first anniversary of his death.

These programs, also marking the tenth anniversary of the Koussevitzky Music Foundation, will include recordings conducted by Koussevitzky and works commissioned by the Foundation which he created to carry into the future his unmatched record for encouraging and supporting composers throughout the world.

Leonard Bernstein will conduct the Boston Symphony in a memorial concert at Tanglewood Aug. 9 during the Berkshire Music Festival, including Copland's Symphony No. 3, commissioned by the Foundation. A number of major conductors here and abroad will honor Koussevitzky by including in their Fall programs works commissioned by the Foundation. Among them are Leopold Stokowski and Eugene Ormandy.

LE PLUS GRAND ÉVÉNEMENT MUSICAL DE LA SAISON

Metz a réservé un accueil triomphal à l'Orchestre symphonique de Boston

PLUS de deux mille spectateurs ont acclamé hier soir, à l'hôtel des Mines, les musiciens du célèbre orchestre symphonique de Boston et leur chef, M. Charles Munch, qui a fait triompher dans le monde entier le prestige musical français.

Un imposant service d'ordre avait été mis sur pied pour recevoir les musiciens de l'Orchestre symphonique, attendus en gare de Metz à 10 h. 38 du matin. Une réception avait également été prévue dans le salon d'honneur, à laquelle devaient assister M. Dubois, inspecteur général de l'Administration, ainsi que différentes personnalités.

A l'heure prévue, un autorail spécial venant de Strasbourg, où l'Orchestre avait donné son concert la veille au soir, stoppa au quai 1, libérant musiciennes et musiciens encombrés de valises et d'instruments.

Malheureusement, le maître Charles Munch n'était pas du voyage et ne devait arriver à Metz qu'en fin d'après-midi, sans aucun apparat.

Ce contretemps devait avoir pour effet la suppression pure et simple de la réception et ce furent MM. Graebert, directeur du Conservatoire, et Marichal, attaché de cabinet, qui accueillirent nos invités, bientôt abandonnés à eux-mêmes.

Il est dommage qu'une brève cérémonie n'ait pas permis de leur rendre l'honneur auquel ils étaient en droit de s'attendre. La journée devait par ailleurs se dérouler normalement pour ces virtuoses fatigués de leur soirée strasbourgeoise et soucieux de prendre quelque repos avant de satisfaire les mélomanes messins. Quelques-uns eurent la curiosité de visiter l'hôtel des Mines et d'en vérifier l'acoustique, tandis que d'autres flânaient dans les artères messines baignées de soleil.

Après un repas pris dans leurs hôtels respectifs, les musiciens du Boston Symphony Orchestra arrivèrent dans la salle de concert déjà encombrée de fervents admirateurs. L'enchantement allait commencer...

Encombrés de valises, gênés par leurs impédimenta, les instruments sont nombreux et lourds, les musiciens sortent de la gare centrale.

Sous la baguette de Charles MUNCH la Symphonie Fantastique de Berlioz

Charles MUNCH est l'une des figures les plus connues et les plus admirées du monde musical. Pendant la guerre, à la Société des Concerts du Conservatoire de Paris, il a conquis l'élite artistique, ainsi que toute la jeunesse étudiante de la capitale. Il ne pouvait apparaître sans susciter au palais de Chaillot de délirantes ovations, et la décision qu'il prit de quitter Paris pour l'Amérique chagrina tous ses admirateurs qui se consolèrent en pensant qu'il travaillerait ainsi au rayonnement de la France à l'étranger.

On sent chez lui la sincérité du geste, l'émotion contenue dans une crispation du visage, avec une autorité extraordinaire que reflètent les réactions de l'orchestre. Un simple regard, un mouvement du poignet, et les artistes, médusés, obéissent immédiatement. Peut-on nier, après cela, l'influence considérable que peut exercer un chef sur ses musiciens ?

Dynamisme, autorité, lyrisme enflammé, telles sont les qualités de Charles Munch qui font dire de lui à un grand critique new-yorkais : « Il est l'homme le plus extraordinaire que j'aie rencontré ».

Le programme était de choix et l'exécution fut hors pair. Les artistes du « Boston Symphony » commencèrent par la « Symphonie fantastique » de Berlioz, dont ils surent exprimer l'âme tumultueuse et les sublimes aspirations, enlevant l'œuvre avec un brio inégalé.

Puis venait « Bacchus et Ariane », la suite symphonique d'Albert Roussel, tirée du ballet en deux actes du même nom, qui suscita les applaudissements sans fin de l'auditoire.

Mais ce fut la « Quatrième Symphonie » de Brahms qui marqua véritablement l'apogée de ce concert, l'orchestre ayant traduit avec un fondu et une maîtrise uniques la sincérité et la foi dédaigneuse de toute concession du grand compositeur. Comme à Paris, le Boston Symphony Orchestra remporta à Metz le succès le plus éclatant. La salle debout acclamait, à la fin du concert, le chef et son merveilleux orchestre. Depuis la venue en notre cité des orchestres Damrosch, Gabriel Pierné et Paul Paray, jamais nous n'avions vu les Messins, pourtant si calmes d'ordinaire, montrer tant d'exubérance dans la joie et la reconnaissance.

Remercions M. Dubois, inspecteur de l'administration; M. H. Graebert et son comité de l'Association des Concerts du Conservatoire de nous avoir donné l'occasion d'entendre cet ensemble unique au monde.

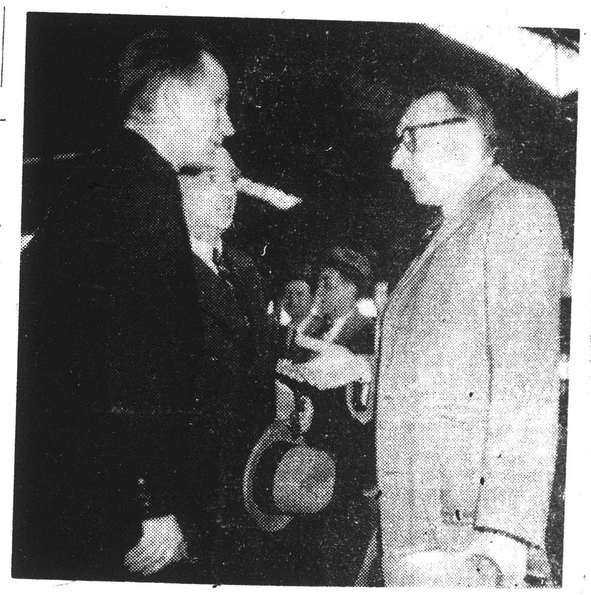
☘

Après le concert, les artistes du « Boston Symphony » assistèrent à une réception offerte en leur honneur dans les salons de l'hôtel de la préfecture par M. Dubois, inspecteur de l'administration.

M. Munch et ses musiciens ont quitté Metz ce matin, se rendant à Lyon par train spécial. Ils joueront ensuite à Paris, où la salle est, d'ores et déjà, entièrement louée puis à Bordeaux et à Londres avant de repartir pour les Etats-Unis à la fin de ce mois.

Les personnalités

Parmi les personnalités qui assistaient au concert, on notait : MM. Robert Schuman, ministre des Affaires étrangères, Dubois, préfet de la Moselle, Mgr Heintz, évêque de Metz, Mgr Louis, vicaire général, le général Zeller, le général Chenet, MM. Driant, Mondon, Goulon, Saffroy, Judd, Evarts, Kiesgen, organisateur de la tournée européenne du « Boston Symphony », le colonel Lynch, commandant des troupes américaines à Metz.



M. GRAEBERT, directeur du Conservatoire, et M. MARICHAL, attaché de cabinet à la préfecture, accueillent les membres de l'orchestre et serrent quelques mains.

LES A-COTÉS

La plus grande manifestation musicale de l'année

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[195]

Metz

May 17, 1952

LE PLUS GRAND ÉVÉNEMENT MUSICAL DE LA SAISON

Metz a réservé un accueil triomphal à l'Orchestre symphonique de Boston

PLUS de deux mille spectateurs ont acclamé hier soir, à l'hôtel des Mines, les musiciens du célèbre orchestre symphonique de Boston et leur chef, M. Charles Munch, qui a fait triompher dans le monde entier le prestige musical français.

Un imposant service d'ordre avait été mis sur pied pour recevoir les musiciens de l'Orchestre symphonique, attendus en gare de Metz à 10 h. 38 du matin. Une réception avait également été prévue dans le salon d'honneur, à laquelle devaient assister M. Dubois, inspecteur général de l'Administration, ainsi que différentes personnalités.

A l'heure prévue, un autorail spécial venant de Strasbourg, où l'Orchestre avait donné son concert la veille au soir, stoppa au quai 1, libérant musiciennes et musiciens encombrés de valises et d'instruments.

Malheureusement, le maître Charles Munch n'était pas du voyage et ne devait arriver à Metz qu'en fin d'après-midi, sans aucun apparat.

Ce contretemps devait avoir pour effet la suppression pure et simple de la réception et ce furent MM. Graebert, directeur du Conservatoire, et Marichal, attaché de cabinet, qui accueillirent nos invités, bientôt abandonnés à eux-mêmes.

Il est dommage qu'une brève cérémonie n'ait pas permis de leur rendre l'honneur auquel ils étaient en droit de s'attendre. La journée devait par ailleurs se dérouler normalement pour ces virtuoses fatigués de leur soirée strasbourgeoise et soucieux de prendre quelque repos avant de satisfaire les mélomanes messins. Quelques-uns eurent la curiosité de visiter l'hôtel des Mines et d'en vérifier l'acoustique, tandis que d'autres flânaient dans les artères messines baignées de soleil.

Après un repas pris dans leurs hôtels respectifs, les musiciens du Boston Symphony Orchestra arrivèrent dans la salle de concert déjà encombrée de fervents admirateurs. L'enchantement allait commencer...

Encombrés de valises, gênés par leurs impédimenta, les instruments sont nombreux et lourds, les musiciens sortent de la gare centrale.

M. GRAEBERT, directeur du Conservatoire, et M. MARICHAL, attaché de cabinet à la préfecture, accueillent les membres de l'orchestre et serrent quelques mains.

Sous la baguette de Charles MUNCH
la Symphonie Fantastique de Berlioz

Charles MUNCH est l'une des figures les plus connues et les plus admirées du monde musical. Pendant la guerre, à la Société des Concerts du Conservatoire de Paris, il a conquis l'élite artistique, ainsi que toute la jeunesse étudiante de la capitale. Il ne pouvait apparaître sans susciter au palais de Chaillot de délirantes ovations, et la décision qu'il prit de quitter Paris pour l'Amérique chagrina tous ses admirateurs qui se consolèrent en pensant qu'il travaillerait ainsi au rayonnement de la France à l'étranger.

On sent chez lui la sincérité du geste, l'émotion contenue dans une crispation du visage, avec une autorité extraordinaire que reflètent les réactions de l'orchestre. Un simple regard, un mouvement du poignet, et les artistes, médusés, obéissent immédiatement. Peut-on nier, après cela, l'influence considérable que peut exercer un chef sur ses musiciens ?

Dynamisme, autorité, lyrisme enflammé, telles sont les qualités de Charles Munch qui font dire de lui à un grand critique new-yorkais : « Il est l'homme le plus extraordinaire que j'aie rencontré ».

Le programme était de choix et l'exécution fut hors pair. Les artistes du « Boston Symphony » commencèrent par la « Symphonie fantastique » de Berlioz, dont ils surent exprimer l'âme tumultueuse et les sublimes aspirations, enlevant l'œuvre avec un brio inégalé.

Puis venait « Bacchus et Ariane », la suite symphonique d'Albert Roussel, tirée du ballet en deux actes du même nom, qui suscita les applaudissements sans fin de l'auditoire.

Mais ce fut la « Quatrième Symphonie » de Brahms qui marqua véritablement l'apogée de ce concert, l'orchestre ayant traduit avec un fondu et une maîtrise uniques la sincérité et la foi dédaigneuse de toute concession du grand compositeur. Comme à Paris, le Boston Symphony Orchestra remporta à Metz le succès le plus éclatant. La salle debout acclamait, à la fin du concert, le chef et son merveilleux orchestre. Depuis la venue en notre cité des orchestres Damrosch, Gabriel Pierné et Paul Paray, jamais nous n'avions vu les Messins, pourtant si calmes d'ordinaire, montrer tant d'exubérance dans la joie et la reconnaissance.

Remercions M. Dubois, inspecteur de l'administration; M. H. Graebert et son comité de l'Association des Concerts du Conservatoire de nous avoir donné l'occasion d'entendre cet ensemble unique au monde.

☘

Après le concert, les artistes du « Boston Symphony » assistèrent à une réception offerte en leur honneur dans les salons de l'hôtel de la préfecture par M. Dubois, inspecteur de l'administration.

M. Munch et ses musiciens ont quitté Metz ce matin, se rendant à Lyon par train spécial. Ils joueront ensuite à Paris, où la salle est d'ores et déjà, entièrement louée, puis à Bordeaux et à Londres avant de repartir pour les Etats-Unis à la fin de ce mois.

Les personnalités

Parmi les personnalités qui assistaient au concert, on notait : MM. Robert Schuman, ministre des Affaires étrangères, Dubois, préfet de la Moselle, Mgr Heintz, évêque de Metz, Mgr Louis, vicaire général, le général Zeller, le général Chenet, MM. Driant, Mondon, Goulon, Saffroy, Judd, Svarts, Kiesgen, organisateur de la tournée européenne du « Boston Symphony », le colonel Lynch, commandant des troupes américaines à Metz.

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Symphony at Strasbourg

By Reuters

Strasbourg, France

The Boston Symphony Orchestra, continuing its first European tour, was given a triumphal reception when it played Saturday night in Strasbourg, birthplace of conductor Charles Munch.

The audience applauded an overture by American composer Samuel Barber, Arthur Honegger's Symphony for Strings, the Second Suite from Albert Roussel's "Bacchus et Ariane" and Brahms' Fourth Symphony.

This Clipping From
LIFE
CHICAGO, ILL.

Since 1933 Europeans have had few kind words for American ventures in the arts, and since 1945 few kind words on any score. Last week, however, they had a great many. The Boston Symphony Orchestra, in Paris for an arts festival, gave two performances which left listeners dazed with awe. Critics unanimously used the word "extraordinary," and phrases like, "Is there another orchestra which could interpret modern music with such brilliance?" "Performance unparalleled in finesse and dynamism."

Y 20

1952

Travel Symphony

Amsterdam Has Old Look but Few Wooden Shoes

By CYRUS DURGIN

[illegible] long, [illegible] the [illegible] Square [illegible] of the [illegible] town [illegible] Old [illegible] two [illegible] consorts [illegible] Dutch [illegible] bargees [illegible] keepers [illegible] normally [illegible] the [illegible] of narrow streams. Thanks to the [illegible] who [illegible] Dutch [illegible] we [illegible] of the [illegible] include [illegible] those [illegible] seven [illegible] any [illegible] garden [illegible] glorious!

* * *

[illegible] the broad and busy [illegible] then back to a [illegible] place near the Town Hall. [illegible] the party is taken in [illegible] stationary with tail [illegible] head, tore-and-aft hat and a [illegible] staff. He leads us to the monumental Council Chamber whose [illegible] and lectern give you a feeling of being hauled into court. In the [illegible] of the Lord Mayor, Dr. Anton de Roos, member of the Town Council and head of the Amsterdam department of education and culture, makes a pleasant speech. Pierre Monteux, once conductor of the Amsterdam Concertgebouw, is welcomed back as an old friend.

Amsterdam now is a city of old and new, a little incongruous in places, but mostly with an old look. It is clean but not immaculate. You won't see, however, a wooden shoe or a peasant costume except the phony ones they sell to tourists. Amsterdam, like the Dutch, is [illegible] contemporary [illegible] and bustling. The old [illegible] are preserved and respected, but the tempo is 1952.

* * *

The city was lucky enough to escape much damage in the war, but its people suffered intensely under the Nazi occupation. Let a young, blond newspaperman, about 6 feet 5, former infantry officer and now literary editor of the biggest daily, tell it:

"We can't stand the sight or the sound of Germans anymore. When I even hear German spoken, it affects me in the stomach. You have no idea what it means to be abused and humiliated by the German, to have your two-cousins shot merely because they were Dutchmen resisting, to see children starve to death before your eyes.

"Before the war there was a Jewish population of 110,000. Today 10,000 are left. The rest, those who didn't die of starvation or escaped being beaten to death in the streets, were taken off to the gas chambers. That is war, I suppose, but those things you can't forget. Today we still have to do business with the Germans. Our economy depends upon it. But we don't like it."

* * *

This and more pleasant information came over a substantial lunch of bread, cheese, salad and good Dutch beer at the Hotel Polen. Information about the considerable Chinese and Indonesian population of Amsterdam, which grew up in the days of the now vanished East Indies trade. I gather the Dutch don't feel very good about the American and U.N. share in depriving them of their colonial interests, but they don't stress it, except to say, resignedly: "It is all gone, now."

After dark, Amsterdam lights up: the concealed illumination of the greenery in parks and along some canals, the garish display outside the Lido, that well-known eatery and drinkery, and many another spot in this historic capital of the Netherlands. This Bostonian, new to the Dutch, has found them not altogether as the conventional fancy has it. Busy and business-like, they surely are, but not all of them stolid and short of humor. Many are tall and thin, some light, some dark, all with sharp eyes, but most of them amiable, and a good many fond of having fun when the day's work is over. Proof? Just look in at the cafes and the places where there is music for dancing. Good people. Dependable as all get-out.

at Strasbourg

Reuters May 19

asbourg, France

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ng From

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MAY 10 1952

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UN ÉVÉNEMENT SENSATIONNEL

L'ORCHESTRE DE BOSTON à Lyon

Un événement sensationnel qui marquera dans les annales artistiques lyonnaises, vient de se produire avec le consert donné par le « Boston Symphony Orchestra » au cours de la tournée entreprise actuellement en France par ce fameux orchestre américain.

Sous la baguette de Pierre Monteux, français de naissance, formé au Conservatoire de Paris, qui devint un des chefs les plus célèbres du nouveau monde, où il se fixa, il y a déjà bien des années, un groupe de plus de cent instrumentistes de grand talent s'est voué à l'exécution des chefs-d'œuvre de la musique, avec une discipline et une recherche de perfection exemplaires.

Beau programme comprenant l'ouverture de « Benvenuto Ollini », de Berlioz, une symphonie de Brahms (le clou du concert) une symphonie d'un jeune compositeur américain, William Schuman, encore peu connu en France (œuvre qui ne manque pas d'un certain attrait, malgré son impersonnalité), et des pages de Ravel et Richard Strauss.

Succès formidable et mérité pour le prodigieux orchestre de Boston, aux sonorités d'une cohésion inégale ; et pour Pierre Monteux, qui, malgré ses 77 ans, reste un animateur aussi zélé qu'il y a un demi-siècle ! Les auditeurs de ce concert ont pu jouir là d'une aubaine inespérée qui, malheureusement, ne se renouvelera pas de si tôt, et pour cause !

MAURICE REUCHSEL.

This Clipping From

BOSTON, MASS.

RECORD

Max Polster, 68, Boston Symphony Orchestra percussionist, reads menu, at family reunion in hotel in Berlin West Sector. His brothers, Max and Albert, whom he hadn't seen for 21 years, made two-day trip from Russian zone with families for reunion. L to r., Arndt, Gerda, Oskar, Max, Edeltraut, Ida, Albert Polster.

Lyon Mai 20 52

LE PROGRÈS

LA MUSIQUE

Le « Boston Symphony Orchestra »

EN sortant d'un concert magnifique, dont le succès fut d'un extraordinaire éclat, il paraîtra paradoxal de noter qu'une partie du public a d'abord éprouvé une déception. Une déception ? Oui ! La plupart des auditeurs sont habitués à l'entraînant spectacle de chefs-vedettes, de ceux que déjà, au début de ce siècle, Maurice Barrès qualifiait « gymnastes en sueur » et dont la pantomime s'est largement développée depuis une trentaine d'années ; ils ont été surpris par l'allure bonhomme de M. Pierre Monteux, par la simplicité de son attitude, par ce fait, devenu étonnant, qu'il se contente de marquer la mesure avec le moins possible de gestes et de gestes réduits.

Tous les grands chefs ou presque, les petits aussi, sont devenus des mimes à la gesticulation outrancière et parfois éloquente. Les uns, les vrais, extériorisent avec excès mais spontanément leur ardente sensibilité ; les autres jouent une comédie muette qu'ils croient expressive. Quelques-uns des meilleurs sont capables de pratiquer deux méthodes différentes, selon qu'ils sont ou non en vue. La malicieuse fille de Siegfried Wagner, la petite-fille du grand Richard, raconte dans son livre intitulé « Héritage de feu » que l'un des grands maîtres allemands de l'orchestre, connu par sa noble mise en scène, se contente, quand il dirige « Tristan » ou « La Tétralogie » à Bayreuth, de battre modestement la mesure... C'est que là l'orchestre est invisible, le chef aussi !

Sans mimique exégétique, M. Pierre Monteux obtient des musiciens à la tête desquels il se trouve tout ce qu'il veut ; le travail est préparé au cours de répétitions minutieuses ; l'équilibre est assuré d'avance ; tout est réglé ; tout ira sans le moindre incident ; inutile de battre l'air avec de grands gestes ou des moulinets d'une évidente vanité (dans les deux sens de ce dernier mot).

La réserve de M. Monteux, convenable et louable, n'est pas aussi heureuse pour toutes les œuvres ; sa calme interprétation, dans une ouverture de Berlioz, ne dissimule guère la platitude de certaines mélodies ; dans une symphonie de Brahms, elle n'allège pas la lente lourdeur de ce maître ; elle sembla parfaite dans l' « Alborada del gracioso » de Maurice Ravel, jouée, comme « Till Eulenspiegel », d'étincelante façon ; elle réalisa exactement le style qu'il fallait établir dans une symphonie de William Schuman.

Le Syndicat d'initiative, en la personne de M. Gouttenoire, a accueilli hier soir, après le magnifique concert donné à l'Opéra, Pierre Monteux, le prestigieux chef de l'orchestre symphonique de Boston, ainsi qu'un grand nombre de musiciens de la célèbre phalange. MM. Lavison, représentant le maire de Lyon ; Trillat, directeur du conservatoire ; le chef d'orchestre Jean Witkowski, Chadburn, vice-consul des Etats-Unis, et Mme. assistaient à cette réception, au cours de laquelle une écharpe de soie de Lyon fut offerte à notre hôte

L'œuvre de ce musicen américain à peine quadragénaire constituait la seule nouveauté du concert de Boston. Elle a obtenu naguère un prix décerné par un cercle de critiques des Etats-Unis. On ne peut être surpris de cette récompense. La troisième symphonie de ce nouveau Schuman est un prodige d'habileté dans la recherche sonore. On ne peut imaginer partition de plus riche contrepoint, d'écriture plus fermement et plus durement classique. Quatre morceaux, groupés deux par deux, portent des titres, Passacaille, Fugue, Choral, Toccata, qui en laissent prévoir la rigueur formelle, mais ne permettent pas de deviner avec quelle audacieuse puissance l'auteur rénovera les vieux moules et y glissera, en une atmosphère polytonale, des rythmes inédits, des mélodies parfois spontanées et toujours larges ; le tout orchestré avec une nouveauté déconcertante, notamment grâce à l'original emploi des cuivres, d'une batterie presque jazzante et des oppositions les plus neuves entre les divers groupes instrumentaux. Eminemment discutable, la troisième symphonie de William Schuman ne peut pas ne pas provoquer, comme on dit en Amérique, une sensation.

Fait curieux : son originalité volontaire, ses outrances bien organisées, son caractère çà et là déchirant n'ont pas déconcerté le public qui, souvent surpris, se retrouvait à certains moments, notamment avec le « Choral », dans un climat harmonique un peu debussyste, donc familier.

Quant à la qualité du « Boston Symphony Orchestra », elle est telle que l'on n'en peut rien dire. La troupe se composant de virtuoses du plus haut rang, entraînés par des répétitions incessantes, l'orchestre que nous avons entendu apparaît comme le premier du monde. Les froids Lyonnais l'ont bien compris ; ils ont assuré aux musiciens et à leur chef le succès le plus bruyant, le plus prolongé qu'on ait connu jusqu'à présent.

L. V.

Le Boston Symphony Orchestra

Le Journal Du Soir

Que deviendrions-nous, si, dans le prosaïsme inévitable de toute existence, des lueurs flamboyantes ne venaient pas, durant quelques heures, illuminer notre cœur et notre esprit. Hier soir, l'animateur de cette bienfaisante évasion spirituelle, le Boston Symphony Orchestra s'est généreusement appliqué à créer, en nous, un certain état de félicité, qui nous a tous plus ou moins touchés.

Alors que venait de s'achever sur une éblouissante exécution du Till Eulenspiegel *de Richard Strauss, le concert, chacun se demandait quelle avait été la meilleure interprétation, quels étaient les groupes d'instruments les plus remarquables de cet orchestre de 110 musiciens. En fait, les cordes, aussi bien les seconds violons que les premiers, aussi bien les altos que les basses, les bois si fins, les cuivres tantôt puissants, tantôt d'une sonorité comme veloutée, sont tous joués par de véritables virtuoses. Nous nous rappellerons le basson dans l'*Alborada del Gracioso, *la légèreté, la sûreté du cor dans l'œuvre de Strauss, l'aisance des trompettes dans le registre suraigu que William Schumann leur impose, au cours de sa* Symphonie, *où certaines audaces d'écriture dissimulent à peine le manque d'originalité vraie.*

Mais il y avait mieux ; d'abord la Troisième Symphonie, *débordante d'un lyrisme souvent émouvant, digne de celui que les Allemands rangent au nombre des trois grands B : Bach, Beethoven, Brahms ; ensuite l'*Alborada del Gracioso, *ses subtiles délicatesses, ses frénésies rythmiques.*

Mais ici, comme d'ailleurs d'un bout à l'autre de cette magnifique séance, un chef, un très grand chef, a tout imprégné de sa puissante autorité. Pierre Monteux, aux gestes si simples et manifestement si efficaces, s'est depuis toujours imposé comme un technicien d'une souveraine maîtrise, clarifiant les textes les plus complexes. C'est pourquoi nous aurions été si heureux de voir figurer dans le programme, le Sacre du Printemps *de Strawinsky. Car tous les musiciens s'accordent pour considérer Pierre Monteux comme l'exégète le plus authentique de cette œuvre révolutionnaire et d'une extrême difficulté.*

E. M.

Une belle soirée artistique au profit des vieux du 3e arrondissement

Samedi soir, dans la salle des fêtes de la mairie du 3e arrondissement, il y avait foule pour applaudir les artistes des Ponts et Chaussées, qui s'étaient mis gracieusement à la disposition du Comité central de coordination d'aide aux vieillards pour donner une soirée artistique.

Ce joyeux « Cabaret en mairie », animé et présenté par le fantaisiste Bleg, nous permit d'applaudir MM. A. Pichou, directeur artistique de l'A. S. P. E. C. ; Jack Seymour, Louis Merle, André Nurbert et Mmes Matyté, Dany Daniel et Aimée Roux.

MM. Jules-Julien, ancien ministre Sylvestre, conseiller général ; Combes et Ramassot, adjoints, honoraient cette soirée de leur présence, ainsi, naturellement, que M. Rulière, président du Comité de coordination qui en fut l'organisateur dévoué

[196]

This Clipping From
BOSTON, MASS.
HERALD
MAY 21 1952

THE ROVING EYE

By RUDOLPH ELIE

Ovations in Paris ---39 Years Apart

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra)

There was a second or two of stunned silence as the music came to an end in a gigantic avalanche of sound. Then, from every quarter of the house came an uproar of noise as people sprang to their feet, clapping, cheering and yelling "Bravo!"

Pierre Monteux, his dark eyes twinkling, his great white walrus mustache twitching, turned around on the conductor's stand of the Champ Elysees theater to face the audience, whose demonstration increased in the infectious excitement of mass communication. The lights in the auditorium blazed up and Monteux stretched out an arm as if beckoning someone to rise.

Neighbors Find Him

The audience quieted a second in the search for the object of the conductor's gesture. For moments no one responded. At last, all but hoisted to his feet by neighbors, a short, slim, spider-like figure with glasses, long thin arms, a curiously stooped carriage, stood up, clasped both hands and waved them at the conductor. The response from the thronged theater was indescribable.

Prodded on by friends, the little man in the audience left his place in the loge of the theater and hurried out a rear door. Minutes passed before he appeared back stage, and the ovation during those minutes never slackened. He turned up backstage at last looking uncertain, bewildered, even shaky. Monteux, meantime, who had left the uproar in the auditorium to find the little man, clasped him with both hands and drew him toward the stage. "No, no," cried the little man, "I can't."

Monteux, however, joined by Charles Munch, who had sat at a peep-hole behind the scene watching the entire event, all but forcibly escorted the little man to the stage entrance. At last, with a shrug of mingled despair and fright, he ran out on to the stage. At the sight of him there the audience, the musicians, the stage hands, everybody, broke into renewed cheers and bravos.

He bowed deeply with a wide-spread gesture of his long thin hands, grasped Monteux, who had followed him on the stage, kissed him on both cheeks, waved to the men of the orchestra and ran off the stage. He never stopped, but dashed out the rear door of the theater and into the street. He was all alone, and he was crying.

Terrific Impact

So it was, on the night of May 8, 1952, in Paris, that Igor Stravinsky, the greatest living composer, once again heard his masterpiece "The Rites of Spring." He heard it conducted by the same man who had conducted the premiere 39 years ago almost to the night. He heard it in certainly the greatest performance it has ever been given and he heard with it one of the most exciting and extraordinary tributes ever given a living composer.

The ovation continued for ten minutes after Stravinsky had darted out of the theater much as he had darted out 39 years ago, only then it was in terror on the heels of the riot his music had caused, but he never reappeared.

It was clear from the morning rehearsal of Stravinsky's masterpiece in the theater that the event would be of terrific impact. The men of the Boston Symphony, keyed up by the overwhelming reception they had received two nights before on the occasion of its European debut on the Opera House under Charles Munch, was in incredible form.

Augmented by eight or ten of the best musicians in Paris, for the Stravinsky work calls for added percussion as well as bass clarinets, horns, flutes, oboes and whatnot, the orchestra occupied every inch of the vast stage of the theater. The rehearsal had been thrown open to students of French conservatories, and even they had gone wild at the conclusion of the work.

For the evening performance the theater had long since been sold out, and as on the previous occasion, it was a smart sophisticated audience in full dress in the lower parts of the house. The first three works on the program were received with enthusiasm for the orchestra though apparently less for the music; the Parisians obviously found the Schuman Symphony contrived and unimportant (as indeed the critics suggested in the papers the next day), the tricks of Milhaud unconvincing, the beauties of Vaughan Williams' variation on a theme by Thomas Tallis too English.

But the Stravinsky was obviously an occasion; every one in Paris knows the story of its disastrous premiere when, within a minute or two of its beginning, the house was thrown into an uproar ending in a riot calling for a corps of gendarmes. The orchestra had so completely demonstrated its capacity in the first three pieces the audience returned to its seats after the interval in anticipation, for, in that swift Parisian grapevine, it knew that Stravinsky himself was somewhere in the audience.

Uses No Score

The performance itself, from the first weird notes of the bassoon at the very top of its range, was no less than ultimate. Monteux, standing like a rock in the middle of it all, stunned the audience by using no score at all. He beat every bar of this fantastically complicated work, that hardly has two consecutive measures in the same rhythm, with an exactitude defying description, cue-ing in each instrument in split second gestures.

It was certainly one of the very greatest feats of orchestral conducting ever achieved and it so liberated the individual musicians themselves from the stress of finding their own way through the intricacies of the music (for after 39 years this still remains the most difficult of all orchestral things to play), they actually astonished themselves.

By this time the musical tourists, who had shot pictures of everything, been dowsed by spray as the two sight-seeing boats raced each other down the main canal, and had been dragged in from the deck by the harassed guide just in time to miss having their heads banged on one of the city's 400-odd low bridges, arrived at the city hall for a reception with the mayor and city council of Amsterdam.

The men of the orchestra stood around in the vast, imposing chamber and took pictures of the assistant burgomaster and his uniformed attendant as the sun streamed through the mullioned windows and talked about the official's speech. They couldn't get over it; here, they said in awe, was a politician who had heard of Beethoven. They were obviously more impressed by this than by the curious beauty of Amsterdam itself.

This Clipping From
BOSTON, MASS.
TRAVELER
MAY 21 1952

(AP Photo)

SYMPHONY MUSICIAN IN FAMILY REUNION — Max Polster, 69-year-old Boston Symphony Orchestra percussionist, reads a menu at a family reunion in a hotel in the western sector of Berlin, Germany. His brothers, Oskar and Albert, whom he hadn't seen since he left Germany 21 years ago, made a two-day trip from the Russian zone with their families for the gathering. Left to right: Nephew Arndt Polster; his wife, Gerda; Max's oldest brother, Oskar; Max Polster; his grandniece, Edeltraut; Ida Polster, and her husband, Albert, Max's other brother.

DALLAS, TEX.
NEWS
21 1952

New Players For Symphony

Contracts received Tuesday by the Dallas Symphony Orchestra management practically completed the personnel for 1952-53.

They included that of a new assistant first horn, Leonard Rivenburg, of the New York Philharmonic-Symphony. Harold Gottlieb was added to the double basses. Third clarinet and bass clarinet player will be Jerome Goldstein.

Lawrence Ihorstenberg, from the Boston Symphony, has been engaged as first oboe.

A question mark is Robert Gotthofer, first trumpet, who may have to be replaced. He was critically ill toward the end of last season and may not rejoin the orchestra. This will mean the loss, too, of the harpist, Catherine Johnk, who is Mrs. Gotthofer.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 21 1952

Boston Symphony In Paris Tonight

Paris—(UP)—The Boston Symphony Orchestra arrived in Paris for a concert tonight.

The 105-piece orchestra, led by Charles Munch, has been received favorably on its first European tour. The orchestra has played in The Hague and Amsterdam, the Netherlands; Frankfurt and Berlin, Germany and Strassbourg, Metz and Lyon, France.

Friday and Saturday the orchestra will play at the annual Bordeaux Music Festival and next Monday it makes its final appearance in a Covent Garden concert in London.

Tonight's concert, which includes Berlioz's Symphonie Fantastique and Brahms Symphony Number 4, will be under the auspices of the Anti-Communist Congress for Cultural Freedom.

The French Free Trade Unions will be co-sponsors and workmen will be permitted to purchase seats at prices starting at 43 cents and up.

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BULLETIN
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This Clipping From
CLEVELAND, OHIO
PRESS
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PARIS, May 22—(UP)—The Boston Symphony Orchestra arrived in Paris for a concert tonight. The French Free Trade Unions will be co-sponsors and workmen will be permitted to purchase seats at prices starting at 43 cents and up.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAY 22 1952

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This Clipping From
PORTLAND, ME.
PRESS-HERALD
MAY 22 1952

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...ORCESTER, MASS.
TELEGRAM
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This Clipping From
BOSTON, MASS.
HERALD
MAY 21 1952

THE ROVING EYE

By RUDOLPH ELIE

Symphony Men Ride Amsterdam Canals

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra)

The sight-seeing boats long, low affairs with glass roofs, lay alongside the quay in an Amsterdam canal; small American flags flying from their mastheads up front.

On the stone quay above, milling around in a wild assortment of berets, sports jackets, sun glasses and slacks, stood the men of the Boston Symphony with a sprinkling of wives, all entangled in masses of cameras dangling from their shoulders. The sun was bright, the air bracing, the scene of Amsterdam itself with its strange buildings, its colorful facades, its canals swarming with barges loaded down with everything from flowers to coal, was new and exciting. And the occasion, a trip around Amsterdam in sight-seeing boats as guests of the mayor of Amsterdam, was enough to encourage so gay a holiday mood that even the sober Dutchmen of the town stood around to watch the embarkation.

Presently a young man of about 22 appeared and began herding the musical tourists into the boats. He was exceptionally dark for a Dutchman, for they are by no means all blonds but not quite as dark as he, and he was rather shorter, too, for six-foot-three-inch Dutchmen seem to be a dime a dozen. In fact, he looked like a Spaniard, with dazzling black eyes a shock of thick black hair and such white teeth he gave the impression he had twice as many as everybody else.

Once he got all his charges loaded into the leading boat, a task complicated by the fact that for every two he got in one got out to take a picture of something they'd just spotted, he gave a signal to a blond Dutchman in a nautical outfit, leaning comfortably against a post overlooking the scene. He spoke in Dutch, but he neatly conveyed the idea "come on, let's get out of here before these guys scatter again!" The captain—for it was he—came aboard, some boys on the quay cast off, and the sight-seeing barge, a brand new boat in immaculate shape, moved off up the canal.

The guide began his spiel. "What language shall I speak," he asked in excellent English through the sound system. "English, German, French, Spanish or Dutch?" The tourists roared, "English!"

You'll be sorry, chirped the guide, who explained he was a student at Amsterdam University who worked as a guide in the canal boats during the summer. That he spoke so many languages proved to be nothing unusual at all, though languages are his specialty. For it is rare for the English-speaking tourist to encounter anyone in Amsterdam who does not speak English. The language is taught most from the beginning in the public schools and even the less well educated Dutchmen usually speak enough English to get by on.

The guide started off with statistics as the captain maneuvered his 60-foot boat through the canals with truly incredible skill. "It's only routine stuff," the guide confided as the captain turned at right angle into a canal not more than two feet wider than the boat and didn't come within six inches of hitting the piles.

Rivals Venice

To get the picture of Amsterdam's layout, he said, you had to visualize a half-moon. The straight side then would be the principal canal, the main waterway of the city. Leading out of this main canal in a series of concentric circles around the half-moon are about a dozen important canals, each beginning and ending at the main canal. All of these canals are intersected by others radiating like spokes across them, to make a total of more than 70 canals forming a complete network.

Although everyone associates canals with Holland, which is as flat as a pool table and much greener, it is not until you visit this city you realize that the canals are anything but a romantic antiquity. The handsome streets swarm with phalanxes of bicycles (boys and girls ride arm in arm) and cars and trucks, to be sure, but the canals swarm equally with barges, boats, wedding parties bedecked in flowers and cruisers, to give this fine city as unique a stamp as Venice itself.

It was a surprise to learn that the Hans Brinker and the Silver Skates situation does not exist as much, the guide said the canals freeze up only for a fairly short period and some [illegible] not at all. And the Dutchmen are [illegible] swimmers either, for all the water [illegible] said the guide, "if they dare."

It didn't look to me as if dropping into an Amsterdam canal would be much fun in any case. The water, which is brackish, is a dirty green with things floating in it although the canals are not used for sewerage. By means of a series of locks, they are flushed out every night, but it still leaves a lot to be desired in the way of pure sparkling water, as it were.

Herald - May 22

THE ROVING EYE

By RUDOLPH ELIE

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Elie is in Europe on tour with ton Symphony Orchestra.)

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BULLETIN

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The enthusiastic audience, shouting and applauding, called Munch back 20 times during the evening.

This Clipping From
CLEVELAND, OHIO
PRESS
MAY 22 1952

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SPRINGFIELD, MASS.
MORNING UNION

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PORTLAND, ME.
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WORCESTER, MASS.
TELEGRAM

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The concert was the third the orchestra has given in Paris. The first two were in the "Masterpieces of Twentieth Century" festival.

The 110-piece orchestra then toured European capitals, playing in Belgium, Holland, West Germany and in Munch's native city of Strasbourg.

This Clipping From
BOSTON, MASS.
HERALD
MAY 22 1952

"BRAVO!"—Conductor Pierre Monteux bows after members of Boston Symphony Orchestra, in first such performance of its kind, end concert in theater of SS Ile de France for Seamen's Fund. Symphony is on tour in Europe.

This Clipping From
TOLEDO, OHIO
TIMES
MAY 22 1952

A Work Of Permanence

By FREDERICK J. KOUNTZ

THE Boston Orchestra played in Paris on May 6 under Charles Munch and again on May 8 under Pierre Monteux. My wife and I were fortunate enough to receive copies of some of the comments that were occasioned by the two concerts. The gist of them all seemed to be the incomparable wonders of the Boston Orchestra.

For conductors and orchestra we discovered nothing less than full blown praise. And, although in the matter of the comparable qualities of orchestras, we are not consumed by any unchanging nationalistic pride, it was pleasant to note that some Frenchmen regarded this as the finest orchestra that had played in France for many years, perhaps even the most finished ensemble that was ever heard in that country.

* * *

FOR a good number of years both of us have been for several reasons close to the Boston Orchestra. And as we were discussing these manifestations at some length I remarked upon that strange pattern of history that seems to dictate that the gods of yesterday are today and tomorrow in the general opinion only very hazy recollections. After all, we could remember quite vividly when these incomparable wonders were much more incomparable that they have appeared to be in the last two seasons. Twenty years ago, 10, five, then the precision, the suavity, and the finish of the Boston Orchestra were qualities not consistently approached by other orchestras. So it seemed passingly strange, but true to the pattern of history nonetheless, that the French reviewers should have forgotten that Koussevitzky, Russian by birth but French by inclination, had conducted a more incomparable Boston Orchestra for all of 25 years.

Koussevitzky died last June 4. And it is normal that many of us should have forgotten him by now. Music did not die with him. Neither did the Boston Orchestra, however much he had seemed on occasion to be an indispensible part of it.

But from the point of view of the cultivation and nurturing of music Koussevitzky's death was not like that of many another musician. The plans on which he labored with such intensity and affection are still alive, active, vigorous, and still marked with a kind of indelible intelligence.

In summer when we were married we visited Koussevitzky at Lenox for several days. The Berkshire Festival was under way and under his expert and justifiably prejudiced guidance we saw it work. Rehearsals, classes, concerts, we saw them all from bottom to top. And from him we heard again and again his unflagging belief that music must not be for a few. It must exist within the reach of all people so that they can become an audience that is constantly growing, constantly gaining stature in musical intelligence and understanding.

* * *

LAST week the Koussevitzky Music Foundations issued a modest little pamphlet. Since 1942, when the first Foundation was established, there has been nothing modest about its accomplishments.

From 1942 to 1946 the Berkshire Festival was temporarily shelved because of the war. But the Berkshire Music Center, which is the school of which the Festival is a part, was active throughout the war years. And it was in 1942 that the Koussevitzky Music Foundation took over the Music Center in its entirety. Perhaps we might better say that the marriage of the two was legally consummated in that year, since the relationship of Koussevitzky's ideas and the Music Center had always been extremely close.

The broad purpose of the Foundation, as the pamphlet suggests, is "the encouragement of the growth of musical culture, and in the fulfillment of that purpose it regularly commissions new works and aids in the development of musical talent through widely varied activities." In January, 1950, the Music Foundation established a permanent endowment in the Library of Congress "with the more specific purpose of assisting in the development of creative music talent."

The widely varied activities of the Foundations are well enough known by now. What is not so well known is the number and the quality of the works which the Foundations have commissioned.

* * *

SINCE 1942, under direct commission from these Foundations there have been produced 21 orchestral works, three operas, 11 pieces in the medium of chamber music. And, as of this writing, there are 13 more in progress representing a variety of musical forms. If I name only some of the composers, for example, Barber, Britten, Martinu, Bartok, Stravinsky, Copland, Milhaud, Hansen, Villa-Lobos, Blitzstein, Piston, Harris, Malipiere, Schoenberg, Honegger, and Sessions one is impressed that this was a plan which was conceived on a permanent basis. Many of the works have been heard. And in the large measure they are durable. They are a lasting addition to the perpetual musical treasury.

And from those whose names I have not mentioned, one expects—and in many cases, has received—as much.

There was always a great lot of debate—I still hear it now and again among musicians—about Koussevitzky's conducting, his program making, his considerations of the works of various composers. But about the catholicity of his musical tastes there was never debate of any kind. There was no grounds for it. It was indicative of that kind of taste that it was he who gave the first all-Debussy program and not in Paris but in Moscow. He, too, it was who gave the first concert in Paris of works by American composers. And when he came to this country his espousal of new works by composers of all nationalities was endless but highly perceptive nonetheless.

In many ways he was an autocrat. But there was nothing autocratic in his ideas about who should hear music. And never once, in the time I knew, did he falter in his determination that, since each generation and each era of civilization should be enabled to express itself musically, composers must be given opportunity to produce in the musical climate of their times.

It is quite a piece of work that he began. It will endure. And, at bottom, it will endure because he believed in music. He foresaw the end of his conducting, perhaps indeed, the end of himself. And he never lost his awareness of the fact that long after his demise, long after the earthly disintegration of every other performing artist of his time, there would still be music. And that was the thing to be nurtured and developed.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 22 1952

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 22 1952

Symphony Again Delights Parisians

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This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
MAY 22 1952

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This Clipping From
BOSTON, MASS.
POST
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HERALD
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[198]

TIGHT BINDING

Herald – May 22

THE ROVING EYE

By RUDOLPH ELIE

phony Men Ride terdam Canals

Elie is in Europe on tour with ston Symphony Orchestra.)

ight-seeing boats long, low affair lass roofs, lay alongside the an Amsterdam canal, small Amer s flying from their m'zz'nm'sts up

e stone quay above, milling around assortment of berets, sports jack glasses and slacks, stood the 10 the Boston Symphony with a g of wives, all entangled in masses as dangling from their shoulders was bright, the air bracing, the Amsterdam itself with its strange its colorful facades, its canals g with barges loaded down with g from flowers to coal, was new ting. And the occasion, a trip Amsterdam in sight-seeing boats of the mayor of Amsterdam, was encourage so gay a holiday mood the sober Dutchmen of the town und to watch the embarkation. ly a young man of about 22 ap d began herding the musical tour the boats. He was exceptionally a Dutchman, for they are by no blonds but not quite as dark as was rather shorter, too, for six -inch Dutchmen seem to be a ozen. In fact, he looked like a with dazzling black eyes, a shock lack hair and such white teeth he impression he had twice as many ody else.

e got all his charges loaded into ng boat, a task complicated by hat for every two he got in one o take a picture of something t spotted, he gave a signal to a utchman in a nautical outfit, omfortably against a post over he scene. He spoke in Dutch, atly conveyed the idea "come on, out of here before these guys gain!" The captain—for it was aboard, some boys on the quay and the sight-seeing barge, a w boat in immaculate shape, f up the canal.

de began his spiel. "What lan I I speak," he asked in excellent rough the sound system. "Eng an, French, Spanish or Dutch?" ts roared. "English!" e sorry, chirped the guide, who he was a student at Amsterdam who worked as a guide in the s during the summer. That he many languages proved to be usual at all, though languages ecialty. For it is rare for the eaking tourist to encounter any nsterdam who does not speak he language is taught most from ing in the public schools, and less well educated Dutchmen ak enough English to get by on. e started off with statistics as maneuvered his 60-foot boat e canals with truly incredible only routine stuff," the guide the captain turned at right a canal not more than two feet the boat and didn't come within of hitting the piles.)

enice

he picture of Amsterdam's lay d, you had to visualize a half straight edge, then, would be al canal, the main water high city. Leading out of this main series of concentric circles half-moon, were about a dozen anals, each beginning and end main canal. All of these canals cted by others radiating like ss them, to make a total of 70 canals forming a complete

everyone associates canals with ich is as flat as a pool table reener, it is not until you visit u realize that the canals are it a romantic antiquity. The reets swarm with phalanxes of ys and girls ride arm in arm) d trucks, to be sure, but the m equally with barges, boats, ties bedecked in flowers, and give this fine city as unique a enice itself.

urprise to me to learn that the r and the Silver Skates situa t exist very much; the guide als freeze up only for a fairly and sometimes not at all. And en are no great swimmers, the water. "They swim, sir," ie, "if they drop in."

ook to me as if dropping into am canal would be much fun The water, which is brack y green with things floating h the canals are not used for y means of a series of locks, shed out every night, but it a lot to be desired in the way iding water, as it were.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

Orchestra Hailed

Boston Symphony Applauded In Return Paris Concert

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This Clipping From
CLEVELAND, OHIO
PRESS
MAY 22 1952

Concert for 43 Cents

PARIS, May 22—(UP)—The Boston Symphony Orchestra arrived in Paris for a concert tonight. The French Free Trade Unions will be co-sponsors and workmen will be permitted to purchase seats at prices starting at 43 cents and up.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

ston Symphony Triumph

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This Clipping From
PORTLAND, ME.
PRESS-HERALD

ris Again Welcomes ston Symphony

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WORCESTER, MASS.
TELEGRAM

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This Clipping From
BOSTON, MASS.
HERALD
MAY 22 1952

"BRAVO!"—Conductor Pierre Monteux bows after members of Boston Symphony Orchestra, in first such performance of its kind, end concert in theater of SS Ile de France for Seamen's Fund. Symphony is on tour in Europe.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 22 1952

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 22 1952

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This Clipping From
TOLEDO, OHIO
TIMES
MAY 22 1952

A Work Of Permanence

By FREDERICK J. KOUNTZ

THE Boston Orchestra played in Paris on May 6 under Charles Munch and again on May 8 under Pierre Monteux. My wife and I were fortunate enough to receive copies of some of the comments that were occasioned by the two concerts. The gist of them all seemed to be the incomparable wonders of the Boston Orchestra.

For conductors and orchestra, we discovered nothing less than full blown praise. And, although in the matter of the comparable qualities of orchestras, we are not consumed by any unchanging nationalistic pride, it was pleasant to note that some Frenchmen regarded this as the finest orchestra that had played in France for many years, perhaps even the most finished ensemble that was ever heard in that country.

* * *

FOR a good number of years both of us have been for several reasons close to the Boston Orchestra. And as we were discussing these manifestations at some length I remarked upon that strange pattern of history that seems to dictate that the gods of yesterday are today and tomorrow in the general opinion only very hazy recollections. After all, we could remember quite vividly when these incomparable wonders were much more incomparable that they have appeared to be in the last two seasons. Twenty years ago, 10, five, then the precision, the suavity, and the finish of the Boston Orchestra were qualities not consistently approached by other orchestras. So it seemed passingly strange, but true to the pattern of history nonetheless, that the French reviewers should have forgotten that Koussevitzky, Russian by birth but French by inclination, had conducted a more incomparable Boston Orchestra for all of 25 years.

Koussevitzky died last June 4. And it is normal that many of us should have forgotten him by now. Music did not die with him. Neither did the Boston Orchestra, however much he had seemed on occasion to be an indispensible part of it.

But from the point of view of the cultivation and nurturing of music Koussevitzky's death was not like that of many another musician. The plans on which he labored with such intensity and affection are still alive, active, vigorous, and still marked with a kind of indelible intelligence.

In summer when we were married we visited Koussevitzky at Lenox for several days. The Berkshire Festival was under way and under his expert and justifiably prejudiced guidance we saw it work. Rehearsals, classes, concerts, we saw them all from bottom to top. And from him we heard again and again his unflagging belief that music must not be for a few. It must exist within the reach of all people so that they can become an audience that is constantly growing, constantly gaining stature in musical intelligence and understanding.

* * *

LAST week the Koussevitzky Music Foundations issued a modest little pamphlet. Since 1942, when the first Foundation was established, there has been nothing modest about its accomplishments.

From 1942 to 1946 the Berkshire Festival was temporarily shelved because of the war. But the Berkshire Music Center, which is the school of which the Festival is a part, was active throughout the war years. And it was in 1942 that the Koussevitzky Music Foundation took over the Music Center in its entirety. Perhaps we might better say that the marriage of the two was legally consummated in that year, since the relationship of Koussevitzky's ideas and the Music Center had always been extremely close.

The broad purpose of the Foundation, as the pamphlet suggests, is "the encouragement of the growth of musical culture, and in the fulfillment of that purpose it regularly commissions new works and aids in the development of musical talent through widely varied activities." In January, 1950, the Music Foundation established a permanent endowment in the Library of Congress "with the more specific purpose of assisting in the development of creative music talent."

The widely varied activities of the Foundations are well enough known by now. What is not so well known is the number and the quality of the works which the Foundations have commissioned.

* * *

SINCE 1942, under direct commission from these Foundations there have been produced 21 orchestral works, three operas, 11 pieces in the medium of chamber music. And, as of this writing, there are 13 more in progress representing a variety of musical forms. If I name only some of the composers, for example, Barber, Britten, Martinu, Bartok, Stravinsky, Copland, Milhaud, Hansen, Villa-Lobos, Blitzstein, Piston, Harris, Malipiere, Schoenberg, Honegger, and Sessions one is impressed that this was a plan which was conceived on a permanent basis. Many of the works have been heard. And in the large measure they are durable. They are a lasting addition to the perpetual musical treasury.

And from those whose names I have not mentioned, one expects—and in many cases, has received—as much.

There was always a great lot of debate—I still hear it now and again among musicians—about Koussevitzky's conducting, his program making, his considerations of the works of various composers. But about the catholicity of his musical tastes there was never debate of any kind. There was no grounds for it. It was indicative of that kind of taste that it was he who gave the first all-Debussy program and not in Paris but in Moscow. He, too, it was who gave the first concert in Paris of works by American composers. And when he came to this country his espousal of new works by composers of all nationalities was endless but highly perceptive nonetheless.

In many ways he was an autocrat. But there was nothing autocratic in his ideas about who should hear music. And never once, in the time I knew, did he falter in his determination that, since each generation and each era of civilization should be enabled to express itself musically, composers must be given opportunity to produce in the musical climate of their times.

It is quite a piece of work that he began. It will endure. And, at bottom, it will endure because he believed in music. He foresaw the end of his conducting, perhaps indeed, the end of himself. And he never lost his awareness of the fact that long after his demise, long after the earthly disintegration of every other performing artist of his time, there would still be music. And that was the thing to be nurtured and developed.

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JOURNAL-COURIER
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Symphony Rides Across Europe On a Fast Wave of Anecdotes

(Continued from First Page)

trains were as pleasant in this regard. Indeed, when it comes to comfort, speed, smooth rails and all the rest, European trains are in every way the equal of American trains and ofter far better. The only thing they don't have that causes concern, to me at least, is drinking water; the next time I come to Europe my first piece of equipment will be a canteen.

The cars, as you doubtless know by now, consist of about ten compartments with sliding glass doors giving out on a two-foot wide corridor running the whole length of the car on one side. It is pleasant enough to stand in this corridor and hang out the window with one foot on a sort of bar near the floor for it not only gives the scenery a fine sense of intimacy, but it invariably leads to a conversation with the others leaning out of the window, too.

Marked Contrast

Weary of that, it is delightful to sit down in your compartment, which is about five feet one way, six or eight feet the other. Two sofa-like chairs face each other with arm rests between the places. In first class compartments there are places for six people; in second class for eight. This is about the only real difference between the two classes, though first class upholstery is likely to be a little better or, if it's an old car, a little fresher.

Even though you are a perfect stranger to all the others in the compartment, conversation is not only quite proper but inevitable; you never hesitate to speak to anyone, ever the best-looking women (I practically never draw them, however). This is in marked contrast to American trains where one might go from Boston to Denver and never speak to anyone. Naturally, you can draw a bore anywhere, but in European trains at least you can go hang out the window if you do.

Be that as it may, it is in these compartments the anecdote department of this wonderful expedition is now in high gear. "Did you hear what happened to Harry Dubbs the other night?" one of the men said the other morning. Nobody had heard what had happened to Harry Dubbs, one of the first violinists of the orchestra.

"Well," said the raconteur lighting up a cigarette to develop the suspense, "it seems Harry and his wife went out on a late party in Amsterdam. They got in about four in the morning and went to bed. But Harry couldn't find the switch turning off the lights. He pushed this one and that on and finally he yanked a cord hanging down over the head of the bed. That didn't work, either, so he unscrewed the bulb.

"About ten minutes later just as they were falling asleep there was a rapping on the door, and in came a waiter pushing a wagon covered with a white cloth. 'Your breakfast, sir,' the waiter said." There was a mild laugh.

"I don't get it," said somebody in the compartment.

"You don't get it? cried the raconteur in dismay, "why the cord over the bed called the waiter, see?

Tired of French

Everybody roared. "Well did you hear what happened to Clarence Knudson," began another, referring to the first second violinist of the orchestra. Nobody had.

"Well, he went out to dinner in Paris with a bunch of the boys who speak French," the story teller said, "and by the time they were ready for dessert he was tired of all the French. So he said 'you should near me speak French.' 'Go ahead,' they said, 'you order the dessert.'

"So Clarence called the waiter over and he said, 'Garcon, voulez-vous bring us our deees-errr.'

" 'Deees-errrr?' cried the waiter, his mouth falling open, 'no, no, monsieur, not deees-errrr!'

" 'Deees-errr,' repeated Clarence firmly," the story teller continued, "and the waiter went off shaking his head. And what do you think he brought back?"

Nobody could guess. He brought back TEN EGGS!" the story-teller bellowed triumphantly.

There was a laugh, then silence. "But why?" inquired one of the company.

"Why?" cried the story teller. "Dees-errr sounds like dix oeufs in French, and dix oeufs means ten eggs."

A brief silence. "Say," said someone, "did you hear the story of Charles Munch and the King of Belgium?"

Everybody sat up electrified; this was obviously a scoop. "Well," began the raconteur, pleased at this special attention, "it seems that during the transmission of the concert in Boston King Bowdoin or whatever his name is, sent one of his flunkies backstage to command Mr. Munch and one representative of the orchestra to come to his royal box. Mr. Munch said he wanted to take two along. [illegible] Burgin of the orchestra and George Judd, the manager of the orchestra.

"I'm afraid that will not be possible," said the flunkie. His Majesty specified but two."

Mr. Munch jumped up all excited. "You tell His Majesty," he said, "that Boston is a very big city. It has Cambridge, and Harvard, and M. I. T. and Stop and Shop, too, and it should be represented by three people." So all three went up to see the King. How could he refuse the Stop and Shop?"

Symphony Rides Across Europe On a Fast Wave of Anecdotes

By RUDOLPH ELIE

FRANKFURT—The anecdote department of the Boston Symphony orchestra on tour in Europe is now in full plenary session. It took this department a little time to get organized as the rigors of the shakedown period in hotels, on ships, on trains, in buses, stations, restaurants, concert halls and so forth were so severe that at first nobody had time to Listen to What Happened to Joe.

Now, however, in the wonderfully companionable trains of Europe as we pass through France, Belgium, Holland and Germany, the anecdotes are beginning to appear. "Did you hear what happened to Joe last night?" somebody always begins. Everybody settles back at this point to listen to what happened to Joe.

It is easy to settle back in European trains, actually, as they really offer the most sociable situations possible; I wish American

Continued on Page Twenty-seven

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 24 1952

TRAVEL SYMPHONY

Toast for Danny Kuntz

By CYRUS DURGIN

FRANKFURT — I hope that Danny Kuntz reads the Globe, for this piece just possibly may be the first word to him of a present he eventually will receive. That present is a handsome greeting to him from Oberstaufenbach, the southwestern Rhenish town where he was born 92 years ago. Large and thin, the greeting is bound in parchment and contains a picture of Danny as a young man, his violin upon his knees; a photograph of Oberstaufenbach, and an illuminated message to him from the people of the town, signed by the burgomeister and other public men.

Danny Kuntz was one of the original members of the Boston Symphony back in 1881, when Major Henry Lee Higginson founded the orchestra. His service was long and illustrious, until he decided the time had come for him to retire as an active player.

But thereafter he still made his wide musicianship available to the orchestra, and for some time now he has assisted librarian Leslie Rogers in the preparation and correction of instrumental parts for performance. At 92, Danny Kuntz lives in Boston and from time to time may be seen around Symphony Hall.

* * *

The actual presentation had to be made by proxy, and it occurred in the lobby of the Grosses Haus at a party given for members of the orchestra by High Commissioner and Mrs. John J. McCloy, after the first concert played in Frankfurt.

The burgomeister got up on a hassock and made his speech in German, which was duly translated. As proxy for Mr. Kuntz, manager George E. Judd took his turn upon the hassock and said thank you in his usual brief, gracious and to-the-point style. Having a glass of good Mosel in hand, I drank my own silent toast to Danny Kuntz.

This party was the wind-up of an enthusiastic evening which marked yet another point in the triumphal progress of the Boston Symphony. The concert was given in the resonant auditorium of the Grosses Haus (Big House), which is the main theatre now in Frankfurt.

While the napalm bombs so thoroughly fused the steel girders of the Frankfurt Opera House so that it cannot be reconstructed, the Schauspielhaus was more fortunate.

Architect Adolph Linnebach worked out repairs that made a modern interior and a partly modern outside. So while the structure is an odd blend of old and new, exteriorly, the hall and its spacious lobbies are of a consistent style and most attractive. The stage has two revolving sections, one inside the other. It took $2,000,000 and 18 months of work before the theatre, renamed Grosses Haus, opened last Christmas Day.

A capacity audience, which here means 1450 people, said to be about 80 percent German (but my guess is about 50 percent) heard the Boston Symphony under Pierre Monteux with great enthusiasm. They even took noticeably well to William Schuman's Third Symphony, a work which, at first thought, might not appeal to what evidently is a conservative public. They applauded and cheered and obviously had a fine time.

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
MAY 23 1952

The Boston Symphony under Charles Munch has given a triumphal performance at the Opera. In the theatre, President Auriol, the diplomatic corps, all the boulevard stars and the enthusiasts of novelties. The Boston Symphony, besides its French conductor, includes twenty-three French executants; so the enthusiasm of the evening was nourished from more than one source. In fact, it was an apotheosis in which all present took part with satisfaction.

LE MAI MUSICAL DE BORDEAUX

Double et éclatant succès de Pierre Monteux et de l'Orchestre Symphonique de Boston

L'ORCHESTRE SYMPHONIQUE DE BOSTON est un peu l'orchestre national américain; son train de vie fastueux, son recrutement universel, le nombre considérable de ses auditeurs familiers auraient cependant été insuffisants à lui donner le prestige d'une renommée mondiale, s'il ne s'était aussi imposé par d'éclatantes réussites, tant dans l'interprétation du répertoire traditionnel que dans la recherche et la promotion d'œuvres nouvelles.

Le programme que cet hôte de marque du Festival de Bordeaux présentait pour le premier de deux concerts successifs, relevait de cette double ligne de conduite puisque aussi bien, il comprenait la symphonie « Jupiter », de Mozart, et en seconde partie, la « Troisième symphonie », de Schumann... (William), ainsi que la suite symphonique de « Mathis-le-peintre », d'Hindenith.

Cette seconde partie s'identifiait manifestement mieux au génie propre de cette phalange dynamique, d'un équilibre parfait et qui est un peu un orchestre-virtuose.

La symphonie de W. Schumann est, en effet, un morceau de virtuosité pour orchestre, un brillant exercice de musique délibérément scientifique, expérimentale, systématique; où chaque groupe de l'orchestre affronte, à son tour, des effets rythmiques ou des combinaisons de timbres agencées avec une froideur implacable.

Les thèmes sont vraiment soumis à rude épreuve dans ces variations impitoyables, ces accélérations soudaines, ces alanguissements, ces gargouillis et ces percussions.

Cette apothéose du fracas, car tout cela est construit avec une infaillible précision, a permis du moins à l'admirable mécanique que constitue l'orchestre de Boston de montrer combien le fonctionnement de ses rouages est souple et bien réglé.

A l'issue de cette tonnante symphonie, la triptyque de « Mathis le peintre », qui n'est cependant pas précisément de la musique enjouée, procurait une bienfaisante sensation d'aération, de paix.

Ici encore, l'orchestre de Boston a reproduit avec une incomparable virtuosité le dur langage de cette suite sévère, mais riche d'une mystérieuse et émouvante beauté.

Avant d'en venir à ces harmonies... déconcertantes, il avait donné de la symphonie « Jupiter » de Mozart, une interprétation où il n'est pas apparu que les cordes aient exploité à fond leurs qualités. Peut-être l'effectif de l'orchestre est-il trop considérable pour respecter la fluidité mozartienne...

L'impassibilité de M. Pierre Monteux a paru paradoxale dans ses effets. Déchaîner autant de forces sonores avec une telle modération et une telle simplicité pourrait paraître tenir du prodige, si cela ne signifiait pas, en fait, la valeur de l'orchestre et celle du chef.

M. Pierre Monteux a remporté personnellement un évident succès remercié l'auditoire en illuminant et les rappels — dont il a d'ailleurs la fin du concert d'une étincelante « Alborada del Gracioso » — rendaient aussi bien hommage au musicien qui venait de se manifester aussi brillamment qu'à l'ambassadeur de la musique française sur le nouveau continent.

Jean LADOIRE.

SUD-OUEST

LE PRINTEMPS MUSICAL PARISIEN

De Verdi à Strawinsky

Ernest Ansermet et l'orchestre de la Suisse romande

LOUIS BEYDTS nous a prouvé la qualité de son goût musical en nous offrant, à l'Opéra-Comique, peu après la reprise de « Pelléas », celle de « Falstaff » qui n'avait pas, depuis longtemps, paru à l'affiche.

On sait avec quel éclat cette comédie lyrique, au vrai sens du terme, termina la glorieuse carrière de Giuseppe Verdi, avec quel bonheur le maître octogénaire sut y montrer son sens des réalités, ses facultés d'adaptation, son désir de renouvellement, sans rien perdre de sa maîtrise technique, de son sens aigu du théâtre, de [illegible]

digne de la classe internationale, sous [illegible] de son chef Ernest Ansermet, qui compte parmi les [illegible] de la génération. Tous se [illegible] vraiment dans les [illegible] « Rondes de Prin[illegible]

Nous l'avons retrouvée l'autre [illegible] soir, servie par une interprétation soignée, homogène, en tête [illegible] quelle M. Musy, com[illegible]

This Clipping From
BOSTON, MASS.
HERALD
MAY 23 1952

THE ROVI[illegible]
EYE
By RUDOLPH EL[illegible]

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msterdam Cana[illegible]

r. Elie is in Europe [illegible] Boston Symphony Orches[illegible]

e sight-seeing boats lon[illegible] glass roofs, lay a[illegible] in an Amsterdam canal [illegible] flags flying from their [illegible]

n the stone quay above, [illegible] wild assortment of beret[illegible] sun glasses and slacks, [illegible] of the Boston Symp[illegible] kling of wives, all entan[illegible] cameras dangling from th[illegible] sun was bright, the air [illegible] e of Amsterdam itself w[illegible] dings, its colorful facad[illegible] rming with barges load[illegible] ything from flowers to [illegible] exciting. And the occ[illegible] nd Amsterdam in sigh[illegible] uests of the mayor of Am[illegible] ugh to encourage so gay a[illegible] even the sober Dutchme[illegible] d around to watch the en[illegible] resently a young man of[illegible] red and began herding the [illegible] into the boats. He was [illegible] k for a Dutchman, for t[illegible] ns all blonds but not qu[illegible] and he was rather shorte[illegible] -three-inch Dutchmen s[illegible] e a dozen. In fact, he [illegible] miard, with dazzling black [illegible] hick black hair and such [illegible] e the impression he had [illegible] everybody else.

Once he got all his charg[illegible] e leading boat, a task co[illegible] e fact that for every two [illegible] t out to take a picture [illegible] ey'd just spotted, he gave [illegible] nd Dutchman in a na[illegible] aning comfortably against [illegible] oking the scene. He spo[illegible] t he neatly conveyed the i[illegible] t's get out of here befor[illegible] atter again!" The captain [illegible]—came aboard, some boys [illegible] st off, and the sight-see[illegible] rand new boat in immac[illegible] oved off up the canal.

The guide began his spie[illegible] age shall I speak," he aske[illegible] glish through the sound [illegible] h, German, French, Spani[illegible] e tourists roared, "Englis[illegible] You'll be sorry, chirped t[illegible] plained he was a student [illegible] iversity who worked as a[illegible] nal boats during the sum[illegible] oke so many languages [illegible] thing unusual at all, tho[illegible] e his specialty. For it i[illegible] glish-speaking tourist to [illegible] e in Amsterdam who d[illegible] glish. The language is ta[illegible] e beginning in the publi[illegible] en the less well-educa[illegible] ually speak enough Englis[illegible] The guide started off wi[illegible] e captain maneuvered h[illegible] rough the canals with t[illegible] ill. ("It's only routine st[illegible] nfided as the captain t[illegible] gle into a canal not mor[illegible] der than the boat and did [illegible] inches of hitting the [illegible]

ivals Venice

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Although everyone assoc[illegible] Holland, which is as flat [illegible] nd much greener, it is no[illegible] his city you realize that [illegible] romantic [illegible] swarm w[illegible] d girls r[illegible] cks, to [illegible] ually wi[illegible] pedecked [illegible] his fine [illegible] itself. [illegible] e to me [illegible] the Silv[illegible] very [illegible] eze up [illegible] ometime [illegible] re no g[illegible] water, [illegible] they d[illegible] to me as [illegible] canal wou[illegible] e water, [illegible] green with [illegible] although the canals [illegible] ewerage. By means of a [illegible] they are flushed out eve[illegible] still leaves a lot to be de[illegible] of pure sparkling water.

Symphony Rides Across Europe On a Fast Wave of Anecdotes

(Continued from First Page)

trains were as pleasant in this regard. Indeed, when it comes to comfort, speed, smooth rails and all the rest, European trains are in every way the equal of American trains and often far better. The only thing they don't have that causes concern, to me at least, is drinking water; the next time I come to Europe my first piece of equipment will be a canteen.

The cars, as you doubtless know by now, consist of about ten compartments with sliding glass doors giving out on a two-foot wide corridor running the whole length of the car on one side. It is pleasant enough to stand in this corridor and hang out the window with one foot on a sort of bar near the floor for it not only gives the scenery a fine sense of intimacy, but it invariably leads to a conversation with the others leaning out of the window, too.

Marked Contrast

Weary of that, it is delightful to sit down in your compartment, which is about five feet one way, six or eight feet the other. Two sofa-like chairs face each other with arm rests between the places. In first class compartments there are places for six people; in second class for eight. This is about the only real difference between the two classes, though first class upholstery is likely to be a little better or, if it's an old car, a little fresher.

Even though you are a perfect stranger to all the others in the compartment, conversation is not only quite proper but inevitable; you never hesitate to speak to anyone, ever the best-looking women (I practically never draw them, however). This is in marked contrast to American trains where one might go from Boston to Denver and never speak to anyone. Naturally, you can draw a bore anywhere, but in European trains at least you can go hang out the window if you do.

Be that as it may, it is in these compartments the anecdote department of this wonderful expedition is now in high gear. "Did you hear what happened to Harry Dubbs the other night?" one of the men said the other morning. Nobody had heard what had happened to Harry Dubbs, one of the first violinists of the orchestra.

"Well," said the raconteur, lighting up a cigarette to develop the suspense, "it seems Harry and his wife went out on a late party in Amsterdam. They got in about four in the morning and went to bed. But Harry couldn't find the switch turning off the lights. He pushed this one and that one and finally he yanked a cord hanging down over the head of the bed. That didn't work, either, so he unscrewed the bulb.

"About ten minutes later just as they were falling asleep there was a rapping on the door, and in came a waiter pushing a wagon covered with a white cloth. 'Your breakfast, sir,' the waiter said." There was a mild laugh.

"I don't get it," said somebody in the compartment.

"You don't get it? cried the raconteur in dismay, "why the cord over the bed called the waiter, see?

Tired of French

Everybody roared. "Well did you hear what happened to Clarence Knudson," began another, referring to the first second violinist of the orchestra. Nobody had.

"Well, he went out to dinner in Paris with a bunch of the boys who speak French," the story teller said, "and by the time they were ready for dessert he was tired of all the French. So he said 'you should near me speak French.' 'Go ahead,' they said, 'you order the dessert.'

"So Clarence called the waiter over and he said, 'Garcon, voulez-vous bring us our deees-errr.'

" 'Deees-errrr?" cried the waiter, his mouth falling open, 'no, no, monsieur, not deees-errrr!'

" 'Deees-errr,' repeated Clarence firmly," the story teller continued, "and the waiter went off shaking his head. And what do you think he brought back?"

Nobody could guess. He brought back TEN EGGS!" the story-teller bellowed triumphantly.

There was a laugh, then silence. "But why?" inquired one of the company.

"Why?" cried the story teller, "Dees-errr sounds like dix oeufs in French, and dix oeufs means ten eggs."

A brief silence. "Say," said someone, "did you hear the story of Charles Munch and the King of Belgium?"

A brief silence. "Say," said someone, "did you hear the story of Charles Munch and the King of Belgium?"

Everybody sat up electrified; this was obviously a scoop. "Well," began the raconteur, pleased at this special attention, "it seems that during the intermission of the concert in Brussels King Bowdoin or whatever his name is, sent one of his flunkies backstage to command Mr. Munch and one representative of the orchestra to come to his royal box. Mr. Munch said he wanted to take two along, Richard Burgin of the orchestra, and George Judd, the manager of the orchestra.

"I'm afraid that will not be possible," said the flunkie, His Majesty specified but two."

Mr. Munch jumped up all excited. "You tell His Majesty," he said, "that Boston is a very big city. It has Cambridge, and Harvard, and M. I. T. and Stop and Shop, too, and it should be represented by three people." So all three went up to see the king. How could he refuse the Stop and Shop?"

Symphony Rides Across Europe On a Fast Wave of Anecdotes

Herald – May 24

By RUDOLPH ELIE

FRANKFURT—The anecdote department of the Boston Symphony orchestra on tour in Europe is now in full plenary session. It took this department a little time to get organized as the rigors of the shakedown period in hotels, on ships, on trains, in buses, stations, restaurants, concert halls and so forth were so severe that at first nobody had time to Listen to What Happened to Joe.

Now, however, in the wonderfully companionable trains of Europe as we pass through France, Belgium, Holland and Germany, the anecdotes are beginning to appear. "Did you hear what happened to Joe last night?" somebody always begins. Everybody settles back at this point to listen to what happened to Joe.

It is easy to settle back in European trains, actually, as they really offer the most sociable situations possible; I wish American

Continued on Page Twenty-seven

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 24 1952

TRAVEL SYMPHONY

Toast for Danny Kuntz

By CYRUS DURGIN

FRANKFURT — I hope that Danny Kuntz reads the Globe, for this piece just possibly may be the first word to him of a present he eventually will receive. That present is a handsome greeting to him from Oberstaufenbach, the southwestern Rhenish town where he was born 92 years ago. Large and thin, the greeting is bound in parchment and contains a picture of Danny as a young man, his violin upon his knees; a photograph of Oberstaufenbach, and an illuminated message to him from the people of the town, signed by the burgomeister and other public men.

Danny Kuntz was one of the original members of the Boston Symphony back in 1881, when Major Henry Lee Higginson founded the orchestra. His service was long and illustrious, until he decided the time had come for him to retire as an active player.

But thereafter he still made his wide musicianship available to the orchestra, and for some time now he has assisted librarian Leslie Rogers in the preparation and correction of instrumental parts for performance. At 92, Danny Kuntz lives in Boston and from time to time may be seen around Symphony Hall.

* * *

The actual presentation had to be made by proxy, and it occurred in the lobby of the Grosses Haus at a party given for members of the orchestra by High Commissioner and Mrs. John J. McCloy, after the first concert played in Frankfurt.

The burgomeister got up on a hassock and made his speech in German, which was duly translated. As proxy for Mr. Kuntz, manager George E. Judd took his turn upon the hassock and said thank you in his usual brief, gracious and to-the-point style. Having a glass of good Mosel in hand, I drank my own silent toast to Danny Kuntz.

This party was the wind-up of an enthusiastic evening which marked yet another point in the triumphal progress of the Boston Symphony. The concert was given in the resonant auditorium of the Grosses Haus (Big House), which is the main theatre now in Frankfurt.

While the napalm bombs so thoroughly fused the steel girders of the Frankfurt Opera House so that it cannot be reconstructed, the Schauspielhaus was more fortunate.

Architect Adolph Linnebach worked out repairs that made a modern interior and a partly modern outside. So while the structure is an odd blend of old and new, exteriorly, the hall and its spacious lobbies are of a consistent style and most attractive. The stage has two revolving sections, one inside the other. It took $2,000,000 and 18 months of work before the theatre, renamed Grosses Haus, opened last Christmas Day.

A capacity audience, which here means 1450 people, said to be about 80 percent German (but my guess is about 50 percent) heard the Boston Symphony under Pierre Monteux with great enthusiasm. They even took noticeably well to William Schuman's Third Symphony, a work which, at first thought, might not appeal to what evidently is a conservative public. They applauded and cheered and obviously had a fine time.

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
MAY 23 1952

The Boston Symphony under Charles Munch has given a triumphal performance at the Opera. In the theatre, President Auriol, the diplomatic corps, all the boulevard stars and the enthusiasts of novelties. The Boston Symphony, besides its French conductor, includes twenty-three French executants; so the enthusiasm of the evening was nourished from more than one source. In fact, it was an apotheosis in which all present took part with satisfaction.

LE MAI MUSICAL DE BORDEAUX

May 24 52

Double et éclatant succés de Pierre Monteux et de l'Orchestre Symphonique de Boston

L'ORCHESTRE SYMPHONIQUE DE BOSTON est un peu l'orchestre national américain; son train de vie fastueux, son recrutement universel, le nombre considérable de ses auditeurs familiers auraient cependant été insuffisants à lui donner le prestige d'une renommée mondiale, s'il ne s'était aussi imposé par d'éclatantes réussites, tant dans l'interprétation du répertoire traditionnel que dans la recherche et la promotion d'œuvres nouvelles.

Le programme que cet hôte de marque du Festival de Bordeaux présentait pour le premier de deux concerts successifs, relevait de cette double ligne de conduite puisque aussi bien, il comprenait la symphonie « Jupiter », de Mozart, et en seconde partie, la « Troisième symphonie », de Schumann... (William), ainsi que la suite symphonique de « Mathis-le-peintre », d'Hindenith.

Cette seconde partie s'identifiait manifestement mieux au génie propre de cette phalange dynamique, d'un équilibre parfait et qui est un peu un orchestre-virtuose.

La symphonie de W. Schumann est, en effet, un morceau de virtuosité pour orchestre, un brillant exercice de musique délibérément scientifique, expérimentale, systématique; où chaque groupe de l'orchestre affronte, à son tour, des effets rythmiques ou des combinaisons de timbres agencées avec une froideur implacable.

Les thèmes sont vraiment soumis à rude épreuve dans ces variations impitoyables, ces accélérations soudaines, ces alanguissements, ces gargouillis et ces percussions.

Cette apothéose du fracas, car tout cela est construit avec une infaillible précision, a permis du moins à l'admirable mécanique que constitue l'orchestre de Boston de montrer combien le fonctionnement de ses rouages est souple et bien réglé.

A l'issue de cette tonnante symphonie, la triptyque de « Mathis le peintre », qui n'est cependant pas précisément de la musique enjouée, procurait une bienfaisante sensation d'aération, de paix.

Ici encore, l'orchestre de Boston a reproduit avec une incomparable virtuosité le dur langage de cette suite sévère, mais riche d'une mystérieuse et émouvante beauté.

Avant d'en venir à ces harmonies... déconcertantes, il avait donné de la symphonie « Jupiter », de Mozart, une interprétation où il n'est pas apparu que les cordes aient exploité à fond leurs qualités. Peut-être l'effectif de l'orchestre est-il trop considérable pour respecter la fluidité mozartienne...

L'impassibilité de M. Pierre Monteux a paru paradoxale dans ses effets. Déchaîner autant de forces sonores avec une telle modération et une telle simplicité pourrait paraître tenir du prodige, si cela ne signifiait pas, en fait, la valeur de l'orchestre et celle du chef.

M. Pierre Monteux a remporté personnellement un évident succès remercié l'auditoire en illuminant et les rappels — dont il a d'ailleurs la fin du concert d'une étincelante « Alborada del Gracioso » — rendaient aussi bien hommage au musicien qui venait de se manifester aussi brillamment qu'à l'ambassadeur de la musique française sur le nouveau continent.

Jean LADOIRE.

SUD-OUEST

LE PRINTEMPS MUSICAL PARISIEN

De Verdi à Strawinsky

Ernest Ansermet et l'orchestre de la Suisse romande

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Nous l'avons retrouvée l'autre 16 soir, servie par une interprétation soignée, homogène, en tête quelle M. Musy comp

digne de la classe internationale sous l'égide de son chef Ernest Ansermet, qui compte parmi les meilleurs de la génération. Tous se sont surpassés vraiment dans les « Gigues » « Rondes de Printemps »

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This Clipping From
BOSTON, MASS.
HERALD

THE ROVING EYE

By RUDOLPH ELIE

Symphony Men Ride Amsterdam Canals

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[illegible] the sober Dutchmen of the town
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Presently a young man of about 22 appeared and began herding the musical tourists into the boats. He was exceptionally dark for a Dutchman, for they are by no means all blonds but not quite as dark as he and was rather shorter, too, for six-footers such Dutchmen seem to be a dime a dozen. In fact, he looked like a Spaniard with dazzling black eyes, a shock of curly black hair and such white teeth he gave the impression he had twice as many as everybody else.

Once he got all his charges loaded into the leading boat, a task complicated by the fact that for every two he got in one got out to take a picture of something they'd just spotted, he gave a signal to a blond Dutchman in a nautical outfit, leaning comfortably against a post overlooking the scene. He spoke in Dutch, but he neatly conveyed the idea "come on, let's get out of here before these guys scatter again." The captain—for it was he—came aboard, some boys on the quay cast off, and the sight-seeing barge, a brand new boat in immaculate shape, moved off up the canal.

The guide began his spiel. "What language shall I speak" he asked in excellent English through the sound system. "English, German, French, Spanish or Dutch?" The tourists roared, "English!"

You'll be sorry, chirped the guide, who explained he was a student at Amsterdam University who worked as a guide in the canal boats during the summer. That he spoke so many languages proved to be nothing unusual at all, though languages are his specialty. For it is rare for the English-speaking tourist to encounter anyone in Amsterdam who does not speak English. The language is taught most from the beginning in the public schools, and even the less well educated Dutchmen usually speak enough English to get by on.

The guide started off with statistics as the captain maneuvered his 60-foot boat through the canals with truly incredible skill. "It's only routine stuff," the guide confided as the captain turned at right angle into a canal not more than two feet wider than the boat and didn't come within six inches of hitting the piles.)

Rivals Venice

To get the picture of Amsterdam's layout, he said, you had to visualize a half-moon. The straight edge, then, would be the principal canal, the main water highway of the city. Leading out of this main canal in a series of concentric circles around the half-moon, were about a dozen important canals, each beginning and ending at the main canal. All of these canals are intersected by others radiating like spokes across them, to make a total of more than 70 canals forming a complete network.

Although everyone associates canals with Holland, which is as flat as a pool table and much greener, it is not until you visit this city you realize that the canals are nothing but a romantic antiquity. The handsome streets swarm with phalanxes of bicycles (boys and girls ride arm in arm) and cars and trucks, to be sure, but the canals swarm equally with barges, boats, wedding parties bedecked in flowers, and cruises to give tots, for the city as unique a stamp as Venice has it.

It was a surprise to me to learn that the Hans Brinker and the Silver Skates situation does not exist very much: the guide said the canals freeze up only for a fairly short period and sometimes not at all. And the Dutchmen are no great swimmers, either, for all the water. "Every swim, sir," said the guide, "they drop in."

It didn't look to me as if dropping into an Amsterdam canal would be much fun in any case. The water, which is brackish, is a dirty green with things floating in it although the canals are not used for sewerage. By means of a series of locks, they are flushed out every night, but it still leaves a lot to be desired in the way of pure sparkling water, as it were.

By this time the musical tourists, who had shot pictures of everything, been dowsed by spray as the two sight-seeing boats raced each other down the main canal, and had been dragged in from the deck by the harassed guide just in time to miss having their heads banged on one of the city's 400-odd low bridges, arrived at the city hall for a reception with the mayor and city council of Amsterdam.

The men of the orchestra stood around in the vast, imposing chamber and took pictures of the assistant burgomaster and his uniformed attendant as the sun streamed through the mullioned windows and talked about the official's speech. They couldn't get over it; here, they said in awe, was a politician who had heard of Beethoven. They were obviously more impressed by this than by the curious beauty of Amsterdam itself.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 23 1952

TRAVEL SYMPHONY

Ghosts in German Ruins

By CYRUS DURGIN

FRANKFURT, Ger.—Well, here we are, Boston Symphony and newspapermen, in Germany. For me, this is the first visit since 1934.

Then despite the Nazis and their omni-present swastikas, Germany was still the land of Goethe and Wagner, of Rhine wine and Munich beer, art, song, story, legend and handsome, blond young people. That was the way it went; the war (though most of us didn't realize there would be one) was yet five years off; the Germans en masse might be military and tough, but they were nice people individually, and the casual traveler had fun.

So how would it be, seven years after a war which had brought Germany low and smashed a good deal of her cities? What would the feeling be? Speaking for myself, there wasn't much of any.

The war ruins, which for the most part the Germans have left as they were began about at Aachen, and got much worse in Cologne. Frankfurt is still badly smashed, though the new structures are plentiful. For all this evidence of devastation there was only one feeling: that of a sad and desolate wonderment that people can still be so idiotic as to have to engage in war.

There must be plenty of ghosts about these ruins; it takes only a little imagination to see in your mind's eye the thousands of human bodies left after the bombing runs.

* * *

Otherwise, coming back to Germany was a curiously static experience, emotionally. The Rhineland, all the way from Bonn to Mainz is just as ruggedly beautiful as ever, but there was no quickening of the heart upon seeing it again. Around the railroad stations, the officials looked hard and not especially friendly. The uniforms are shabby, now, and oftentimes a uniform coat is worn with whatever trousers may be at hand. But the caps have that same arrogant peak, and it is not too difficult to see these men in Wehrmacht green-gray or SS black.

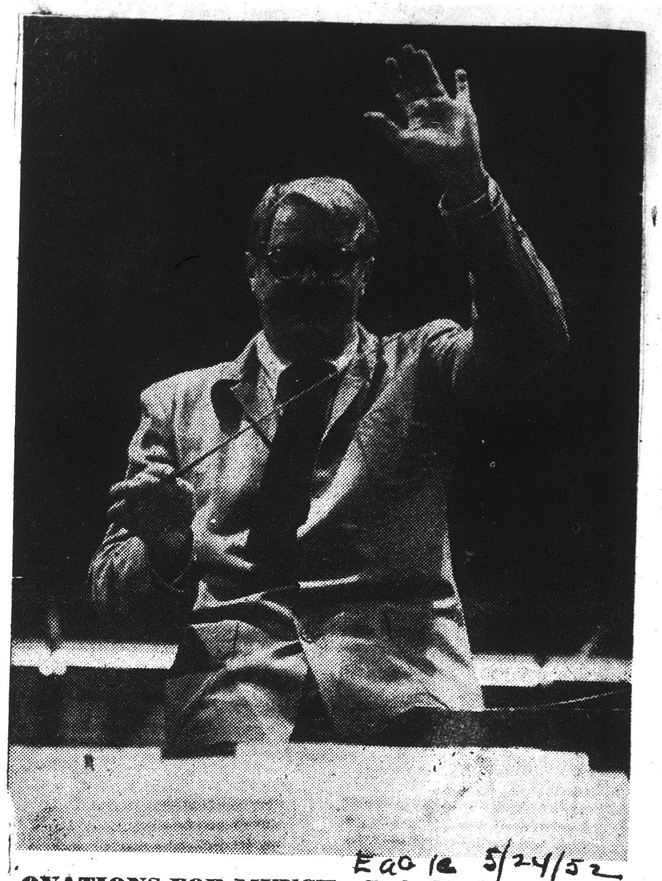
"Pleass remain in your comparrtments," barks the immigration man, spectacled and close-cropped but wearing no uniform. I thought back to the French, Belgian and Dutch officials who made their difficult way, with a smile and a shrug, through a train aisle filled with milling people, taking matters as they came.

Outside the train, in the Aachen station, the German officials strode and barked—at each other, to be sure, but they barked. Nor were they anything but coolly efficient as they spoke to us, except for an occasional "Gute reise" ("Have a good journey") when they handed back a passport.

* * *

You are bound to arrive at that old and unpleasant conclusion: "The Germans haven't changed. They can't and they won't change. The civilians, as you meet some of them in the ensuing eight to 10 hours, are more pleasant. They greet you politely, and sometimes with warmth. They may stare at you a little curiously, and you don't know what is in their minds. But the manners are good.

A short walk about Frankfurt increases the gloom. Block after block of total or partial destruction.



Eagle 5/24/52

OVATIONS FOR MUNCH: Charles Munch, conductor of the Boston Symphony Orchestra, waves his hand aloft at a Tanglewood rehearsal last year. The conductor and employes, now on a tour of Europe, haves cored whopping successes at all stops so far. Accompanied by Eagle Music Critic Jay Rosenfeld, the orchestra has received great receptions in France, Holland, Belgium and Germany.

This Clipping From
PHOENIX, ARIZ.
ARIZ. REPUBLIC
MAY 25 1952

Broadcasts To Honor Memory Of Conductor

NEW YORK, May 24—Special radio broadcasts the week of June 4 will honor the late Serge [illegible] internationally and patron of [illegible] will mark the [illegible] of Dr. Koussevitzky will commemorate [illegible] foundation. [illegible] recordings [illegible] famed musical [illegible] commissioned [illegible] on, which he [illegible] into the future [illegible] record for en- [illegible] supporting com- [illegible] the world.

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[illegible] stein will con- [illegible] on Symphony [illegible] emorial concert [illegible] August 9, during [illegible] Music Festival. [illegible] in the program [illegible] "Symphony No. [illegible] by the founda- [illegible] of major symph- [illegible] ere and abroad [illegible] to the memory [illegible] ky by including [illegible] rograms works [illegible] the foundation. [illegible] conductor of the [illegible] phony, has in- [illegible] dation his trib- [illegible] performances of [illegible] "Concerto for [illegible] Jarrill Phillip's [illegible] Overture," and [illegible] Luigi Dallapiccola's "Tartiniana."

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Walter Hendl will conduct several works commissioned by the foundation at fall concerts of the Dallas Symphony.

Leopold Stokowski and Eugene Ormandy also have stated their intention of performing commissioned works in memory of Dr. Koussevitzky.

White-Tie Riot

Musical Paris Is Volatile

By Jay C. Rosenfeld

—PARIS.

"MONSIEUR STRAVINSKY and I," said Jean Cocteau, the eminent French film director, scenic artist and writer, "have worked on this," referring to the composition "Oedipus Rex," "with great respect for the public. We ask you for the same respect." The occasion was a manifestation of disapproval by a part of the audience during the second performance of the "Oedipus" revival in its new setting by Cocteau.

Violent expressions of disapproval in theatres are peculiar French demonstrations. A few whistles and "h o o o 's" evoke corresponding and doubly strong applause by the approving supporters and one faction tries to outcall or overpower the noise of the other. Cocteau, with dignity and composure, regained attention and quiet.

* * *

THE PERFORMANCE calls for a complete symphony orchestra, a half-dozen vocal soloists and a men's chorus. Cocteau himself was the narrator. At the back of the stage of the Theatre des Champs-Elysees a platform was erected on which moving and living tableaux, rather than ballet, complemented the music. It was new and daring, original and startling.

Cocteau wore evening dress of his own devising — a Shantung silk jacket with elbow-length sleeves and a revers at the collar resembling a ski-jacket. His diction was excellent but his stage deportment was as unpredictable as his stagecraft.

* * *

AS THE AUDIENCE and performers dispersed at the end of the evening, it was of interest to notice how some of the chorus and orchestra men, in black-tie tuxedos and white-tie tails, respectively, went off on motor bicycles. The prevalence of bicycles, foot-powered or motor-driven, is a European phenomenon and it is completely normal and usual to see dignified businessmen in Homburg hats and mature housewives in neat and becomingly stylish clothes going about their affairs on cycles of one kind or another.

The audiences at the concerts of this 20th Century Cultural Congress are a pleasant mixture of students, carriage trade and others less easy to place in categories. All languages are to be heard during intermissions and costumes of many lands are to be seen. Americans are represented in force, including some men in uniform, and it can be added to those who sometimes think the contrary, that our military men of all ranks deport themselves to their personal honor and our national credit.

Eagle 5/23/52

* * *

Boston Symphony Report

We had a talk backstage the other day with George Judd, the general manager of the Boston Symphony Orchestra. Mr. Judd said he has been associated with the orchestra since 1915 and has been manager since 1936.

As manager he takes on responsibility for all the non-musical aches, pains and problems of the 104-piece ensemble.

Mr. Judd, a soft-spoken man who looks like Carl Sandburg, told us the Boston Symphony Orchestra is composed of 103 men and one woman (a harpist). There are 57 American-born musicians and 47 foreign-born, comprising 14 nationalities. France leads the list of foreign musicians with 21.

We asked the manager what it felt like to take care of such a large group of musicians.

"In every orchestra of 104 men," he said, "there are always 103 who think they should be conductor. But I really can't complain. We have the cream of the crop. We're one of the oldest orchestras in America. We have the longest season, 46 weeks, of any symphony orchestra in the United States. Our minimum, and most of the men make a great deal more than the minimum, is $4,800 a year. We have turnover of about four men a year, usually caused by retirement or death, and there are usually 30 applications for each vacancy that takes place.

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BOSTON, MASS.
HERALD
MAY 23

THE ROVING EYE

By RUDOLPH ELIE

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Although everyone associates canals with Holland, which is as flat as a pool table and much greener, it is not until you visit this city you realize that the canals are anything but a romantic antiquity. The handsome streets swarm with phalanxes of bicycles (boys and girls ride arm in arm) and cars and trucks, to be sure, but the canals swarm equally with barges, boats, floating parties bedecked in flowers, and [illegible] to give this fine city as unique a stamp as Venice itself.

It was a surprise to me to learn that the Hans Brinker and the Silver Skates situation does not exist very much: the guide said the canals freeze up only for a fairly short period and sometimes not at all. And the Dutchmen are no great swimmers, either, for all that was [illegible] they swim, sir," said the guide. "If they drop in."

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The men of the orchestra stood around in the vast, imposing chamber and took pictures of the assistant burgomaster and his uniformed attendant as the sun streamed through the mullioned windows and talked about the official's speech. They couldn't get over it; here, they said in awe, was a politician who had heard of Beethoven. They were obviously more impressed by this than by the curious beauty of Amsterdam itself.

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BOSTON, MASS.
MORNING GLOBE
MAY 23 1952

TRAVEL SYMPHONY

Ghosts in German Ruins

By CYRUS DURGIN

FRANKFURT, Ger.—Well, here we are, Boston Symphony and newspapermen, in Germany. For me, this is the first visit since 1934.

Then despite the Nazis and their omni-present swastikas, Germany was still the land of Goethe and Wagner, of Rhine wine and Munich beer, art, song, story, legend and handsome, blond young people. That was the way it went; the war (though most of us didn't realize there would be one) was yet five years off; the Germans en masse might be military and tough, but they were nice people individually, and the casual traveler had fun.

So how would it be, seven years after a war which had brought Germany low and smashed a good deal of her cities? What would the feeling be? Speaking for myself, there wasn't much of any.

The war ruins, which for the most part the Germans have left as they were began about at Aachen, and got much worse in Cologne. Frankfurt is still badly smashed, though the new structures are plentiful. For all this evidence of devastation there was only one feeling: that of a sad and desolate wonderment that people can still be so idiotic as to have to engage in war.

There must be plenty of ghosts about these ruins; it takes only a little imagination to see in your mind's eye the thousands of human bodies left after the bombing runs.

* * *

Otherwise, coming back to Germany was a curiously static experience, emotionally. The Rhineland, all the way from Bonn to Mainz is just as ruggedly beautiful as ever, but there was no quickening of the heart upon seeing it again. Around the railroad stations, the officials looked hard and not especially friendly. The uniforms are shabby, now, and oftentimes a uniform coat is worn with whatever trousers may be at hand. But the caps have that same arrogant peak, and it is not too difficult to see these men in Wehrmacht green-gray or SS black.

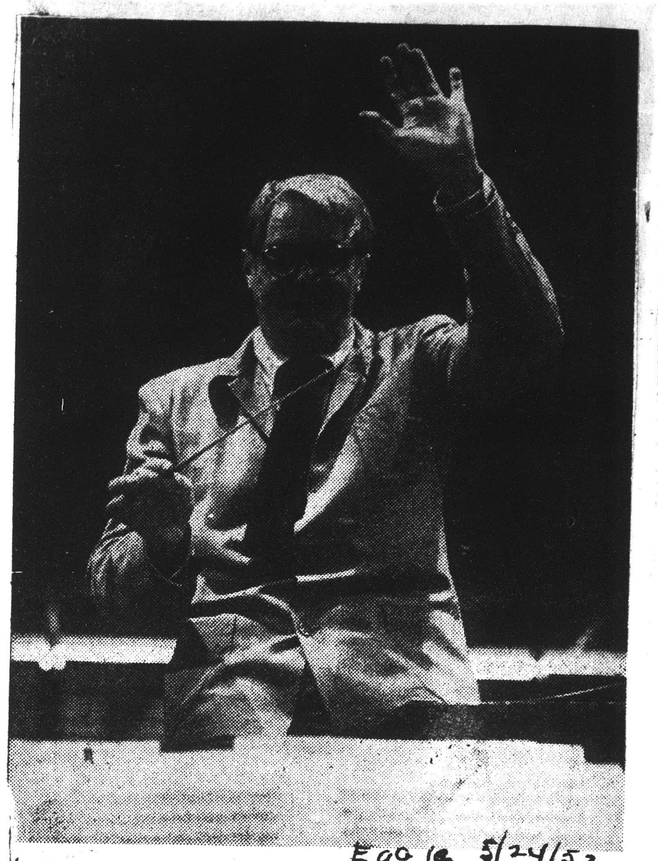
"Pleass remain in your comparrtments," barks the immigration man, spectacled and close-cropped but wearing no uniform. I thought back to the French, Belgian and Dutch officials who made their difficult way, with a smile and a shrug, through a train aisle filled with milling people, taking matters as they came.

Outside the train, in the Aachen station, the German officials strode and barked—at each other, to be sure, but they barked. Nor were they anything but coolly efficient as they spoke to us, except for an occasional "Gute reise" ("Have a good journey") when they handed back a passport.

* * *

You are bound to arrive at that old and unpleasant conclusion: "The Germans haven't changed. They can't and they won't change. The civilians, as you meet some of them in the ensuing eight to 10 hours, are more pleasant. They greet you politely, and sometimes with warmth. They may stare at you a little curiously, and you don't know what is in their minds. But the manners are good.

A short walk about Frankfurt increases the gloom. Block after block of total or partial destruction.



Eao 1a 5/24/52

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DAMS — Thirty-five [illegible] gistered at the initial [illegible] the North Adams Club held Wednesday [illegible] the YMCA building. [illegible] is being sponsored by [illegible] family division of the [illegible] Community Chest. [illegible] will meet weekly in the [illegible] 2 to 4 on Wednesday [illegible] t the "Y." Walfrid T. [illegible] the Pittsfield Golden [illegible] cheduled to display his [illegible] ection of miniature [illegible] the next meeting.

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They will feature recordings conducted by the famed musical leader and works commissioned by the foundation, which he created to carry into the future his unmatched record for encouraging and supporting composers throughout the world.

IN PARIS, where Koussevitzky established his international reputation after leaving revolutionary Russia, the anniversary will be observed in a memorial broadcast by Radiodiffusion Francaise, and in a concert by the Pascal String Quartet under the auspices of the U. S. Embassy. The ensemble will perform quartets by William Bergsma and Peter Mennin which were commissioned by the foundation.

Leonard Bernstein will conduct the Boston Symphony Orchestra in a memorial concert at Tanglewood August 9, during the Berkshire Music Festival. He will include in the program Aaron Copland's "Symphony No. 3," commissioned by the foundation. A number of major symphony orchestras here and abroad will pay homage to the memory of Dr. Koussevitzky by including in their fall programs works commissioned by the foundation.

Antal Dorati, conductor of the Minneapolis Symphony, has informed the foundation his tribute will include performances of Bela Bartok's "Concerto for Orchestra," Burrill Phillip's "Tom Paine Overture," and Luigi Dallapiccola's "Tartiniana."

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MORNING GLOBE
MAY 23 1952

TRAVEL SYMPHONY

Ghosts in German Ruins

By CYRUS DURGIN

FRANKFURT, Ger.—Well, here we are, Boston Symphony and newspapermen, in Germany. For me, this is the first visit since 1934.

Then despite the Nazis and their omni-present swastikas, Germany was still the land of Goethe and Wagner, of Rhine wine and Munich beer, art, song, story, legend and handsome, blond young people. That was the way it went; the war (though most of us didn't realize there would be one) was yet five years off; the Germans en masse might be military and tough, but they were nice people individually, and the casual traveler had fun.

So how would it be, seven years after a war which had brought Germany low and smashed a good deal of her cities? What would the feeling be? Speaking for myself, there wasn't much of any.

The war ruins, which for the most part the Germans have left as they were began about at Aachen, and got much worse in Cologne. Frankfurt is still badly smashed, though the new structures are plentiful. For all this evidence of devastation there was only one feeling: that of a sad and desolate wonderment that people can still be so idiotic as to have to engage in war.

There must be plenty of ghosts about these ruins; it takes only a little imagination to see in your mind's eye the thousands of human bodies left after the bombing runs.

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Otherwise, coming back to Germany was a curiously static experience, emotionally. The Rhineland, all the way from Bonn to Mainz is just as ruggedly beautiful as ever, but there was no quickening of the heart upon seeing it again. Around the railroad stations, the officials looked hard and not especially friendly. The uniforms are shabby, now, and oftentimes a uniform coat is worn with whatever trousers may be at hand. But the caps have that same arrogant peak, and it is not too difficult to see these men in Wehrmacht green-gray or SS black.

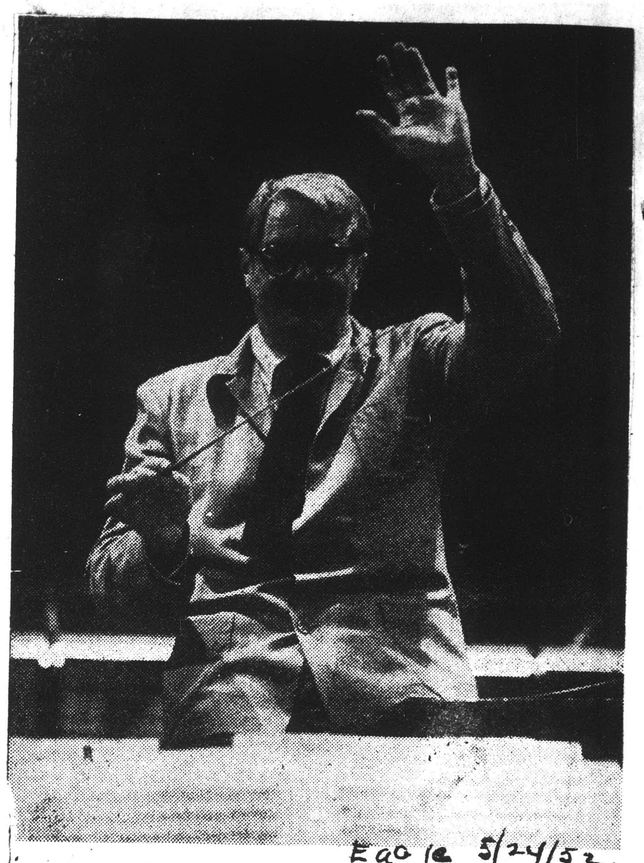
"Pleass remain in your comparrtments," barks the immigration man, spectacled and close-cropped but wearing no uniform. I thought back to the French, Belgian and Dutch officials who made their difficult way, with a smile and a shrug, through a train aisle filled with milling people, taking matters as they came.

Outside the train, in the Aachen station, the German officials strode and barked—at each other, to be sure, but they barked. Nor were they anything but coolly efficient as they spoke to us, except for an occasional "Gute reise" ("Have a good journey") when they handed back a passport.

* * *

You are bound to arrive at that old and unpleasant conclusion: "The Germans haven't changed. They can't and they won't change. The civilians, as you meet some of them in the ensuing eight to 10 hours, are more pleasant. They greet you politely, and sometimes with warmth. They may stare at you a little curiously, and you don't know what is in their minds. But the manners are good.

A short walk about Frankfurt increases the gloom. Block after block of total or partial destruction.



Eagle 5/24/52

OVATIONS FOR MUNCH: Charles Munch, conductor of the Boston Symphony Orchestra, waves his hand aloft at a Tanglewood rehearsal last year. The conductor and employes, now on a tour of Europe, haves cored whopping successes at all stops so far. Accompanied by Eagle Music Critic Jay Rosenfeld, the orchestra has received great receptions in France, Holland, Belgium and Germany.

This Clipping From
PHOENIX, ARIZ.
ARIZ. REPUBLIC
MAY 25 1952

Broadcasts To Honor Memory Of Conductor

NEW YORK, May 24—Special radio broadcasts the week of June 4 will honor the late Serge Koussevitzky, internationally famed conductor and patron of music.

The programs will mark the first anniversary of Dr. Koussevitzky's death and will commemorate the 10th year of the Koussevitzky Music Foundation.

They will feature recordings conducted by the famed musical leader and works commissioned by the foundation, which he created to carry into the future his unmatched record for encouraging and supporting composers throughout the world.

IN PARIS, where Koussevitzky established his international reputation after leaving revolutionary Russia, the anniversary will be observed in a memorial broadcast by Radiodiffusion Francaise, and in a concert by the Pascal String Quartet under the auspices of the U. S. Embassy. The ensemble will perform quartets by William Bergsma and Peter Mennin which were commissioned by the foundation.

Leonard Bernstein will conduct the Boston Symphony Orchestra in a memorial concert at Tanglewood August 9, during the Berkshire Music Festival. He will include in the program Aaron Copland's "Symphony No. 3," commissioned by the foundation. A number of major symphony orchestras here and abroad will pay homage to the memory of Dr. Koussevitzky by including in their fall programs works commissioned by the foundation.

Antal Dorati, conductor of the Minneapolis Symphony, has informed the foundation his tribute will include performances of Bela Bartok's "Concerto for Orchestra," Burrill Phillip's "Tom Paine Overture," and Luigi Dallapiccola's "Tartiniana."

THOR JOHNSON, conductor of the Cincinnati Symphony, has chosen Heitor Villa-Lobos's "Madona," Nikolai Lopatnikoff's "Concertino for Orchestra," and the Bartok concerto.

Walter Hendl will conduct several works commissioned by the foundation at fall concerts of the Dallas Symphony.

Leopold Stokowski and Eugene Ormandy also have stated their intention of performing commissioned works in memory of Dr. Koussevitzky.

* * *

Boston Symphony Report

We had a talk backstage the other day with George Judd, the general manager of the Boston Symphony Orchestra. Mr. Judd said he has been associated with the orchestra since 1915 and has been manager since 1936.

As manager he takes on responsibility for all the non-musical aches, pains and problems of the 104-piece ensemble.

Mr. Judd, a soft-spoken man who looks like Carl Sandburg, told us the Boston Symphony Orchestra is composed of 103 men and one woman (a harpist). There are 57 American-born musicians and 47 foreign-born, comprising 14 nationalities. France leads the list of foreign musicians with 21

This Clipping From
NORWICH, CONN.
RECORD
MAY 25 1952

Musical Ambassadors

The appearance of the Boston Symphony orchestra in Paris recently was greeted with enthusiasm and appreciation by the people of that city. The program of French and American music was heard by many French notables, including several of the highest officials in the government.

Too many Europeans regard America as a nation of materialists with a culture that is immature and unimportant. Appearance of American groups such as the Boston Symphony, a superb musical organization, could help to convince people that this notion is wrong. It is wise to show Europe, when occasion serves, that along with our skills as builders, producers and engineers we have made real cultural contributions to the world.

DAYS BANK on CITY BANK

Switzerland.

DAMS — Thirty-five
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Club held Wednesday
the YMCA building.
is being sponsored by
family division of the
Community Chest.
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mp Rally Tomorrow ls' Club

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Pops

Dans le cadre du Festival de Bordeaux

L'Orchestre Philharmonique de Boston a joué du BERLIOZ et du HINDEMITH devant une salle en délire

LE Festival de Bordeaux va décidément se terminer en apothéose.

La journée de vendredi, début du grand « rush » final qui verra la victoire définitive du Mai musical, a revêtu, en effet, la valeur d'une consécration.

Nous parlons, par ailleurs, du délicieux récital de musique de chambre qui fut donné au château de La Brède par Pierre Bernac et Francis Poulenc. Mais cette étincelante fête de l'esprit ne pouvait rester isolée. Il lui fallait un couronnement.

L'Orchestre philharmonique de Boston allait nous l'apporter.

Quand Pierre Monteux s'installa au pupitre et déchaîna, sans un geste inutile, le premier orage instrumental de la soirée (il s'agissait de l'ouverture de « Benvenuto Cellini »), nous savions déjà que la célèbre formation américaine méritait amplement sa réputation.

Les cordes, et singulièrement les violons, font preuve d'un dynamisme, d'un éclat, d'une richesse expressive absolument incomparables. Il est vrai que l'on a fait appel, pour former cette explosive (mais si équilibrée) phalange d'attaquants à de nombreux artistes slaves. Les Russes et les Polonais sont, en effet, les premiers archets du monde.

Martial BARDINET

Suite en page 3

LA NOUVELLE RÉPUBLIQUE

L'orchestre symphonique de Boston au Festival de Bordeaux

Suite de la page 1

Un prestigieux ensemble de solistes

Les bois et les cuivres, pour la plupart d'origine française, obtiennent des sonorités veloutées, enveloppantes, lumineuses, d'une pureté parfaite et d'une extrême finesse. Les autres membres de l'orchestre, Allemands, Italiens ou Américains, ont été visiblement recrutés parmi les plus remarquables représentants de leurs spécialités.

Bref, cette Association symphonique dont la discipline m'a fait rêver, est également l'un des plus prestigieux ensembles de solistes qu'il soit possible d'entendre à notre époque.

Mais que dire de Monteux lui-même ?

Tout simplement ceci : ce petit homme discret, à l'allure un peu massive de vieux Gaulois, au maintien simple et effacé, aux gestes mesurés, au comportement presque timide, est à l'heure actuelle l'un des plus grands chefs des deux continents.

C'est le triomphe de la méthode et de l'ordre classiques. La baguette de Monteux est cartésienne. Elle dispose plus qu'elle n'impose, rassemble plus qu'ellle ne soumet, répartit plus qu'ellle ne subordonne. Il semble bien que son secret soit de gouverner sans contraindre. L'exercice du pouvoir ramené à l'échelle humaine...

Un véritable mouvement d'horlogerie

Aussi est-il bien rare de voir un chef situer avec autant de précision les divers plans sonores d'une œuvre et donner à chaque groupe instrumental le rôle exact qui lui revient. Qu'il s'agisse de l'ouverture de « Benvenuto », de la symphonie « Jupiter », de Mozart, de celle de William Schumann, ou de Mathis, le peintre d'Hindemith, tout était réglé comme un mouvement d'horlogerie. Les entrées se succédaient sans heurt, sans bavure, sans empiètement, sans empâtement, sans le moindre décalage; une sorte de ballet sans figure de danses, une perfection tournoyante subtilement agencée et sans cesse renouvelée.

Deux premières auditions : « La symphonie N. 3 » du compositeur américain William Schumann, et « Mathis le peintre », d'Indemith, étaient inscrites en seconde partie au programme du concert.

La symphonie débute par une « Passacaille » d'une réellle noblesse d'inspiration. La fugue qui la suit, conçue dans un style au fond très classique, révèle de la part de son auteur une grande dextérité d'écriture. L'ensemble est comme il se doit fortement charpenté, sans que cependant sa couleur orchestrale soit bien significative.

William Schumann continue par un choral d'un caractère assez méditatif. La Toccata finale constitue une brillante péroraison.

Au total, une œuvre intéressante, certes, et magistralement écrite, mailheureusement gâtée par une une réthorique un peu trop voyante. Un usage aussi massif du contre-point rigoureux finit par devenir accablant.

« Mathis le peintre » est une suite d'orchestre d'unn tout autre venue. Sa première partie, le « Concert des anges », est une page d'un lyrisme admirable, qui vient s'inscrire d'elle-même dans la grande tradition symphonique allemande. Tout se passe comme si Hindemith avait spontanément retrouvé et recréé, dans le langage si complexe et si tendu qui est le sien, le romantisme de ses illustres prédécesseurs.

La tristesse bouleversante du second mouvement, « Inhumation », et la véritable orgie rtyhmique de « La tentation de Saint Antoine » suffiraient, si Hindemith était encore à découvrir, à le placer au premier rang des compositeurs modernes.

Ce splendide concert prit fin sur l'« Alborada del Gracioso », de Maurice Ravel, que Pierre Monteux accepta de donner en « bis » devant l'enthousiasme de l'auditoire.

This Clipping From
MANKATO, MINN.
FREE PRESS
MAY 23 1952

Sending Our Talent Abroad

The appearance of the Boston Symphony orchestra in Paris recently was greeted with enthusiam and appreciation by the people of that city. The program of French and American music was heard by many French notables, including several of the highest officials in the government.

Too many Europeans regard America as a nation of materialists with a culture that is immature and unimportant. Appearance of American groups such as the Boston Symphony, a superb musical organization, could help to convince people that this notion is wrong. It is wise to show Europe, when occasion serves, that along with our skills as builders, producers and engineers we have made real cultural contributions to the world.

THE OBSERVER, MAY 25, 1952

Festival in Paris

By TERENCE KILMARTIN

PARIS in May is so rich in artistic entertainment that any additional display runs the risk of being submerged in the already vast programme of concerts, ballets, plays, films, operas, art exhibitions, etc. The much-advertised festival of "Masterpieces of the Twentieth Century" which is going on there throughout the month has been struggling manfully to keep its identity, but as far as I could see during a visit covering the first fortnight, the point of this cultural cavalcade seemed to be sadly lost on the Parisian public.

The festival is sponsored by the Congress for Cultural Freedom, a sort of "Internationale" of liberal intellectuals. Its aim in Paris was the laudable and enterprising one of presenting an international symposium of twentieth-century art which would serve as an expression of faith in Western culture and a plea for intellectual freedom. But the show is very much an American one, financed by American money, run largely by American organisers, attended, it would seem, largely by American audiences, and in the context of the cold war it all looks to the hypersensitive and politically minded French like another American "invasion." There have been gibes about "Nato culture," "dollar imperialism" in a cultural disguise, and so on—all very silly, of course, but the festival organisers deserve some blame for allowing this impression to get around. The ideological basis of the festival should have been clarified in advance by the series of public debates and lectures, attended by an impressive panel of international literati, which in fact did not begin until half-way through.

*

But it would be churlish not to acknowledge that, however much it may have misfired as an ideological demonstration, the festival has offered a fascinating sample of the rich, febrile, controversial, and, when all is said and done, immensely stimulating output of twentieth-century artists. Opera and ballet have been the highlights: the festival appropriately opened with two superb performances of Berg's "Wozzeck" by the Vienna Opera and will close this week with "Billy Budd" and a new opera by the American composer Virgil Thomson, with a libretto by Gertrude Stein. In between these there have been "Don Perlimplin," a charming one-act opera by the Italian Vittorio Rieti on a theme of Garcia Lorca, and the Stravinsky - Cocteau opera - oratorio "Oedipus Rex."

Stravinsky, who personally conducted three concerts of his own works as well as his ballet "Orphée," has been one of the heroes of the festival. Another is George Balanchine. Apart from a couple of lightweight new, French pieces uninspiringly performed by the Grands Ballets du Marquis de Cuevas, the ballet programme, which finished last week, was an all-Balanchine affair. His New York City Company, seen in London last year, must now be as good as any in the Western world. They have the American virtues of youth, precision and enthusiasm allied to Balanchine's European experience and style. Their performances in Paris during the second week of the festival ranged from Balanchine's version of "Swan Lake" to a gay little exercise in jive called "The Pied Piper," by Jerome Robbins.

*

The problem of presenting "L'Oeuvre du XXème Siècle" (the French title makes the festival sound even more ambitious) should have been most easily solved in the case of painting and sculpture, and one looked forward to seeing some of those spectacular masterpieces of the Ecole de Paris that have been spirited away across the Atlantic. A large proportion of the works selected do in fact emanate from American collections, and none of them is negligible; but apart from some superb Rousseaus and a handful of others, the general effect of the exhibition is curiously austere. The bare bones of modern painting are there, without the flesh and blood. This may have been a jaundiced personal impression; Londoners may judge for themselves, however, when the exhibition is brought to the Tate Gallery in July.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 25 1952

SHADOW OF THE PAST

Spirit of 19th Century Looms Over Works At 20th Century Exposition in Paris

By OLIN DOWNES

PARIS.

THE first days of the Masterpieces of the Twentieth Century Exposition held in this city have seen a plethora of significant music, and many more events than one observer, even if he could divide himself, could possibly attend. The first week was especially rich in orchestral music. Not all of it was twentieth century, nor was all that carried a twentieth-century dateline twentieth century in spirit.

For, if we seek what we could call a twentieth-century spirit in music, as distinguished from the viewpoint of the nineteenth century, it is questionable whether we find it—music with an unmistakably contemporaneous noté in its measures—until after the first decade of the century. Until then the whole attitude was nineteenth century. One work signalized the breaking down of the older order. It was Stravinsky's "Sacre du Printemps."

Mahler Song Cycle

Bruno Walter gave a concert with the orchestra of the Paris Opéra. His special piece, one that he interprets with the most exceptional insight and sympathy, was Mahler's "Lied von der Erde." There is little more nineteenth century than that! It is the acme of the older, more sentimental kind of romanticism, and so sincere and inspired that it may probably emerge in the perspective of time as Mahler's finest work. Debussy's "L'Aprés-midi d'un faune" is by date, as well as creative spirit, nineteenth century. Strauss' "Don Juan" is far back of that—Strauss' earliest important symphonic poem dating from the Eighteen Eighties. No twentieth century there!

We fear that the nineteenth-century romanticism, and sentimentalism too, was warmly welcomed by Mr. Walter's audience as constituting an element of obvious melody and no less obvious emotional appeal, for which some modern persons were, perhaps, famished.

Wilhelm Furtwaengler was conducting a symphonic program with the Berlin Philharmonic-Symphony Orchestra on the same night that "Wozzeck" was being mounted at the Champs-Elysées Theatre. He found large audiences for two programs, one of which included Schumann's Fourth Symphony as its major item, with Honegger's Third Symphony (which is wholly twentieth century), the Weber "Oberon" Overture, the Ravel "Spanish Rhapsody" and Strauss' "Death and Transfiguration," still a mighty score if the conductor has power, which Furtwaengler possesses.

Familiar Program

The other program was Beethoven-Brahms, of the kind that perhaps every country, save Italy and France, are familiar with. At this concert, Joseph Szigeti and Pierre Fournier played the Brahms Double Concerto. Beethoven's "Great Fugue," in an orchestral arrangement, the "Egmont" Overture and Brahms' Second Symphony, completed a list which drew—twentieth century or no!

The Boston Symphony was fully abreast of the times in its programs, which were not entirely proportionate and just to the entire musical situation. The triumphs of the two conductors, Charles Munch and Pierre Monteux, both Frenchmen, were stirring to behold, and eminently deserved. But the basis of their achievement was the orchestra which Serge Koussevitzky developed and perfected during a quarter of a century. This was the incomparable instrument that Koussevitzky put into the hands of those who used it with such authority and imagination. The concert took place on the stage of the historic Opéra, and it was a singular link to the past.

It was on this stage that the present writer first heard Koussevitzky conduct the last of the Koussevitzky Concerts which were his for seasons before going to America to the Boston Symphony. At that concert Igor Stravinsky was present as soloist, playing his own piano concerto. Prokofieff sat in a box, young and already bald and strange-looking, as Koussevitzky directed the first performance of his singular work for chorus and orchestra, "Sept, ils sont sept." It was thereafter that Koussevitzky gave the Boston Symphony the acme of tonal beauty and technical finish which had neither been preceded nor repeated by any conductor before or after him.

The two works, definitively of the twentieth century and unquestioned masterpieces in their respective forms, were Stravinsky's "Sacre du Printemps" and Alban Berg's opera, "Wozzeck." Stravinsky attended the performance of "Wozzeck," which was new to him. He was, or professed to be, deeply impressed. Today he is fascinated, it seems, by Schoenberg, Berg and fellow atonalists. But this is noticeable: Stravinsky himself, with all his professed interest in the twelve-toners, is not turning that way at all, unless in scores not yet heard. He may think one way today, and another tomorrow; he remains in practice a neo-classicist who has not and never can have to do with Wagner's chromaticism, of which the Schoenberg school and the Berg opera are twentieth-century offshoots.

Stravinsky also observed that the opera, as he felt it, had a pronounced shortcoming: There was no really vocal music in it. The work is instrumental in very essence and has an underlying instrumental concept.

But here, in the Berg score, is certainly a new departure. The harmonic approach is genuinely new. Whether it leads in an important direction is something we cannot answer today. But its quality, where structure and balance of all elements are concerned, is that of a masterpiece.

Extra-Realistic

It is one of the most realistic and most fantastic of operas. The seen and the unseen, the dream and the sordid reality, have the closest affinity in its measures. This is also true of the musico-dramatic development. It is a truism that opera slows action; we must accept this cardinal fact as one of the principles of opera. But in "Wozzeck" the music is not held up an instant.

There are musical interludes, as there are in "Pelléas et Mélisande." But they are usually shorter and more decisive. They lead the drama on its way, tonally speaking. They seem to hasten the action rather than retard it. They are not exterior accompaniments of a pantomime nor do they suggest action. They communicate, in the swiftest way, a mood. This seems to generate the action that follows.

It has been well said that a sudden, swift act may be the product of long and sleepless nights of meditation, even uncertainty. Suddenly an inner impulse takes shape, and the next incident of the drama is precipitated. The music plays that inner role in "Wozzeck." The opera remains problematic in the extreme. Of its ultimate value one is not sure. It remains the most arresting and significant of operas composed in the last few generations.

This Clipping From
BOSTON, MASS.
POST
MAY 25 1952

MUSIC

...r Critic's Report For the Week

WARREN STOREY SMITH

...ile the Boston Symphony ha... winning new laurels in Europ... ...oup of 80, mostly young an... ...fore eager musicians, has bee... ...g in at the Pops. This Ma... Orchestra, as it is now bein... ..., has one more week, or fou... ...ths of a week, to go; th... ...sday through next Sunda... that, the Symphony men, o... ...portion of them that play i... Pops, will carry on nightl... ...gh June.

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...en Wilhelm Gericke too... the Boston Symphony in 188... ...n is to say at the beginnin... ...s fourth season, he said t... ...r Higginson after two co... ...: "You have not an orchestr... There are some musician... ...it is hardly an orchestra... is what might have been said... ...gh no one said it publicly, o... ...irst concert of the new Pop... ...estra, that of May 1. The play... ...themselves had been carefull... ...ned by Arthur Fiedler an... ...have since demonstrated co... ...vely that he was a good picke... ...on the opening night, whil... played with abundant spir... ...commendable precision, th... orchestral values were mis... The players in their nine co... ...e hours of rehearsal had n... ...learned to hear each othe... brass was overenthusiasti... ...on the blatant side. The strin... was thin, and not only b... ...there are fewer strings i... ...group than we have been hav... ...t the Pops of late years. Tim... ...by the way, when only a littl... ...than half the Symphony me... ...ed in the Pops. The first chai... ...have never done so and in th... ...days a large number of th... ...rs betook themselves to vari... ...ummer jobs. Now about nine... ...s of the men play at the Pop... ...they add up to a body of per... ...ers larger and, it is hardl... ...ssary to say, more skilfull tha... ...average symphony orchestra.

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...yway, it did not take Mr... ...ler long to get the substitut... ...estra to a point where listen... ...o it could be genuinely pleas... ...le, as I discovered at the open... ...concert of the third week. A... ...rted here at the time, ther... ...a finish and a refinement i... ...ormance, a tonal balance lack... ...at the outset. It will be in... ...sting to see how the real Po... ...estra sounds by comparison... ...men have had a tough sche... ...in Europe, 15 concerts in 2... ...in 10 cities of five countrie... ...they will have had a brief re... ...he ship. Moreover, they a... ...e habit of attacking the Po... ...st immediately after th... ...phony season and of playin... ...ly through May. There ha... ...been the strain of travel a... ...necessity of trying to appe... ...where at the top of the... ...something they do not do... ...afraid, in the nightly routi... ...he Pops, where most of t...

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F THE PAST

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OWNES

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This Clipping From
BOSTON, MASS.
POST

MUSIC

Our Critic's Report For the Week

WARREN STOREY SMITH

[illegible] Symphony has [illegible] new laurels in Europe [illegible] young and [illegible] musicians, has been [illegible] Pops. This May [illegible] it is now being [illegible] one more week, or four [illegible] a week to 20; this [illegible] next Sunday. [illegible] Symphony men, or [illegible] from that play in [illegible] Pops will carry on nightly [illegible]

* * *

[illegible] Gericke took [illegible] Boston Symphony in 1884 [illegible] at the beginning [illegible] season, he said to [illegible] after [illegible] concert: "We have not an orchestra [illegible] some musicians, [illegible] an orchestra." [illegible] said, [illegible] publicly, of [illegible] concert of the new Pops [illegible] of May 1. The program [illegible] had been carefully [illegible] Arthur Fiedler and [illegible] demonstrated conclusively that he was a good picker. [illegible] the opening night, while [illegible] with abundant spirit [illegible] commendable precision, the [illegible] orchestral values were missed. The players in their nine colds of rehearsal had not [illegible] to hear each other. [illegible] was overenthusiastic [illegible] the distant side. The string [illegible] and not only because [illegible] fewer strings in [illegible] we have been having [illegible] Pops of late years. Time [illegible] when only a little [illegible] of the Symphony men [illegible] Boys. The first chair [illegible] never comes so and in the [illegible] a large number of the [illegible] themselves to various [illegible] Now about nine [illegible] men play at the Pops [illegible] up to a body of performers [illegible] and, it is hardly [illegible] more skillfull than [illegible] symphony orchestra.

* * *

[illegible] not like Mr. [illegible] to get the substitute [illegible] to a point where listeners [illegible] genuinely pleased [illegible] at the opening [illegible] of the third week. As [illegible] at the time, there [illegible] and a refinement in [illegible] a tonal balance lacking [illegible] It will be interesting [illegible] how the real Pops [illegible] sounds by comparison. [illegible] had a tough schedule [illegible] 15 concerts in 21 [illegible] of five countries, [illegible] had a brief rest [illegible] Moreover, they are [illegible] of attacking the Pops experiment [illegible] immediately after [illegible] the Pops went on, if only for four [illegible] season and of playing [illegible] nights a week and with a weekly [illegible] 20 May. There has [illegible] rather than a nightly program. [illegible] strain of travel and [illegible] And when the European invitations [illegible] of trying to appear [illegible] tion came it was immediately assumed that there would be no Pops [illegible] the top of their [illegible] they do not do, during May. The man who saved [illegible] the nightly routine the day was Arthur Fiedler. [illegible] where most of the music, from their point of view, [illegible] relatively untaxing.

* * *

[illegible] to this business of playing for [illegible] all they are worth that makes [illegible] the new Pops Orchestra a bit [illegible] different from the regular one. These young musicians—and, as I say, they are mostly that—plainly appreciate the honor and the experience that has come their way. And the speed with which they have acquired the missing polish in performance, and the smooth and flexible ensemble, bears witness both to their native ability and to the skill of Mr. Fiedler. Several years ago the latter organized a youth orchestra and in a short time had it playing like a bunch of veterans. That was largely an amateur group. This is not. Its members have all had orchestral experience, while a few of them are veterans in the true sense of the word, being either ex-Boston Symphony men or players of long experience in a variety of musical fields.

* * *

What it really amounts to is this: Ours is an orchestral age. These players did not go into the respective American orchestras from which they came and to which, by and large, they will return next season, without having had both orchestral experience and an instinct for orchestral playing. A large number got the former in [illegible] the orchestra of the New England Conservatory. And they can easily have acquired the latter by listening to orchestral records and broadcasts. In Gericke's day, if you wished to hear a symphony orchestra, you had to go to one of the cities that boasted such a luxury and buy yourself a ticket.

* * *

Be that as it may, Mr. Fiedler's experiment has borne rich fruit. [illegible] the Pops went on, if only for four nights a week and with a weekly program, rather than a nightly program. And when the European invitation came it was immediately assumed that there would be no Pops during May. The man who saved the day was Arthur Fiedler.

The final program to be offered by the May Pops Orchestra contains one item of rare interest, the Concert Symphonique for piano orchestra, No. 4 in D minor, Op. 104, by Henry Charles Litolff (1818-91), a composer who would be completely unknown to present-day Bostonians, but for the attention that Mr. Fiddler occasionally pays to his Overture, "Robespierre."

* * *

Litolff was a pioneer in the matter of the symphonic concerto, something of which Lszt took due note by dedicating his First Concerto to Litolff and by adopting the term "Concert Symphonique" for his Second. The pianist who will (presumably) introduce this work to Boston is Gerson Yessin. Other numbers on the program are Schubert's Marche Militaire, the "Egmont" Overture of Beethoven, the Schubert-Wilhemj "Ave Maria," the Intermezzo from Pagliacci," Wagner's "Ride of the Valkyries" and lighter numbers by Waldteufel, Gershwin and Anderson.

To get back to Litolff, few musicians can be unacquainted with the name. The Collection Litolff, started by Henry's adopted son Theodore, was the first of a series of inexpensive editions of the classics. Of the symphony concertos Nos. 3, 4 and 5, Grove says "melody and rhythm and for their wealth of original ideas in harmony, melody and rhythem and for their beautiful instrumentation." The Third has been twice heard at the Symphony concerts, in '89 and '98, and the "King Lear" Overture was played in 1903.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 25 1952

Danny Kuntz Gets Message From Home Town in Germany

Durgin's Dispatch Brings Tears to Eyes of Ex-Symphony Violinist

By JOAN McPARTLIN

"I had tears in my eyes when I read that story."

That's what Danny Kuntz, former Boston Symphony Orchestra ~~musician said yesterday~~ when he saw Cyrus Durgin's dispatch from Germany.

Durgin, Globe music critic, traveling abroad with the symphony, reported that Kuntz's home town of Oberstaufenbach was sending him a greeting—a picture of Kuntz as a young man, a picture of the town, and a message signed by village officials.

"It was the very first I heard of the greeting," said Kuntz happily. "I was delighted. Isn't that nice of those people to send me a greeting?"

Danny Kuntz was one of the first members of the Boston Symphony Orchestra back in the 1880's, and he was a violinist in it for 30-odd years. He's had an active life as a musician. Now 82, he's still interested in every phase of music except composing.

"I am no composer," he declares.

Kuntz was one of the three musical brothers, one also a violinist and one a pianist. He came to this country as a youth, became an American citizen, and married a girl of German parentage who had been born here.

American vacationists met Kuntz in many places. Besides his work with the Symphony, he led a Boston orchestra which gave concerts at the Algonquin Club, conducted the Summer orchestra at the Poland Spring House, and until he was 77, led the orchestra at the Lake Placid Club.

GETS WORD FROM HOME—Danny Kuntz.

Lives in Back Bay Now

He now lives in a Back Bay hotel in a room decorated with pictures and bric-a-brac picked up during his career. On the mantel, for instance, sits a metronome. Kuntz doesn't use it any more, but he likes to see it standing there.

"I listen to the B. S. O. concerts on my radio," he says. "I don't go to concerts any more—have to sit still too long. But music is different now anyway, much peppier than in my day, when conductors had a classic style."

Kuntz remembers working with famous conductors, such as Arthur Nikicsh, Emil Paur, and Max Fiedler.

Right now he's waiting to receive the greeting, which will be brought back to the United States by B. S. O. manager George E. Judd.

He's already heard about the concert in Frankfurt, which was attended by a party of 14 of his relatives. They hired a bus for the trip back and forth from Oberstaufenbach, and wrote him immediately after the affair.

How did they like it?

"Naturally," says Kuntz, "they said it was marvelous!"

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAY 25 1952

MUSIC

Special Broadcasts Planned As Koussevitzky Memorial

By GORDON E. ARMSTRONG

The first anniversary of the death of Serge Koussevitzky on June 4 will be marked by many special broadcasts on both major networks and independent stations throughout the country. The programs, which will also commemorate the tenth anniversary of the Koussevitzky Music Foundation, are to include recordings made by the late conductor as well as works commissioned by the Foundation which he created.

In Paris, where Koussevitzky first became internationally known, the anniversary will be observed in a memorial broadcast by Radiodiffusion Francaise and a concert by the Pascal String Quartet under the auspices of the U. S. Embassy will include quartets commissioned by the Foundation. A number of symphony orchestras abroad are planning to include in their Fall concerts works which came into being through the Foundation's inspiration and aid.

Many more symphonies here have scheduled Fall programs honoring the memory of Dr. Koussevitzky, whose life long interest in the contemporary composer is being perpetuated through the work of the Foundation. Leonard Bernstein will conduct a memorial concert at Tanglewood on August 9 during the Berkshire Music Festival. This program is to include Aaron Copland's Symphony No. 3, a work which was commissioned by the Koussevitzky Music Foundation.

Since 1942, when the late conductor established the Foundation in memory of his wife Natalie, some 50 works in all categories have been commissioned by the organization. American composers are well represented among the beneficiaries who also number such foreign luminaries as Stravinsky, Schoenberg, and Honegger.

The Serge Koussevitzky Music Foundation in the Library of Congress, Washington, D. C., established through a permanent endowment from the original organization in January, 1950, now is chiefly responsible for the commissioning of new works by composers of all nations. All of the original scores and manuscripts of the commissioned works of both of the Koussevitzky Foundations are to be found in the permanent collection in the Library of Congress.

The Koussevitzky Music Foundation has espoused contemporary music interests also by sponsoring new educational trends and by providing funds for concerts of new music. In 1948, the London Committee for the Promotion of New Music received a grant for concert purposes and to provide awards to two composers selected by the Committee. In 1950, the Foundation made a grant to help finance three concerts of contemporary American music in the American Academy in Rome.

Another living monument to the late conductor is the Berkshire Music Center, the school which he established at Tanglewood. Some 3,000 students have been in attendance at the Center which will observe its 10th anniversary this season.

Incidentally, the Boston Symphony, as the conductor of which Dr. Koussevitzky made musical history during his tenure of 25 years, opened its current European tour in Paris on May 6 in a scene of wild excitement. Press and public went completely overboard for the Boston musicians in their first concert at the May Festival of the Twentieth Century Arts in Paris. Though the orchestra is 71 years old, this represents the first time in its history that it has appeared in Europe. This tour abroad is being made under the auspices of the Congress for Cultural Freedom, sponsors of the Paris Festival.

Zion Lutheran Choir To Give Concert Tonight

A program of sacred music will be given by the Zion Lutheran Chorale Choir this evening at 8:15. Alfred Kuhn will direct the singers in the concert which will take place in the Zion Evangelical Lutheran Church on Davenport Avenue. The members of the choir are: The Misses Mildred Kraemer, Inge Weber, Janet Haupt, Ruth Haupt, Mae McLean, Mrs. A. Moritz, Stanley Greimont, Ted Engelder, Max Tietjen, George Moritz, and Hank Tietjen. Mrs. M. Tietjen will be at the organ this evening.

Maunder Cantata To Be Sung At Whitneyville Church

Tonight at 8 in the Whitneyville Congregational Church (Whitney Avenue and Putnam Avenue) the church choir, under the direction of Dwight Blakeslee, will present J. H. Maunder's Cantata, "Penitence, Pardon, and Peace" accompanied on the organ by Mrs. G. Robert Millar.

The guest soloists will be Frances Covone, soprano and William Reynolds, baritone. A free will offering will be taken, proceeds to be used in purchasing additional choir robes.

Miss Covone is a member of the New Haven Chorale and was one of the soloists in their March concert. Mr. Reynolds is known in New Haven as a baritone soloist and has sung many Cantatas in and around New Haven. Mr. Blakeslee, director of the Whitneyville Choir, studies in New York with the American Theater Wing, under their Professional Training Program. At present he is studying voice with Bernard Taylor of Juilliard School of Music, and general musicianship with Vally Weigl, contemporary composer. Mr. Blakeslee is also a member of the New Haven Chorale and serves on their Board of Governors.

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OMAHA, NEBR.
MORNING WORLD-HERALD

MAY 25 1952

Speaking of Music

By Martin W. Bush

Audience Reversed; Stravinsky Now Hero

You may have read about it in a United Press dispatch carried in this newspaper or in other publications. The story was of a recent concert in Paris by our Boston Symphony Orchestra conducted by Pierre Monteaux. The point is that they played Igor Stravinsky's "The Rite of Spring" in the same theater in which Mr. Monteaux had conducted its first performance, as a ballet, on May 29, 1913—39 years ago come Thursday.

A more significant point: the contrast of audience reception of the work on the two occasions.

Stories of the audience reaction to the then new music back in 1913 have now become first-rate stranger-than-fiction items in the lore of music. By way of evidence that volatility of Parisan audiences is not a mere myth, here are a few of the capers provoked by that dissonant, revolutionary music that night.

After the first few measures the audience was twittering and old Saint-Saens left the theater in disgust. One writer heard it as "a barnyard come to life." Eventually, restlessness turned into riotous pandemonium. Ordinarily staid Parisian citizens scraped off their veneer and went primitive. As primitive as the music and ballet in its depiction of prehistoric pagan Russia.

A countess wildly brandished her fan, loudly proclaiming, "This is the first time in 60 years that any one has dared to make a fool of me." Other dowagers engaged in hair-pulling and spitting in each others' faces. The men wielded canes and fists without benefit of Queensbery rules, no holds barred. There were torn clothes and blackened eyes, aplenty. All because the music created two schools of thought—"fer and agin."

At this recent concert the audience received the music, not merely without protest, but with unanimous, prolonged acclaim.

This tale is retold only because of its admonition—a simple one. Men who put opinions of music in writing—critics, to you—have through all history been the butt of ridicule for verdicts long since reversed. And here's a case of an audience verdict having been reversed by history. A case of the music world, given time, growing up to advanced ideas. Because Stravinsky's musical ideas, though revolutionary at that time, have been proved sound.

Inference: if not exactly valorous, it's really more discreet to hold fire on new music, especially on first hearing.

This Clipping From
LITTLE ROCK, ARK.
ARK. GAZETTE

MAY 25 1952

Tops in Music

Judy Garland, darling of show business who brought vaudeville back and received critical acclaim both here and abroad with her international variety show, returns to guest star on two more of CBS-KLRA's "Bing Crosby" shows. Miss Garland appeared on the show last Wednesday and will be Bing's guest next Wednesday and on June 4.

This will mark Miss Garland's first radio appearances since last year, prior to her sensational vaudeville engagements, when she guest starred on eight of Bing's programs.

The program for KVLC's "Music Shelf" this morning at 9:30 will be highlighted by a recorded performance of Ravel's "Bolero" by the Boston Symphony Orchestra conducted by Serge Koussevitsky. "Bolero" has been evaluated as a masterpiece of orchestration, revealing the enormous powers of the symphony orchestras, and the almost infinite variety of tonal effects of which it is capable. In an entirely different vein will be the presentation by Oscar Levant and Morton Gould and the orchestra of Gershwin's "Second Rhapsody for Piano and Orchestra," one of the American composer's more serious works, and one which many critics believe to be one of his most outstanding compositions.

Lucile Cummings, American contralto, will sing the dramatic aria "Ah, Mon Fils" from Meyerbeer's opera, "Le Prophete," when she makes another appearance as guest soloist on The Telephone Hour tomorrow on KARK at 8 p. m.

Boston Traveler May 26 '52

Symphony off Key in Bike Movement

LONDON (UP)—The Boston Symphony Orchestra will make its debut in Britain an hour late tonight because of evening clothes for its 104 members got tied up by a bicycle race in France.

THE 3500 TICKET HOLDERS for tonight's concert in Royal Festival Hall will have to wait from 8 to 9 P. M. to hear it. The British Broadcasting Company rearranged its evening programs.

London has seldom seen so much excitement before a musical event, a spokesman for the British managers said today. All the seats for the concert were sold four days ago and tickets went for as much as £5 ($14) each.

THE ORCHESTRA wound up a successful continental tour Satur-

SYMPHONY

(Continued on Page Seven)

(Continued from First Page)

day with a concert at Bordeaux, France, under the baton of Charles Munch. But yesterday a truck carrying the players' evening clothes got stuck behind a bicycle race between Paris and Bordeaux.

The musicians got to London on time. But bicycle races take priority in France, so their truck was forced to creep along at bike-pedalling speed—and missed the boat train to London.

The truck, which also carried six bass viols and a number of trucks of sheet music, will be rushed today to the crack Paris-London train, the Golden Arrow. A special corps of workers will stand by at Victoria station in London to whisk the evening clothes to the musicians at Festival Hall.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 26 1952

Tastes in Music Seen Advancing

To the Editor—I read in the Globe of the favorable reception of Stravinsky's masterpiece played by the Boston Symphony Orchestra in the Theatre des Champs Elysees (Le Sacre du Printemps) and of its favorable reception in contrast to its first hearing at which time it was ridiculed.

This is a further confirmation of what I have personally noted with respect to the advance in musical taste during the first 75 years of my life.

When I was about 10 years old I used to go to the annual farewell concerts of Adlina Patti in the old Boston Music Hall, which were advertised to begin at 8 o'clock, at which time the place would be packed to the doors. But Patti would not appear until about 8:45.

At the conclusion of these concerts they would not let her go until, as a double encore, she would sing "The Last Rose of Summer" and "Home Sweet Home." Can you imagine a present-day audience in that frame of mind?

I think the Boston Symphony will make a great impression on their visit abroad. The Met Opera standard of performance would do likewise. I have heard the opera in Paris and, as it seemed to me, they sang and acted as though half asleep. The performances here are much superior to anything I heard anywhere on the other side of the Atlantic.

ERNEST M. SKINNER.
Reading.

Boston Symphony Has London "Nightmare"

LONDON, May 26 (Reuters) —The Boston Symphony Orchestra, winding up a European tour with a concert here tonight, found itself facing a musicians' nightmare t day—instruments had gone astray.

Six of the orchestra's fine double basses were on a truck which broke down en route to Paris from Bordeaux, where the orchestra performed Saturday night. By the time it reached Paris it had missed the London boat train.

The instruments and wardrobe trunks containing some of the players' evening clothes are expected here this evening. With crossed fingers, the orchestra set back the opening time of the concert from 8 to 9 p. m. (5 p. m., E. D. T.).

This Clipping From
BOSTON, MASS.
EVENING GLOBE

This Clipping From
BUFFALO, N. Y.
NEWS

Bicycle Race Delays Symphony Concert

LONDON, May 27 (AP) — A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here Monday.

The bicycle race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. As a result, the truck missed an early boat train.

This Clipping From
WORCESTER, MASS.
TELEGRAM
MAY 26 1952

Bike Race Delays Symphony Schedule

LONDON, May 26 (UP)—The Boston Symphony Orchestra will make its debut in Britain an hour late tonight because the evening clothes for its 104 members got tied up by a bicycle race in France.

The 3500 ticketholders for tonight's concert in Royal Festival Hall will have to wait from 8 to 9 p. m. to hear it. The British Broadcasting Company rearranged its evening programs.

London seldom has seen so much excitement before a musical event, a spokesman for the British managers said. All the seats for the concert were sold four days ago and tickets went for as much as £5 ($14) each.

The Boston orchestra wound up a successful Continental tour Saturday with a concert at Bordeaux, France, under the baton of Charles Much. But yesterday a truck carrying the players' evening clothes got stuck behind a bicycle race between Paris and Bordeaux.

The players got to London on time. But bicycle races take priority in France, so their truck was forced to creep along at bike-pedalling speed—and missed the boat train to London.

The truck, which also carried six bass viols and a number of music trunks, will be rushed to the crack Paris-London train, the Golden Arrow, today. A special corps of workers will stand by at Victoria Station in London to whisk the evening clothes to the musicians who will be waiting at Festival Hall.

SLOW TEMPO DELAYS ORCHESTRA

London Evening News

"Evening News" Reporter

THREE thousand five hundred people who have booked every seat in the Royal Festival Hall for to-night's concert by the Boston Symphony Orchestra—the orchestra's first and only concert in this country—will have to wait an hour after the scheduled time before the first note is played.

And the reason is a bicycle race in France.

The orchestra of 104 players—only one woman among them—and their conductor, Charles Munch, arrived last night from the Continent. They were due to rehearse in the Royal Festival Hall this morning.

But their instruments, all their dress clothes and all their music failed to arrive.

Made Detour

All the baggage was stored in two lorries which set out from Bordeaux to Paris to catch the boat-train due to arrive in London this morning.

But before the lorry had travelled very far they caught up with a bicycle race between Bordeaux and Paris. The driver had to crawl behind the cyclists for mile after mile until they could make a detour.

Then they put on speed and made a dash for Paris. The first lorry, carrying most of the instruments arrived just in time to make the train connection. But the second lorry, containing six double-basses, the dress suits and the music, was left well behind.

Whn it was learned what had happened there were frantic conferences in London among Mr. George H. Judd, general manager of the orchestra, Mr. T. E. Bean, general manager of the Royal Festival Hall, and representatives of Messrs. Harold Holt, the impresarios, and of the B.B.C.

Broadcast Stands

It was decided to postpone the start of the concert from 8 p.m. until 9 p.m. The B.B.C. agreed to rearrange their Third Programme schedule so that the whole of it could still be broadcast.

Meanwhile, in Paris the contents of the second lorry were being loaded on to the Golden Arrow, due at Victoria at 7.30 p.m. to-night.

Because the Paris authorities loaded the orchestra's equipment last it may be the first out at Victoria. It was arranged that the dress suits should be rushed first from Victoria so the players could be changing while their instruments and music were on the way.

This Clipping From
CHICAGO, ILL.
SUN-TIMES
MAY 27 1952

BICYCLE RACE DELAYS CONCERT

LONDON (AP) — A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert Monday night.

The race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. The truck missed crossing the channel.

The equipment, including six double basses and all the orchestra's music, was loaded onto a subsequent boat, necessitating the hour delay.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 26 1952

had been removed.

S.

Symphony Concerts

To the Editor of The Times:

Upon first coming to Hartford a few years ago, I was most pleasantly surprised to learn of the annual series of concerts by great symphonic orchestras presented in the Bushnell Memorial.

These concerts, I have always felt, help immeasurably to place Hartford culturally in a class far above that of most cities much larger in size.

Not many communities will be able to enjoy next season performances by the Boston, New York, Cleveland and Philadelphia Orchestras, as well as by the eminent Danish State Symphony of Copenhagen.

The coming of the Danish organization is of particular interest, giving as it does, a fine international flavor to the series. This will be the second internationally famous symphonic group included in the series in three years, for I recall with pleasure the grand concert by the Royal Philharmonic in 1950.

Perhaps many people do not realize a fact that has recently come to my attention, that at this time of the year a sizable number of seats for next season's Bushnell Series become available for new subscribers.

Experience has shown that now, instead of next Fall, is the time to apply for such seats. Once obtained they may be held year after year.

MARY B. WHEELER.

This Clipping From
HUNTINGTON, W. VA.
HERALD-DISPATCH
MAY 27 1952

Music Can Wait

LONDON, May 26. (AP) — A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here.

The bicycle race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. As a result, the truck missed an early boat train.

The equipment, including six double basses and all the orchestra's music, was loaded into a subsequent train, necessitating the hour delay.

[203]

his Clipping From
OSTON, MASS.
EENING GLOBE

MAY 26 1952

n "Nightmare"

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This Clipping From
BUFFALO, N. Y.
NEWS

MAY 27 1952

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KAFOOFLE and MUSIC —BOSTON FASHION

By LEONARD MOSLEY

[illegible] the sort of [illegible] concert [illegible] musicians of [illegible] Symphony [illegible] The con- [illegible] March, of [illegible] and [illegible] in Gallic [illegible] manager [illegible] jumping [illegible] excitement like a [illegible] himself (Mr. [illegible] of the Royal [illegible] as if he [illegible] into [illegible]

Delay

And [illegible] a ka'oofle—[illegible] Boston Orchestra has [illegible] had happened [illegible] London.

[illegible] dresses and [illegible] delayed on the [illegible] cycle race. [illegible] night ferry [illegible] loaded into a [illegible] coupled to [illegible] and arrived [illegible] concert was [illegible]

[illegible] an hour while [illegible] cheerfully and [illegible] climed into their bibs and tuckers. They loved all the [illegible] and confusion. Not for [illegible] have they been christened [illegible] Tour Band.

For the Boston Symphony Orchestra is composed of 104 very individual individualists.

Ego

[illegible] platform their [illegible] play. In Paris [illegible] manager and [illegible] in one hotel. In [illegible] they have spread themselves all around the town, too.

But last night they really did play together—all 104 of them—like one inspired musical instrument. They gave a fire and a drum-beat rhythm to Honegger's Fifth Symphony, and a heavy dream sweetness to parts of Roussel's Bacchus et Ariane.

The orchestra sounded to me like the superb result of European direction in charge of American know-how.

The skill and musicianship of these [illegible] players gave this programme [illegible] round swell [illegible] The sensibility of con- [illegible] Munch [illegible] the lift and [illegible] the Old World.

[illegible] a delightful stand that [illegible] will remember.

Big Thrill For London

Boston Symphony Orchestra, 104 players strong under the Alsatian conductor Charles Munch and in London for one night, certainly gave a packed Festival Hall a great thrill. Their exciting efficiency is quite unusual to us.

Where have we a battery of four trumpets or a set of six horns who play unerringly whatever the demands of the music? Where have we strings who play so exactly in such an unostentatious and matter-of-fact manner?

But this magnificent orchestra failed through their own special quality—their persistently uniform brilliance of tone. They made music by Samuel Barber, Roussel, Honegger, Piston, Debussy and Ravel sound as if it were all by one composer.

Best performed piece was Ravel's second "Daphnis and Chloe" suite. Showpiece was Honegger's Fifth Symphony of 1950, in which Shostakovitch and Kabelevsky and other composers who deliberately write for the masses are completely outdistanced at their own game.

P. B.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 27 1952

LONDON OVATION WON BY BOSTON SYMPHONY

Special to THE NEW YORK TIMES.

LONDON, May 26—The Boston Symphony Orchestra, conducted by Charles Munch, made its first and only appearance in Britain tonight with a concert of French and American works at Royal Festival Hall here. The audience gave a great ovation to the orchestra, especially for Honegger's Fifth Symphony.

Nobody disputed the virtuosity of the players nor their precision. However, some of the London music critics found that very precision rather a mixed blessing.

Commenting that the orchestra reacted "as one man to an extent unknown to us," the Times of London added: "This is not pure gain * * * and it was not till Ravel's 'Daphnis and Chloe,' the the end of the program, that we found humanity and poetry."

The Daily Mail's Stanley Bayliss made the same point, saying "sheer mechanical virtuosity" was "quite foreign to a good deal of what they played."

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And 3,500 people waited to hear and cheer.

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They differ from other American orchestras we have heard here in that they are not so much a collection of stars as a set of thoroughly excellent players formed into an organisation of great power, well found in all its parts. They glow with an inner radiance where so many other orchestras merely glitter. One day we must hear them in the classics. Last night's music was all of this century.

Honegger's new Fifth Symphony I had heard with a different orchestra last week in Paris. I preferred this performance. There was some magificent playing of works by Roussel and Debussy.

Scott Goddard

BOSTON SYMPHONY ORCHESTRA

FRENCH AND AMERICAN MUSIC

The Boston Symphony Orchestra, which has been over in Paris in connexion with the "Masterpieces of the Twentieth Century" festival, gave its only concert in this country at the Festival Hall last night under Mr. Charles Munch, who is now its permanent conductor.

It played to us what it has been playing in Paris, which in effect limited its programme to four French works and two American. It is difficult to understand why it should only give one concert in London, for we would gladly have heard it in a more representative selection of music.

Nor was its visit without mishap. Its convoy got caught in the toils of a bicycle race on French roads, missed the boat, and so started the concert an hour late at 9 o'clock. An unannounced change in the order of the programme disconcerted the audience in its approach to Honegger's Fifth Symphony "(*di trere*)" by sub-title, which was having its first performance in Britain. However, nothing could obscure the brilliance of the playing in which the orchestra act and react as one man to an extent unknown to us. This is not pure gain, as it approximates what should be a corporation to a machine, and it was not till Ravel's *Daphnis and Chloe* at the end of the programme that we found humanity and poetry.

The tonal quality of the orchestra comes somewhere between the suavity of the Philadelphia and the chromium-plated glitter of the New York Orchestras, which are the two that have paid recent visits to Britain. The wood-wind is very sweet, the flute especially; the strings are capable of both bright and veiled tone and of ample volume. The trumpets sounded like those of New York in their stridency, but they were badly placed for Festival Hall acoustics. Blend was otherwise not abjured, as it is in some American orchestras in favour of sectional independence—the opening of Honegger's symphony established the evenness of the blend in the orchestra's astonishing sonority, which even the Festival Hall's notorious powers of evaporation could not quench.

Honegger's symphony is powerful, dry, and full of invention, but it is not ingratiating. The American pieces were both short and true to their titles: Samuel Barber's concert overture *The School for Scandal*, was also dry, but not in the grim manner of the twentieth century, rather with the sparkle of the eighteenth, and Walter Piston's Toccata also harked back in texture to the time of Bach.

This description is not to suggest that they were pastiche, for both were modern in technique and feeling: they will serve their generation without opening new vistas. Rousel's *Bacchus et Ariane* suite and Debussy's *La Mer*, which are naturally congenial to the conductor, and showed off the virtuosity of the orchestra, gave us rather too much of the same sort of thing in one programme.

Daily Telegraph & Morning Post, Tuesday, May 27, 1952

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R. C.

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The concert was delayed because the truck carrying its instruments was held up in France to permit a bike race—which had priority — to go through. The equipment missed the channel ferry and the concert had to wait until it got to London.

The performance itself won high acclaim from London's music critics.

Said the Express: "A one-night stand that musical London will remember. The superb result of European direction in charge of American know-how."

The Times commented: "Nothing could obscure the brilliance of the playing in which the orchestra act and react as one man to an extent unknown to us."

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PARIS CYCLISTS DELAY CONCERT

LONDON VISITORS

Daily Telegraph Reporter

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Two lorries carrying most of the orchestra's dress clothes, six double basses and the sheet music for the British National Anthem, were caught behind the cyclists on the Bordeaux-Paris road and forced to travel slowly for about half the distance.

As a result they missed the boat train connection. Later, on the way across, there was a further delay because of a mishap at Dunkirk to the train ferry on to which part of the equipment had been loaded.

Arrangements were made in London to despatch the missing eq pment to the Festival Hall immediately on its arrival at Victoria. Mr. Leslie Rogers, the orchestra librarian, also borrowed copies of the National Anthem from the London Philharmonic Orchestra.

At a few minutes to eight three lorries drew up outside the Festival Hall with the missing baggage, and assistants began to unload it immediately under the direction of Mr. Harvey Genereux, stage manager of the orchestra. Finally the concert began at 9 p.m. with the British and American National Anthems.

Richard Capell—P6

This Clipping From
MIAMI, FLA.
HERALD

MAY 27 1952

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LONDON—(AP)—A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here Monday night.

The bicycle race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. As a result, the truck missed an early boat train.

The equipment, including six double basses and all the orchehtra's music, was loaded into a subsequent train, necessitating the hour delay.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 26 1952

"Nightmare"

ith a concert here to-
found itself facing a
ns' nightmare today—
ents had gone astray.
f the orchestra's nine
basses were on a truck
roke down en route to
om Bordeaux, where the
a performed Saturday
By the time it reached
had missed the London
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nstruments and ward-
nks containing some of
yers' evening clothes,
cted here this evening.
ossed fingers, the or-
set back the opening
he concert from 8 to 9
. m., E. D. T.).

This Clipping From
BUFFALO, N. Y.
NEWS
MAY 27 1952

Race Delays
ny Concert

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DAILY EXPRESS TUESDAY MAY 27 1952

KAFOOFLE *and* MUSIC -BOSTON FASHION

By LEONARD MOSLEY

IT was just the sort of prelude to a concert that the musicians of the Boston Symphony Orchestra like.

Chaos everywhere. The conductor (Charles Munch, of France) gently raising and lowering his hands in Gallic despair. The Boston manager (Mr. George H. Judd) jumping around with excitement like a Mexican bean.

And the Bean himself (Mr. T. E. Bean, manager of the Royal Festival Hall) looking as if he would like to throw himself into the Thames.

Delay

And why? Because a *kafoofle*—as the Boston Orchestra has learned to call it—had happened between Paris and London.

Their evening dresses and music had got delayed on the road by a French cycle race. They missed the night ferry from Paris, were loaded into a special luggage van coupled to the Golden Arrow, and arrived in London as the concert was due to begin.

It was postponed an hour while the musicians cheerfully and hurriedly climbed into their bibs and tuckers. They loved all the fuss and confusion. Not for nothing have they been christened the "Boys' Town Band."

For the Boston Symphony Orchestra is composed of 104 very individual individualists.

Ego

Off the concert platform their egos come into play. In Paris they defied their manager and refused to live in one hotel. In London they have spread themselves all around the town, too.

But last night they really did play together (all 104 of them) like one inspired musical instrument. They gave a fire and a drum-beat rhythm to Honegger's Fifth Symphony, and a heavy dreamy sweetness to parts of Roussel's Bacchus et Ariane.

The orchestra sounded to me like the superb result of European direction in charge of American know-how.

The skill and musicianship of these deft, clever players gave this programme its solid, round swell of sound. The sensibility of conductor Munch gave it the lift and deep feeling of the Old World.

It was a one-night stand that musical London will remember.

Big Thrill For London

London The Star May 27

Boston Symphony Orchestra, 104 players strong under the Alsatian conductor Charles Munch and in London for one night, certainly gave a packed Festival Hall a great thrill. Their exciting efficiency is quite unusual to us.

Where have we a battery of four trumpets or a set of six horns who play unerringly whatever the demands of the music? Where have we strings who play so exactly in such an unostentatious and matter-of-fact manner?

But this magnificent orchestra failed through their own special quality—their persistently uniform brilliance of tone. They made music by Samuel Barber, Roussel, Honegger, Piston, Debussy and Ravel sound as if it were all by one composer.

Best performed piece was Ravel's second "Daphnis and Chloe" suite. Showpiece was Honegger's Fifth Symphony of 1950, in which Shostakovitch and Kabelevsky and other composers who deliberately write for the masses are completely outdistanced at their own game.

P. B.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 27 1952

LONDON OVATION WON BY BOSTON SYMPHONY

Special to THE NEW YORK TIMES.

LONDON, May 26—The Boston Symphony Orchestra, conducted by Charles Munch, made its first and only appearance in Britain tonight with a concert of French and American works at Royal Festival Hall here. The audience gave a great ovation to the orchestra, especially for Honegger's Fifth Symphony.

Nobody disputed the virtuosity of the players nor their precision. However, some of the London music critics found that very precision rather a mixed blessing.

Commenting that the orchestra reacted "as one man to an extent unknown to us," the Times of London added: "This is not pure gain * * * and it was not till Ravel's 'Daphnis and Chloe,' the the end of the program, that we found humanity and poetry."

The Daily Mail's Stanley Bayliss made the same point, saying "sheer mechanical virtuosity" was "quite foreign to a good deal of what they played."

Scott Goddard in the News Chronicle said the orchestra "glows with an inner radiance where so many other orchestras merely glitter."

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News Chronicle May 27

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R. C.

Boston Herald May

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LONDON VISITORS

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Richard Capell—P6

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HERALD
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[204]

This Clipping From
RICHMOND, VA.
TIMES DISPATCH

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This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 27 1952

TRAVEL SYMPHONY

Encounter With the Soviet

By CYRUS DURGIN

BERLIN, Ger.—The tour of the Boston Symphony Orchestra recently got a little cloak-and-daggerish. But only a little. It was all on account of the oil strike, too. We were supposed to have been flown from Frankfurt to Berlin, as from Brussels to Frankfurt. But we had to settle for a sleeper train.

Now any train to West Berlin has to go through a portion of the Soviet zone, and the Soviets, as you are well aware, ar not easy-going Joes who say "Hi-yuh, fella?" and wave you through.

The United States Army solved the problem by splitting the party in two sections, the first of which went in cars attached to a United States duty train, and the second in a French duty train.

* * *

At the H. I. C. O. G. party a couple of nights ago in Frankfurt, I had asked an official, mostly as a joke but also from curiosity: "I suppose the Russians stop a train every now and again, just to make a nuisance?"

"They haven't yet, and they're not likely to, because they know that we can retaliate in a way which would cut them off," he said.

So we were put in sealed cars attached to the duty train, and once we were in we couldn't get out. Not even to buy a bottle of coke at a station platform. Further, we were told we must pull our shades down between 4:30 and 5 in the morning, which time presumably was the fateful 30 minutes of encounter with the Soviet scout patrol.

Whatever it is that Uncle Joe's boys have, they didn't want any of us to see it, and as a matter of fact, I doubt that anyone would have been interested at 4:30 in the morning.

As luck would have it, I was in the compartment at one end of our car. At what I later discovered was 1 a. m., I heaved up my huge yellow-nylon-clad bulk at the tread of heavy boots outside. Sleep thereafter was punctuated by the prowling of some character who had a bunch of keys, and evidently locked and re-locked each car as he went through the train.

At 4:30, up upon an elbow, with the temptation to leave a warm bunk and peek a teeny-weeny bit around the edge of the window shade. There was a splendid ensemble of snoring up and down the car, in the finest Boston Symphony rhythm and tone, but nought else. No clump of boots, no snatch of either English or Russian. Just complete absolute silence outside.

So while the MPs were dealing with the Russians, and showing those six copies of orders, four in Russian and two in English, covering each man aboard, you wouldn't have known if they had been dealing in sign language.

The next the Globe's wanderer knew it was 6:30 and the train official was inviting us all to rise and perhaps to shine. We were still in the Soviet zone, a little of it, proved by the frequent red banners with hammer and sickle, and one or two of those terrible pictures of Uncle Joe done as he looked when younger and, if the Russians dare to think it, handsomer.

In 10 minutes, however, we were in the American sector, and not long afterward alighting at the suburban station of Lichterfelde-West. How can you make a story out of anything so tame as all this?

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAY 27 1952

Boston Symphony Orchestra Draws Tremendous Applause at London

London — (UP) — The Boston Symphony Orchestra received one of the greatest ovations in London concert history last night when they played their first British concert before a crowd of 3500 persons here.

The sell-out audience stood and shouted its approval as director Charles Muench took seven bows. Leading critics praised the orchestra's "precision and virtuosity."

Music lovers came from all over England for the performance. Members of the orchestra said they were "surprised" by the tremendous applause and added that only in Paris had they enjoyed a greater ovation during their tour of the continent.

The start of the concert was delayed one hour by a complication caused by a bicycle race in France.

The concert, in the Royal Festival Hall here, got underway late because the evening clothes for the orchestra's 104 musicians got left behind in France when a van carrying them Sunday was stuck behind a bicycle race.

The coats-and-tails and the evening dress of the lady harpist were rushed from Victoria Station to the concert hall in time to save the evening.

The program opened with the overture from "The School For Scandal," by American composer Samuel Barber.

The rest of the program included Arthur Honegger's Symphony No. 5; a work by French composer Albert Rousseo; a toccato by American Walter Piston; "La Mer," by Debussy and the suite by Ravel.

"Nothing Could Obscure Brilliance of the Playing—Splendid Music Making"

Globe May 27

London, British Press Rave About Boston's Symphony

LONDON, May 27 (UP)—British newspapers agreed today that the Boston Symphony Orchestra provided "an evening of splendid music making" last night.

A capacity crowd of 3500 persons gave the orchestra one of the biggest ovations in London concert history at the Royal Festival Hall overlooking the River Thames. Conductor Charles Munch took seven bows at the close of the program as the audience stood and shouted approval.

The music critic of the London Times said today, "Nothing could obscure the brilliance of the playing, in which the orchestra act and react as one man to an extent unknown to us.

"The tonal quality of the orchestra comes somewhere between the suavity of the Philadelphia and the chromium-plated glitter of the Yew York orchestras, which are the two that paid recent visits to Britain."

The Daily Telegraph said it was "an evening of splendid music making," although the newspaper registered a complaint that the program of 20th century French and American music was "not altogether satisfactory."

The Daily Express said the orchestra "played together like one inspired musical instrument."

SYMPHONY Page 16

SYMPHONY

Continued from the First Page

Critic Leonard Mosley said the orchestra sounded like "the superb result of European direction in charge of American know-how. The skill and musicianship of these deft and clever players gave this program its solid, round swell of sound."

Members of the orchestra said they had expected the usual restrained reception from British audiences and were "surprised" at the tremendous applause and cheers. The musicians said that only in Paris did they receive a greater ovation on their European tour.

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 27 1952

Boston Symphony Achieves Musical Triumph in London

By the Associated Press

London

The Boston Symphony Orchestra scored a resounding triumph here after its concert was delayed by a French bicycle race.

The sell-out throng at Royal Festival Hall gave Conductor Charles Munch 16 curtain calls.

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The performance itself won high acclaim from London's music critics.

Said the Daily Express: "A one-night stand that musical London will remember. The superb result of European direction in charge of American know-how."

The Times of London commented: "Nothing could obscure the brilliance of the playing in which the orchestra act and react as one man to an extent unknown to us."

The Daily Telegraph described it as an "evening of splendid music-making."

The Daily Mail called the performance one of "ruthless efficiency." The News Chronicle said the orchestra was "an organization of great power, well found in all its parts. They flow with an inner radiance where so many other orchestras merely glitter."

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 28 1952

Ile de France Sailing Delayed

SOUTHAMPTON, England, May 27 (AP)—Passengers waiting to board the French liner Ile de France tonight for New York were told the ship had been delayed at Le Havre with pump trouble and her sailing delayed twenty-four hours. The 635 passengers waiting to embark here include members of the Boston Symphony Orchestra, who completed a European tour with a London concert last night.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 27 1952

Liner's Engine Trouble Delays Symphony Return

SOUTHAMPTON, Eng., May 27 (AP)—Passengers waiting to board the French liner Ile de France tonight for New York were told the ship had been delayed at Le Havre with pump trouble and her sailing delayed 24 hours.

The 635 passengers waiting to embark here included members of the Boston Symphony Orchestra, who completed a European tour with a London concert last night.

NEW YORK TIMES,
TUESDAY, MAY 27, 1952.

CYCLE RACE IN FRANCE DELAYS LONDON MUSIC

LONDON, May 26 (UP)—The Boston Symphony Orchestra played its first concert in Britain before a sell-out crowd of 3,500 persons after a bicycle race in France had delayed the start of the performance for an hour.

The concert, in the Royal Festival Hall, got under way late because the evening clothes of the orchestra's 104 musicians were left behind in France when a van carrying them was stuck behind a bicycle race yesterday. The clothes were rushed from Victoria Station to the concert hall in time to save the evening.

All of London's top music critics were in the hall, which was sold out four days ago, despite a top price of $4.20—double the usual for London concerts. Some persons had offered ticket agencies as much as $14 for a seat.

Britain's royal family was not represented because the mourning period for the late King George VI still is in effect. In the royal box, however, were the British conductor, Sir Malcolm Sargent; the Baroness Ravensdale and Mrs. Walter S. Gifford, wife of the United States Ambassador.

Tonight's program opened with the overture from "The School for Scandal," by the American composer, Samuel Barber. The rest of the program included Arthur Honegger's Symphony No. 5; a work by the French composer, Albert Rousseo; a toccata by the American, Walter Piston; "La Mer," by Debussy, and a suite by Ravel.

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PROVIDENCE, R. I.
BULLETIN

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Boston Symphony Hailed By Big London Audience

London — (UP) — The Boston Symphony Orchestra received one of the greatest ovations in London concert history last night when they played their first British concert before a crowd of 3500 persons here.

The sell-out audience stood and shouted its approval as director Charles Munch took seven bows. Leading critics praised the orchestra's "precision and virtuosity."

Music lovers came from all over England for the performance. Members of the orchestra said they were "surprised" by the tremendous applause and added that only in Paris had they enjoyed a greater ovation during their tour of the continent.

The start of the concert was delayed one hour by a complication caused by a bicycle race in France.

The concert, in the Royal Festival Hall here, got underway late because the evening clothes for the orchestra's 104 musicians got left behind in France when a van carrying them Sunday was stuck behind a bicycle race.

The coats-and-tails and the evening dress of the lady harpist were rushed from Victoria Station to the concert hall in time to save the evening.

The program opened with the overture from "The School For Scandal," by American composer Samuel Barber.

The rest of the program included Arthur Honegger's Symphony No. 5; a work by French composer Albert Rousseo; a toccato by American Walter Piston; "La Mer," by Debussy and the suite by Ravel.

This Clipping From
DULUTH, MINN.
NEWS TRIBUNE

MAY 27 1952

British Wait As French Delay Yanks

LONDON, May 26—(AP)—A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here tonight.

The bicycle race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. As a result, the truck missed an early boat train.

The equipment, including six double basses and all the orchestra's music, was loaded into a subsequent train, necessitating the hour delay.

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE

MAY 27 1952

Bicycle Race Delays Concert

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[205]

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DULUTH, MINN.
NEWS TRIBUNE
MAY 27 1952

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POST-GAZETTE
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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 28 1952

Boston Symphony Wins Ovation in London Debut

From the Herald Tribune Bureau

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LONDON, May 27.—The Boston Symphony Orchestra received an ovation from both public and press for its concert last night at the Royal Festival Hall. It was the orchestra's first performance in Britain and 3,500 persons filled the hall. The audience stood and cheered and made conductor Charles Munch and his orchestra of 103 men and one woman take six bows.

The orchestra stopped over in London en route home from Paris, where it had performed at "The Congress of Cultural Freedom."

This Clipping From
JACKSONVILLE, FLA.
FLA. TIMES-UNION
MAY 27 1952

French Bicycle Race Delays London Concert

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This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
MAY 27 1952

French Bicycle Race Delays Curtain Time

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This Clipping From
BOSTON, MASS.
POST
MAY 27 1952

SYMPHONY IN NEW LAURELS

Scores Huge Triumph in London Concert

LONDON, May 26 (AP)—The Boston Symphony Orchestra scored a resounding triumph here tonight after its concert was delayed by a French bicycle race.

The sell-out throng at Royal Festival Hall gave Conductor Charles Munch 16 curtain calls.

The concert was delayed because the truck carrying its instruments was held up in France to permit a bike race—which had priority—to go through. The equipment missed the channel ferry and the concert had to wait until it got to London.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
MAY 27 1952

Cycle Race Delays Boston Symphony

London, May 26. (AP)—A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here tonight.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 28 1952

TRAVEL SYMPHONY

East Meets West in Berlin

By CYRUS DURGIN

BERLIN—Just as a reminder, let me start this piece by observing that the city of Berlin today is an island, surrounded by the blood red waters of the occupational zone of the U.S.S.R. The city itself is divided into four sectors, United States, British, French and Soviet. The Soviets control the eastern part of the city, including a portion which juts into the older and more interesting part of downtown Berlin. The west is controlled by the other three powers, notably British and American.

Unless you go on Army orders, as did the Boston Symphony Orchestra, there is no way to get to Berlin except to fly. Trains have to go through the Soviet zone, and only military duty trains are permitted freely to do so. At that, there has to be a frontier check with Uncle Joe's boys.

Berlin, in its early years of recovery, wants tourists, and explains that the tourist may enter the Soviet-controlled sector of the city. That is true. It is true, further, that Germans from the East and West sections of Berlin may freely pass back and forth. Some, apparently, work in sectors where they do not live. Nonetheless, the line of demarcation is sharply drawn, and certain parts of East (or Soviet) Berlin are safer to enter than others.

* * *

To all intents and purposes, West and East Berlin are two different states. Each has its own government and police; each has its own economy and its own money. The Deutsch mark of West Berlin is worth four of the Soviet-controlled marks of East Berlin. If you are an East Berliner, and you want to buy something in West Berlin, you have to get your money changed. The rate of exchange is so unfavorable that most East Berliners haven't enough money to do that.

Life for the East Berliners is the same old oppression and propaganda diet of any Soviet satellite. This is on the authority of our guide, Otto, an amiable and young blonde German who speaks English well. He was in the German Army during the war, Denmark Occupation Force, and was severely wounded in his right leg by shrapnel. He has no reason to like the Russians, if only because of a very personal one to hate them: He returned home to find that his mother, aged 65, four times had been raped by Russian soldiers.

Otto explains that apart from the multi-lingual signs which proclaim the end of one sector and the beginning of another, there is another reliable way of telling where you are. In East Berlin you will find no oranges, pineapples or bananas, fruits sold abundantly in West Berlin.

* * *

There is practically nothing in the shops at East Berlin, as a few Boston Symphony men, looking especially for musical scores, reported after a shopping tour in that sector. Nonrationed items may be bought at so-called "H-O stores," Soviet-run, but the prices are high, and in a way such stores are a legal variety of black market.

But if the stores are empty, the propaganda mills are full. The Soviets, with their gall, refer to their part of Berlin as "The Demokratic Sektor." But, luckily, their propaganda is not wholly effective upon the East Berliners, many of whom are in contact with West Berlin. They have some notion of the truth that people outside the Soviet control are not all downtrodden workers living at the pleasure of greedy, cruel warmongering capitalists.

Some Boston Symphony men encountered a boy of about 14, in East Berlin, and questioned him about what was taught in school. The reply contained all the usual lies. But when they asked him if he believed it, his answer was quick and incisive:

"Of course not! Do you think I'm dumb?"

OMAHA, NEBR.
MORNING WORLD-HERALD
MAY 27 1952

French Bike Race Delays Symphony

London (AP)—A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here Monday night.

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This Clipping From
CHICAGO, ILL.
TRIBUNE
MAY 27 1952

Roaring Bicycles Delay Boston Basses in London

LONDON, May 26 (AP)—A bicycle race in France forced the Boston Symphony orchestra to postpone curtain time an hour for a concert here tonight. The bicycle race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. As a result, the truck missed an early boat train. The equipment, including six double basses and all the orchestra's music, was loaded into a subsequent train, necessitating the hour delay.

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This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN
MAY 27 1952

French Bicycle Race Delays Symphony Start

LONDON—(AP)—A bicycle race in France forced the Boston symphony orchestra to postpone concert curtain time an hour here last night.

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This Clipping From
HARTFORD, CONN.
TIMES
MAY 28 1952

Top London Praise For Boston Symphony

London —(UP)— British newspapers agreed yesterday that the Boston Symphony Orchestra provided "an evening of splendid music making Monday night."

A capacity crowd of 3,500 persons gave the orchestra one of the biggest ovations in London concert history at the Royal Festival Hall overlooking the river Thames. Conductor Charles Munch took seven bows at the close of the program as the audience stood and shouted approval. The London Times said: "Nothing could obscure the brilliance of the playing, in which the orchestra act and react as one man to an extent unknown to us.

"The tonal quality of the orchestra comes somewhere between the sauvity of the Philadelphia and the chromium plated glitter of the New York Orchestra, which are the two that have paid recent visits to Britain."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 27 1952

Truck Goes Astray, Boston Symphony Starts Concert Late

LONDON, May 27 (Reuters)—The Boston Symphony Orchestra tonight survived the most harrowing experience of a 15-concert tour to appear before a gala audience in London's Festival Hall—one hour late.

Earlier today the orchestra was thrown into near-panic when it was discovered a truckload of instruments and evening clothes had gone astray in France.

The missing articles, which included six of the orchestra's nine double basses, arrived on the evening train from Paris.

This was the last concert of their three-week European tour. The orchestra sails for home tomorrow.

WORCESTER, MASS.
TELEGRAM
MAY 27 1952

Boston Symphony Scores in London

LONDON, Tuesday (AP) —The Boston Symphony Orchestra scored a resounding triumph here last night after its concert was delayed by a French bicycle race.

The sell-out throng at Royal Festival Hall gave Conductor Charles Munch 16 curtain calls.

The concert was delayed because the truck carrying its instruments was held up in France to permit a bike race—which had priority—to go through. The equipment missed the channel ferry and the concert had to wait until it got to London.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAY 27 1952

French Bicycle Race Delays London Concert Of Boston Symphony

London, May 26 (AP)—A bicycle race in France forced the Boston Symphony Orchestra to postpone curtain time an hour for a concert here tonight.

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[206]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 29 1952

Travel Symphony

Berliners Still Attempt to Keep Up Appearances

By CYRUS DURGIN

BERLIN—A first visit to Berlin in this year of 1952 is not the same thing as returning to what you once knew as a superb modern city.

Nonetheless, it is a big shock. You were prepared to see wide devastation, but not so much as still exists after seven years of clearing and rebuilding.

The Berliners are stubbornly, courageously, trying to make a go of day-to-day existence. But truly they are living in the ruins, ruins physical and spiritual. They are poor, and the chances are they are still exhausted to a considerable extent by a dozen years of war and the privations which followed.

They are carrying on business, but they are quiet in the streets. They try to keep up appearances, but their clothes are likely to be nondescript. People look thin, preoccupied, tired.

Harry Dickson of the Boston Symphony Orchestra, who studied violin in Berlin in pre-Hitler days (he returned to Boston in 1933), and who remembers Berlin as a handsome city where he spent four enjoyable years, was badly depressed. But he also noted something else.

"As I see it, all this destruction has really changed the people of Berlin. They are not anything like the arrogant people I remember. Even the taxi drivers, who used to be known as the toughest anywhere, are polite today, and actually grateful when you give them a tip."

Mr. Dickson found the woman who owned one of the apartment houses where he had lived. Then she operated four big rooming places. The Nazis demanded that she expel her Jewish guests, and she refused.

The houses were confiscated and she lost everything she had. Today she is in technical possession of one of those houses, but someone else runs it, and the only compensation she receives is the privilege of living in a basement apartment.

Mr. Dickson tried to find another place where he had lived. That was just empty space. Nothing except a door frame standing, with the street number identifiable. Emil Kornsand, on the contrary, found the house which he had left in 1938, and his name plate was still by the front door.

The outer suburbs of this far-flung city—an amalgamation of some 20 boroughs, with a total area of more than 300 square miles—fared better than the inward portions. The houses, the trees, shrubs and gardens of such a section as Zehlendorf-West, where I went to the United States Press Center, are not only unharmed but of a really amazing beauty. Nothing quite like it in Brookline or the Newtons.'

But toward the center, there were blocks and blocks, either blown to dust by heavy-caliber bombs, or gutted from the fires caused by the napalm bombs. Much cleaning up has been done, and the rubble for the most part consists of neat piles of usable bricks or just a messy heap in the foundation depths of the skeletal buildings. Out in the direction of Tempelhof there are huge mounds of useless rubble, still piling ever higher. These eventually will be smoothed over and grassed and will provide some hilly contrast to the prevailing flatness of Berlin.

* * *

Business rebuilding goes on steadily, and where the structures are brand-new, they also are handsomely modern, with lots of glass and light, and streamlined design. Where the Berliners have been clever at makeshift is in the erection of one-story blocks, or the roofing over of the ground floors in buildings which were gutted.

In these small structures much retail business is transacted and the outside is gay with neon signs. If you don't look higher than the ground floors, the Kurfurstendam, once Berlin's Fifth Avenue, gives you an illusion of having escaped damage. But let your eyes go upward a few feet, and you realize full well that this is truly life among the ruins.

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
MAY 29 1952

Bicycle Race Delays Symphony Concert

LONDON, May 28.—(AP)—A bicycle race in France forced the Boston symphony orchestra to postpone curtain time an hour for a concert here.

The bicycle race, between Bordeaux and Paris, had the right of way over other traffic, including a truck carrying part of the orchestra's equipment. As a result, the truck missed an early boat train.

Symphony Pierces Iron Curtain

Boston Herald

Musicians Born in Russia Worried on Trip to Berlin

By RUDOLPH ELIE

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra.)

The trip from Frankfurt to Berlin in a sealed U. S. Army train is a singular experience. It is singular because it is the first time you come up against the Iron Curtain and that first experience shakes you personally and hard.

★ ★ ★

From the outset there was a good deal of nervousness on the part of the Russian-born members of the Boston symphony. How could they be sure, they inquired, that the train would go through the Russian zone without being stopped and searched?

★ ★ ★

Only a day or two before a French plane had been fired upon by the Russians over the corridor into Berlin. And the day of the scheduled train ride into Berlin (the airlift of the orchestra had been cancelled because of the oil strike), a Belgian newspaper had carried a news story stating the Russians had stopped all train service and were tearing up the rails in Berlin's principal stations.

(Continued on Page Sixteen)

(Continued from First Page)

Despite assurances on the part of the State Department assistants detailed to accompany the orchestra that the train was an official U. S. Army duty train that was locked and sealed from the time it left Frankfurt until it reached Berlin, the nervousness prevailed. One musician, who said he was especially sought by the Russians, refused to go. The others, perhaps ten in all, shrugged it off and went aboard.

Going aboard was not easy. The red tape department, from the outset a fantastic snarl of passports, papers, financial statements itineraries, travel instructions and hotel reservations, suddenly blossomed into the authentic army bouquet of vast dimension. Every member's passport had to be double-checked and listed and every member issued official army orders in octuplet written in English and Russian.

Half Hour's Wait

The time of departure from Frankfurt was 7:40 in the evening for the first section, 9:20 for the second. The first section members were instructed to arrive at the station at 7:00 exactly. They did . . . and stood around for 30 minutes. At 7:30 they were alowed to enter the cars, being checked off at the only open door of the 15-car train by the train commander, a young lieutenant, assisted by a half dozen six-foot, 180 pound MP's. (These are MP specifications to impress the Russians who, they said, are mostly five-footers). Once aboard the train members were instructed not to leave their cars but to stay in their own compartments.

The lieutenant was peppered with eager questions. Could we see the Russians? No, absolutely not; no one must under any circumstances peek out through the blinds.

Would they come aboard? No, they would not.

Could they delay the train? Yes, that's why the papers had to be in perfect order so as to give them no excuse to delay.

Who talked to them? He did; he was the only one who got off the train.

What did they say? Nothing, it was all business.

Did they ever say anything? Only at Christmastime when they broke down and said 'Merry Christmas.'

Are you absolutely sure they won't come aboard? Absolutely.

Not Very Funny

The train, consisting of handsome red cars with U. S. Army in large reassuring letters on the side, pulled out on the second of 7:40. There was no room to sit in the bunk compartments but one regular car was nearly empty and into it the men congregated to speculate jocosely on the possibilities of the Russians coming aboard, finding the Russian-born members and hauling them off the train. The jokes weren't very funny but everybody laughed.

The train sped through the gathering darkness over the flat, green countryside of Hesse. Here and there a red steeple in the hazy distance proclaimed the site of a German town. Now and again the train roared through a hamlet, and several times it stopped in the larger towns like Marburg and Kasel.

At length the MP's came around and sealed up the windows with the blanket-like blinders. It was impossible to peek even if one dared, which nobody did. Somehow the approach to the Russian zone, even although it would not be reached until four in the morning, cast a pall of restraint; to think that such a situation obtained in the world today was enough to sober the most sparkling personality, if any personalities may be said to sparkle after a couple of weeks of one-night stands around western Europe.

Alarm Fails to Work

Little by little the men turned in and the lights went out in the compartments; it was still only 11 o'clock or so. I went to bed myself, requesting myself to wake up at four o'clock merely to be awake for the great event. However, my inner alarm clock, always faulty, failed to function; we were a half hour from Berlin when I woke. And come to find out, not one of the group was awake at the Russian check point.

On the trip out of Berlin two nights later however, they were all awake, for the train arrived at the check point at ten in the evening. Embarking had been as before: all papers checked and triple checked, all members counted off, all instructions repeated, all exhortations reiterated. At 9:30 the MP's came around and sealed the windows as before. At 9:50 the train slowed down, stopped, started, tooted, slowed down again and barely crawled along for ten or 15 minutes. At length it stopped again, paused a while and backed up perhaps a mile. Then it stopped and remained so.

The minutes went by, the men barely whispering in speculation on what might be going on outside between the young lieutenant and the Russians. A half hour passed, then 40 minutes, then 45, and still there was no sound, no movement. Suddenly one shrill toot rang out in the night and the train started; it had been stopped, by the Russians for 49 minutes.

We all went to bed feeling just a little relieved. We had pierced the Iron Curtain and were now safely home in West Germany. It looked pretty good the next morning, at that. But not to the young State Department representative. "Do you know what happend last night?" he cried. "Some body fouled up the orders so half of them authorized travel into Berlin, the other half into Bonn, which is the American zone, and the Russians didn't notice it. If they had, my God, we'd still be detained by the Russians. No telling what they'd have done!" He wiped his brow. "Whew," he said.

TRAVEL SYMPHONY

Touring in East Berlin---I

By CYRUS DURGIN

[illegible] East [illegible] Demo- [illegible] of [illegible] Berlin [illegible] marking [illegible] English [illegible] You [illegible] and to [illegible] this [illegible] com- [illegible] behind [illegible] uniformed [illegible] On the other [illegible] Police" [illegible] part of [illegible] and [illegible] more [illegible] Allied de- [illegible] Police [illegible] The [illegible] themselves [illegible] with [illegible] and [illegible] more [illegible] and [illegible] men and are the uniform [illegible] protesting Communist [illegible]

* * *

The West Berlin Police [illegible] People's Police [illegible] stop [illegible] line. If one [illegible] with a weapon on his person [illegible] goes [illegible] by [illegible] and [illegible] there. These People's Police [illegible] ganists and [illegible] Do. [illegible] They are [illegible] even [illegible] line for [illegible] goods and goods which might be contraband. Also [illegible] Prices [illegible] west.

One day, [illegible] making the rounds [illegible] official circles in West Berlin [illegible] of an American girl who, driving in the East Berlin sector, got a parking tag. The People's Police asked what make of car she was driving and she answered "General Motors." The People's Police [illegible] assumed she was a daughter of some Gen. Motors, and hurriedly released her. But in some parts of the Soviet sector it is dangerous to go, especially if you [illegible] a camera, about which the Russians are very touchy. There you are likely to get picked up, and tossed into the clink for at least one night, and subsequent questioning.

* * *

In the poorer section of Treptow, the people look terribly thin, anxious, even furtive, almost the second you have crossed the line. The brick walls along the sidewalks frequently are plastered with Communist propaganda slogans. Even a quick glimpse of store windows is enough to show that the comparative abundance of West Berlin is totally lacking here. There has been less attempt at cleaning up and efficiency here than in the Allied sectors. Even the railroad yards reveal it, with their empty and rusting tracks. Where 150 trains used to run every 24 hours, now about 10 leave today.

The first big, fantastic sight is the Soviet cemetery which is a memorial to their soldiers killed in the taking of Berlin. It is beautifully landscaped, and the shrubs, trees and lawns are flourishing. Beneath this green blanket, in three mass graves, lie the 3000 victims of the most recent Great Idiocy.

* * *

One's instinctive first emotion of sadness is curiously altered by the irritating sight of the two dropped Soviet flags, wrought in polished stones taken from the floors of Hitler's vanished Chancellery; by the huge statute of the Russian soldier, holding the child of the Soviet future in one arm while his sword in the other hand has just carved up Berlin. Nor does the heavy sentimentality of the statue of Mother Russia bowed in grief over the loss of her sons move one very deeply.

* * *

Over all this vast memorial is an air of unreality. It all seems temporary, above ground at least. Before the war the place used to be a playground.

Today it is a cemetery.

And tomorrow?

Back to the busses, shivering from the physical discomfort of cold and rain, and inwardly chilled to the marrow by the seemingly endless horizons of destruction. First you saw it in Italy, then in London, Belgium, Holland, and now in Berlin's once grand capital city.

Will there ever be an end? What can be the future of youngsters who in the first years when memory begins to work, know the sound of air-raid sirens and the crash of bombs; the smell of explosive and of burning wood and flesh; the sight of fire, death all around, and a gnawing ache in the belly because no food can be found? What future, indeed?

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 31 1952

New Musical Works Sought At Tanglewood

Composers of new musical works will have the opportunity of submitting them for appraisal and possible performance this summer by the Tanglewood Study Group at the Berkshire Music Center. Aaron Copland, assistant director of the center, has sent out a call for such [illegible].

The Study Group, composed of professionals and non-professionals under direction of Ingolf [illegible], Guggenheim fellow, pianist and conductor and an [illegible] for broadcast and film [illegible], who formerly was associate director of the Zurich Municipal Opera and now is associate professor of music, University of Southern California. The group will play [illegible] the classical masters, to perform out not trivial, will add new contemporary in the same vein, easy to [illegible] or nearly so.

[illegible] new works should be broadly defined for "high," [illegible] and "low" instruments [illegible] preference is for the chamber cantata form for 30 to 50 [illegible] including solo [illegible] if used, and for small [illegible] of unspecified instrumentation.

Composers are asked to [illegible] their works as to nature [illegible] with in a letter to Mr. [illegible] Symphony Hall, Boston, [illegible] submitting them.

This Clipping From
NEW YORKER
NEW YORK CITY
MAY 31 1952

THE Boston Symphony so impressed the French with its majesties of tone and unity and its rich supply of historic instruments (such as are found in no municipal orchestra in Europe) that they immediately solaced themselves by pointing out that twenty-three of the hundred-odd members are, in any case, French. The orchestra was also involved in the most dramatic and ironic moments of the exposition so far—those long moments when the Parisian public, in a noisy *mea culpa*, hailed with bravos Pierre Monteux, Stravinsky, and Charles Münch, three musicians it had howled at in contempt at various times in the past. Monteux conducted the Boston Symphony in Stravinsky's "Sacre du Printemps" thirty-nine years almost to the day after he boldly gave it its first audition before a stylish Parisian riot, in which ladies screamed with displeasure and gentlemen pulled their beards, and this time he was doubly applauded, because of a double guilt; he had been not only the unappreciated great Paris impresario of everything musically new in the century but also a fine conductor so shabbily let down that he finally had to find haven as *chef d'orchestre* in San Francisco. Stravinsky himself, who had not been here for thirteen years, was phrenetically applauded, as if in apology for the earlier treatment of his "Sacre," and in recognition of what he has become since. Münch was taken back to the Paris bosom with applause because in 1946 he was harshly treated as a supposed collaborationist; he had kept his orchestra playing under the Germans, perhaps because he thought keeping it going was the Frenchest thing he could do.

—GENÊT

This Clipping From
BOSTON, MASS.
HERALD
MAY 30 1952

East Berlin Boy, 13, No 'Dumbbell'

He Amazes Two Strangers With Knowledge of U. S.

By RUDOLPH ELIE

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra.)

The boy was standing in the lobby of the hotel in the western sector of Berlin. He was about 13 and he was scrawny even for his age. His clothes were worn and shabby, but his expression was keen and alert.

★ ★ ★

Harry Dickson, a first violinist of the orchestra who studied in Berlin before the war and who speaks perfect German, went up to the boy. "Do you live in west Berlin?" he asked.

"No," said the boy, "I live in the Russian sector. I'm visiting my uncle today."

★ ★ ★

Our jaws dropped. We knew that one could walk into or out of the eastern sector more or less safely at will and, in fact, many of us had crossed the line for a brief and nervous stroll in the area of the Brandenburg gate.

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But in the eastern zone, as you shall hear, they don't even have herbs to do tricks with. They haven't got anything . . . and the Russians have all the tricks.

TRAVEL SYMPHONY

Touring in East Berlin—I

By CYRUS DURGIN

BERLIN—A Bus Tour of East Berlin: Off we go in four military buses, with Otto our guide, to see something of the so-called Demokratic Sektor of East Berlin. It is all strangely and disturbingly unreal, to see the big white signs marking off the American and British sectors from the Russian. You find it hard to believe that one side of this street is comparative freedom, the other behind the Iron Curtain.

On one side, the gray-uniformed West Berlin Police. On the other the so-called "People's Police," which consist in good part of intransigeant old Nazis who found the Russian totalitarianism more to their taste than Allied democracy. The People's Police is divided into two corps. The police themselves wear blue uniforms, with blue shirts and red ties. The other section is more military. Together they number about 150,000 men and are the nucleus of a possible German Communist Army.

* * *

The West Berlin Police and the People's Police glower at each other across the street, but none will cross the line. If one does, with a weapon on his person, he goes quickly to jail and stays there. These People's Police look sinister and, if I do say so, stupid. Their duties entail examination of every automobile crossing the line, for anti-Communist propaganda and goods which might be contraband. Also refugees going west.

One story is making the rounds foofficial circles in West Berlin, of an American girl who, driving in the East Berlin sector, got a parking tag. The People's Police asked what make of car she was driving, and she answered "General Motors." The People's Police thereupon assumed she was a daughter of some Gen Motors, and hurriedly released her. But in some parts of the Soviet sector it is dangerous to go, especially if you carry a camera, about which the Russians are very touchy. There you are likely to get picked up, and tossed into the clink for at least one night, and subsequent questioning.

* * *

In the poorer section of Treptow, the people look terribly thin, anxious, even furtive, almost the second you have crossed the line. The brick walls along the sidewalks frequently are plastered with Communist propaganda slogans. Even a quick glimpse of store windows is enough to show that the comparative abundance of West Berlin is totally lacking here. There has been less attempt at cleaning up and efficiency here than in the Allied sectors. Even the railroad yards reveal it, with their empty and rusting tracks. Where 150 trains used to run every 24 hours, now about 10 leave today.

The first big, fantastic sight is the Soviet cemetery which is a memorial to their soldiers killed in the taking of Berlin. It is beautifully landscaped, and the shrubs, trees and lawns are flourishing. Beneath this green blanket, in three mass graves, lie the 3000 victims of the most recent Great Idiocy.

* * *

One's instinctive first emotion of sadness is curiously altered by the irritating sight of the two dipped Soviet flags, wrought in polished stones taken from the floors of Hitler's vanished Chancellery; by the huge statute of the Russian soldier, holding the child of the Soviet future in one arm while his sword in the other hand has just carved up Berlin. Nor does the heavy sentimentality of the statue of Mother Russia bowing in grief over the loss of her sons move one very deeply.

* * *

Over all this vast memorial is an air of unreality. It all seems temporary, above ground at least. Before the war the place used to be a playground.

Today it is a cemetery.

And tomorrow?

Back to the busses, shivering from the physical discomfort of cold and rain, and inwardly chilled to the marrow by the seemingly endless horizons of destruction. First you saw it in Italy, then in London, Belgium, Holland, and now in Berlin's once grand capital city.

Will there ever be an end? What can be the future of youngsters who in the first years when memory begins to work, know the sound of air-raid sirens and the crash of bombs; the smell of explosive and of burning wood and flesh; the sight of fire, death all around, and a gnawing ache in the belly because no food can be found? What future, indeed?

This Clipping From
BOSTON, MASS.
HERALD
MAY 30 1952

East Berlin Boy, 13, No 'Dumbbell'

He Amazes Two Strangers With Knowledge of U. S.

By RUDOLPH ELIE

(Mr. Elie is in Europe on tour with the Boston Symphony Orchestra.)

The boy was standing in the lobby of the hotel in the western sector of Berlin. He was about 13 and he was scrawny even for his age. His clothes were worn and shabby, but his expression was keen and alert.

★ ★ ★

Harry Dickson, a first violinist of the orchestra who studied in Berlin before the war and who speaks perfect German, went up to the boy. "Do you live in west Berlin?" he asked.

"No," said the boy, "I live in the Russian sector. I'm visiting my uncle today."

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This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 31 1952

New Musical Works Sought At Tanglewood

Composers of new musical works will have the opportunity of submitting them for appraisal and possible performance this summer by the Tanglewood Study Group at the Berkshire Music Center. Aaron Copland, assistant director of the center, has sent out a call for such works.

The Study Group, composed of professionals and non-professionals, is under direction of Ingolf Dahl, Guggenheim fellow, pianist and conductor and an arranger for broadcast and film studios, who formerly was associate director of the Zurich Municipal Opera and now is associate professor of music, University of Southern California. The group will play works by the classical masters, easy to perform but not trivial, and will add new contemporary works in the same vein, easy to read at sight, or nearly so.

These new works should be only broadly defined for "high," "middle" and "low" instruments and preference is for the chamber cantata form for 30 to 50 mixed voices, including solo singers, if used, and for small orchestras of unspecified instrumentation.

The composers are asked to describe their works as to nature and length in a letter to Mr. Dahl at Symphony Hall, Boston, before submitting them.

This Clipping From
NEW YORKER
NEW YORK CITY
MAY 31 1952

THE Boston Symphony so impressed the French with its majesties of tone and unity and its rich supply of historic instruments (such as are found in no municipal orchestra in Europe) that they immediately solaced themselves by pointing out that twenty-three of the hundred-odd members are, in any case, French. The orchestra was also involved in the most dramatic and ironic moments of the exposition so far—those long moments when the Parisian public, in a noisy *mea culpa*, hailed with bravos Pierre Monteux, Stravinsky, and Charles Münch, three musicians it had howled at in contempt at various times in the past. Monteux conducted the Boston Symphony in Stravinsky's "Sacre du Printemps" thirty-nine years almost to the day after he boldly gave it its first audition before a stylish Parisian riot, in which ladies screamed with displeasure and gentlemen pulled their beards, and this time he was doubly applauded, because of a double guilt; he had been not only the unappreciated great Paris impresario of everything musically new in the century but also a fine conductor so shabbily let down that he finally had to find haven as *chef d'orchestre* in San Francisco. Stravinsky himself, who had not been here for thirteen years, was phrenetically applauded, as if in apology for the earlier treatment of his "Sacre," and in recognition of what he has become since. Münch was taken back to the Paris bosom with applause because in 1946 he was harshly treated as a supposed collaborationist; he had kept his orchestra playing under the Germans, perhaps because he thought keeping it going was the Frenchest thing he could do.

—GENÊT

[208]

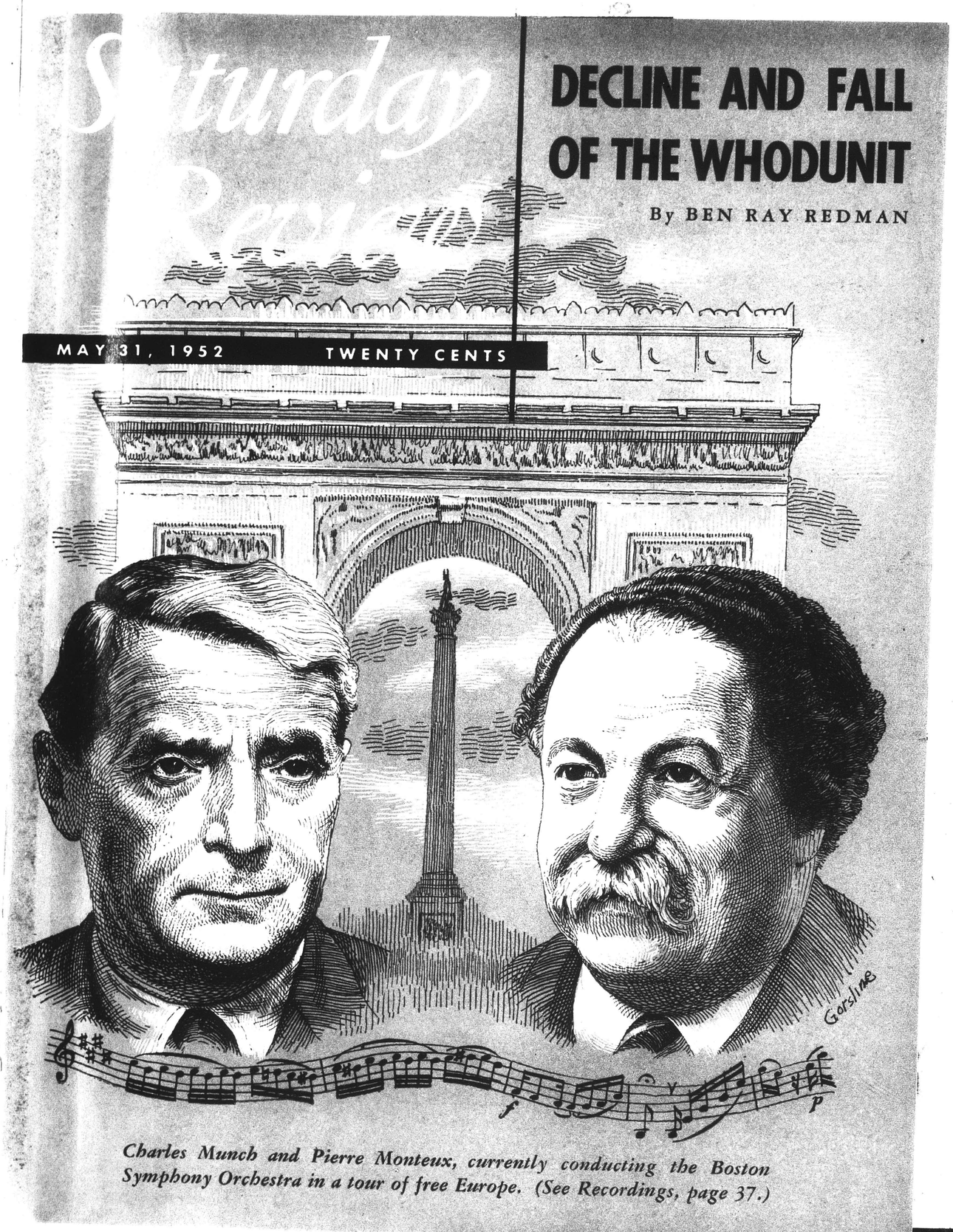
Saturday Review of Literature
NEW YORK, N. Y.

Saturday Review

MAY 31, 1952 TWENTY CENTS

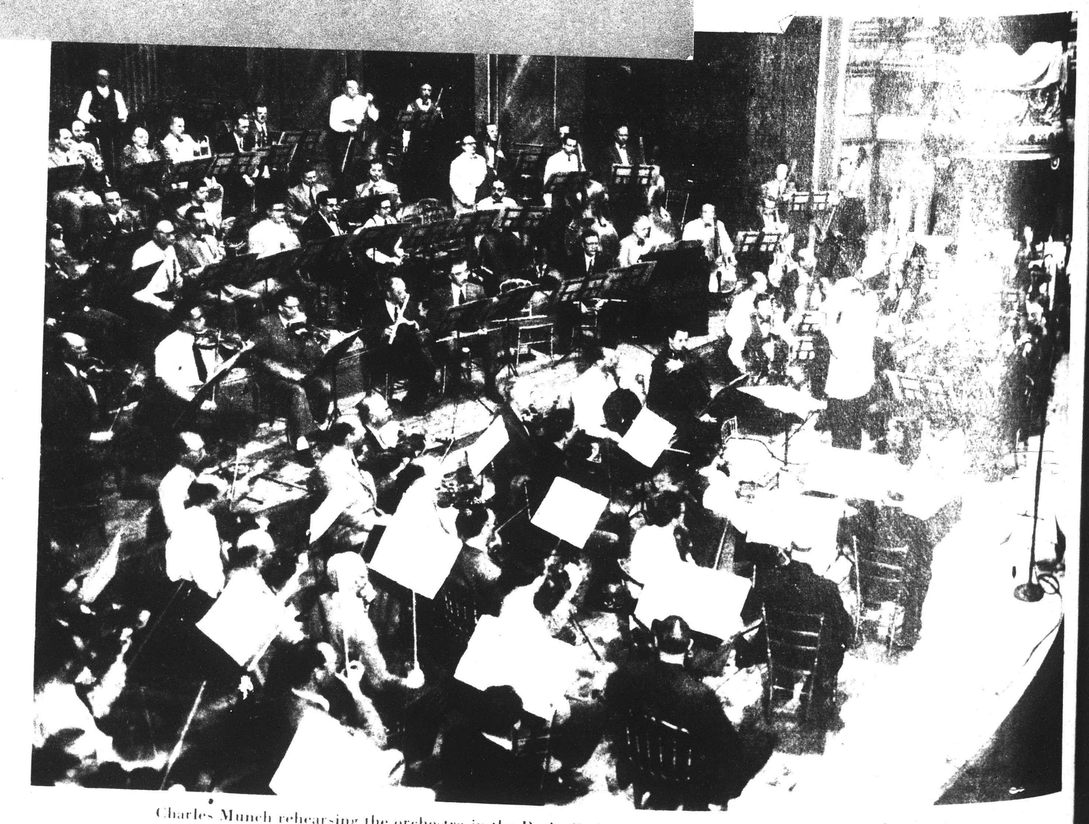
DECLINE AND FALL OF THE WHODUNIT

By BEN RAY REDMAN



Charles Munch and Pierre Monteux, currently conducting the Boston Symphony Orchestra in a tour of free Europe. *(See Recordings, page 37.)*

STRA IN PARIS



Charles Munch rehearsing the orchestra in the Paris Opéra—only the visiting firemen seemed to mind

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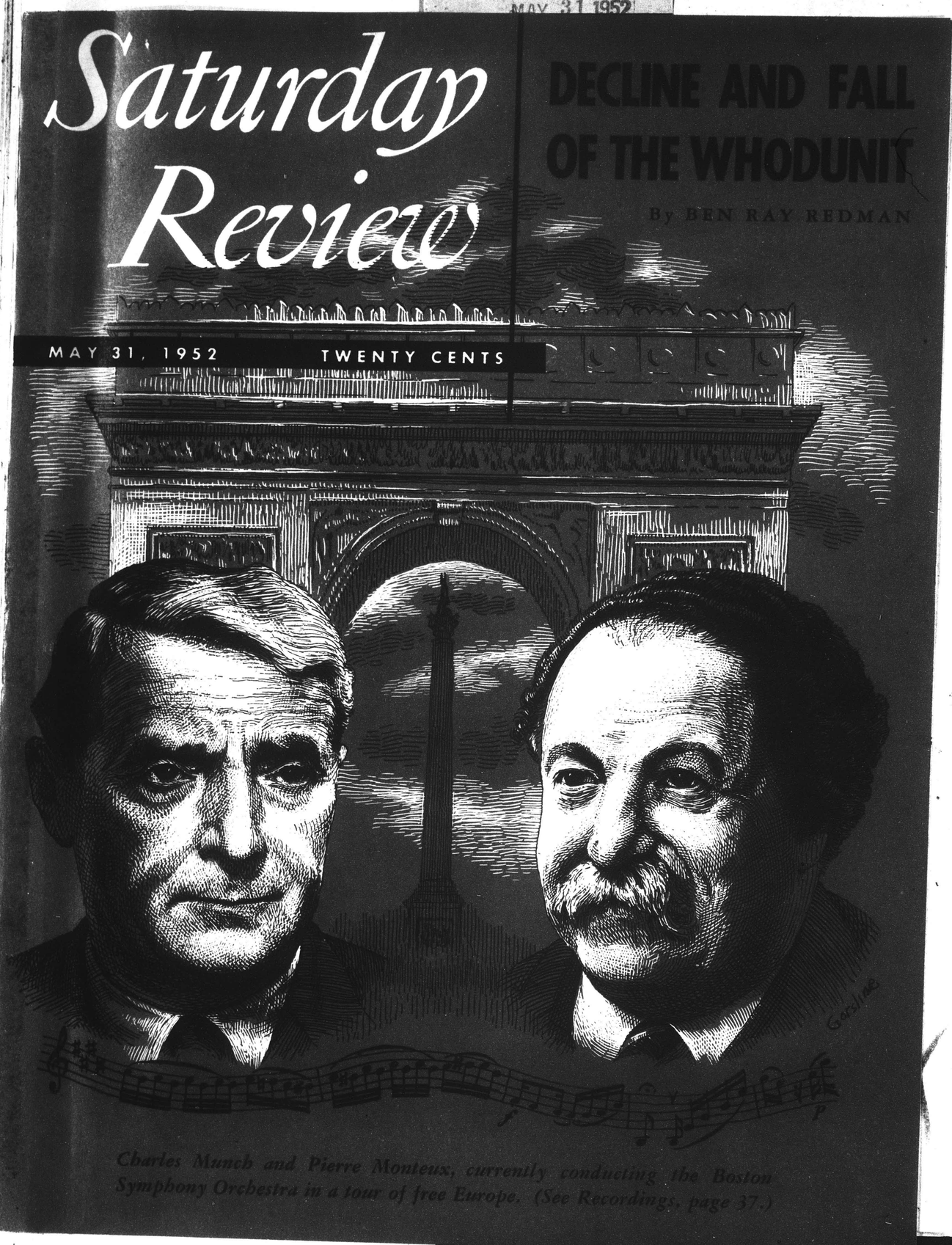

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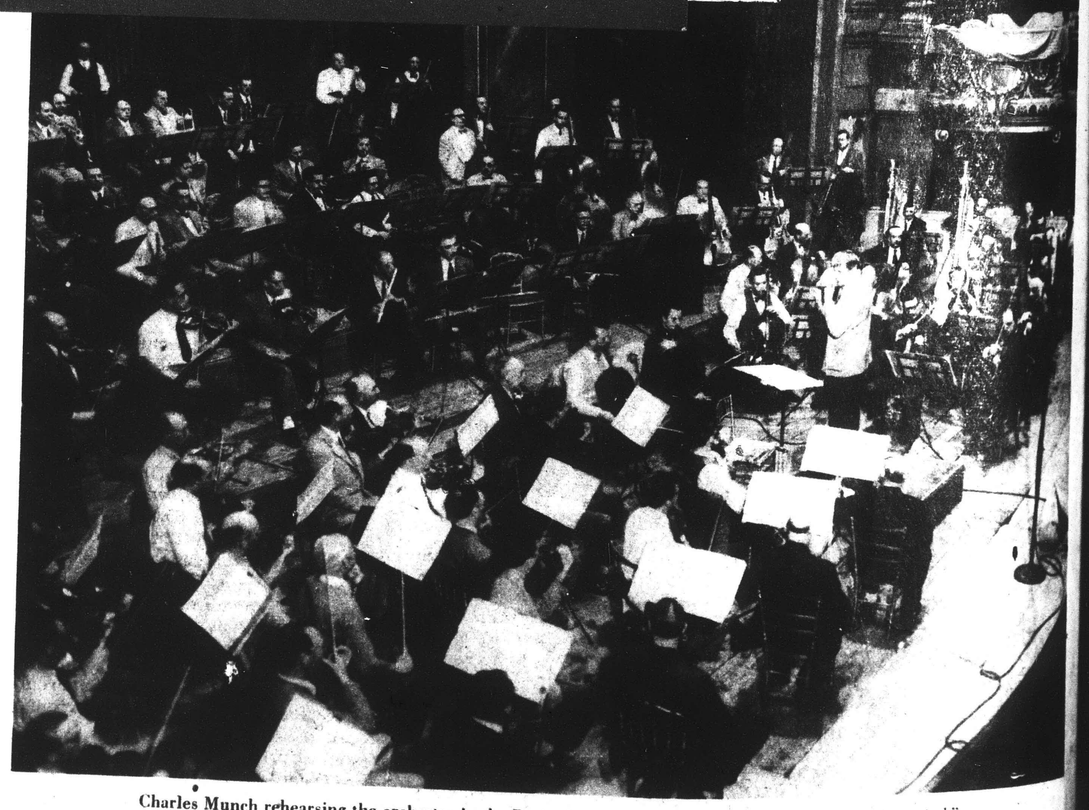

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Lieutenant
Stanley T. Adams
Medal of Honor

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onets, the lieutenant, with only 13 men, leaped up and charged furiously against the overwhelming odds. He was knocked down by a bullet. At least three hand grenades actually bounced off his body before exploding nearby. But when Adams and his squad were through, there were only 50 Communists left on the hill—and they were dead.

"Nobody likes to kill," says Stanley Adams. "Nobody likes war. But today the surest way to invite a war is to be weak. You and I know that twice in the last ten years Americans have let their guard down. And the Philippine and Korean graveyards are filled with men who paid the price for it.

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SR / RECORDINGS SECTION

HIGHLIGHTS

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With the Boston Symphony in Europe

CYRUS DURGIN

BERLIN.

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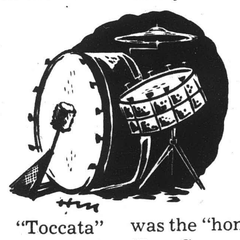

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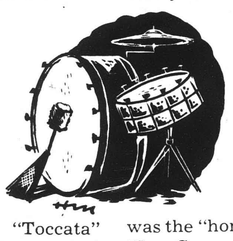

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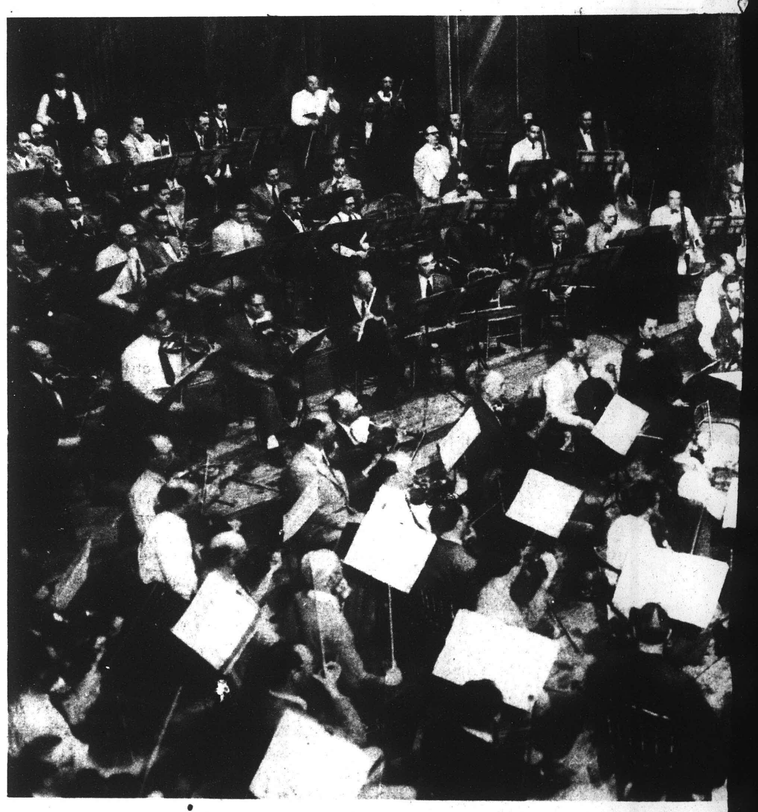
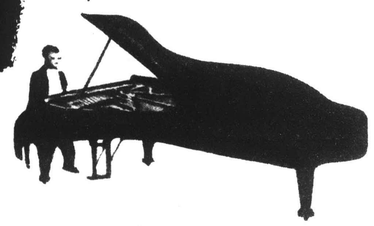
Cyrus Durgin is music critic of the Boston Globe.



Charles Munch rehearsing the orchestra in the Paris Opéra—"only the visit

[209]

Lipatti



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opening on the street the most convenient escape from the chaos. This time the only question was how to acknowledge the applause. From his seat in the auditorium a beaming Stravinsky half-rose to flap enthusiastic hands stageward. Upon the gestured request of the conductor he rose to full height—something less than statuesque at that—and the audience broke into a congratulatory roar. The bald, bespectacled little man of seventy left his seat and disappeared in the general direction of the stage.

I was not there when he arrived, but I am told he suddenly decided not to take a bow. As he hung back, Munch arrived from his place in the audience, and Monteux joined them from the stage. Each conductor grabbed an arm, and fairly dragged Stravinsky to public view. He bowed once, kissed Monteux affectionately, and walked off. Those nearby said he had tears in his eyes.

It's not irrelevant to add, as postscript, that Monteux afterwards proclaimed this was the finest performance of "Le Sacre" that he had ever heard. He speaks with authority, of course, and I don't think excessive personal bias. He has, after all, directed and heard many a performance of "Le Sacre" in nearly forty years.

In part that judgment was occasioned neither by the orchestra nor its conductor, but by the superb acoustics of the Théâtre des Champs-Elysées. Clear and resonant, the orchestra sounded at is marvelous best. It would be difficult to say the same of the impression in the plush-lined "Grande Boîte" (as Verdi called it) of the Paris Opéra. For reasons known only to the French, a part of the "international" press was shuffled off to the top gallery. Here the orchestra had its familiar richness and resonance, but the sound was off-balance. To accomodate the numerous personnel, an apron was built out over the usual orchestra pit, flaring out, even, under some of the patrician boxes. The strings, pushed beyond a resonating frame, lost some of their power, while the brass, perched on tiers behind, had too much prominence. Only the visiting firemen seemed to mind, but they were generally happier with the results in the more intimate, architecturally uncluttered Champs-Elysées Theatre.

On the road—if you can distinguish between Paris, The Hague, Amsterdam, Brussels, and Frankfurt—conditions were variable, but generally good. The resonant qualities of the Schouwburg in Den Haag were excellent, the famed Concertgebouw in Amsterdam a baffling disappointment. This Dutch auditorium has doubtless housed some great music-making, but from where I sat it seemed an impossible place, with a high stage toward which one had to crane a neck to see, a steeply rising slope on which the brass and woodwind were arrayed, an encompassing audience, both on the main floor and in the balcony running U-shaped around the hall, who tended to soak up resonance with their clothing. The ceiling, slightly domed, and the auditorium, level as a Kansas wheat field, were also negative factors.

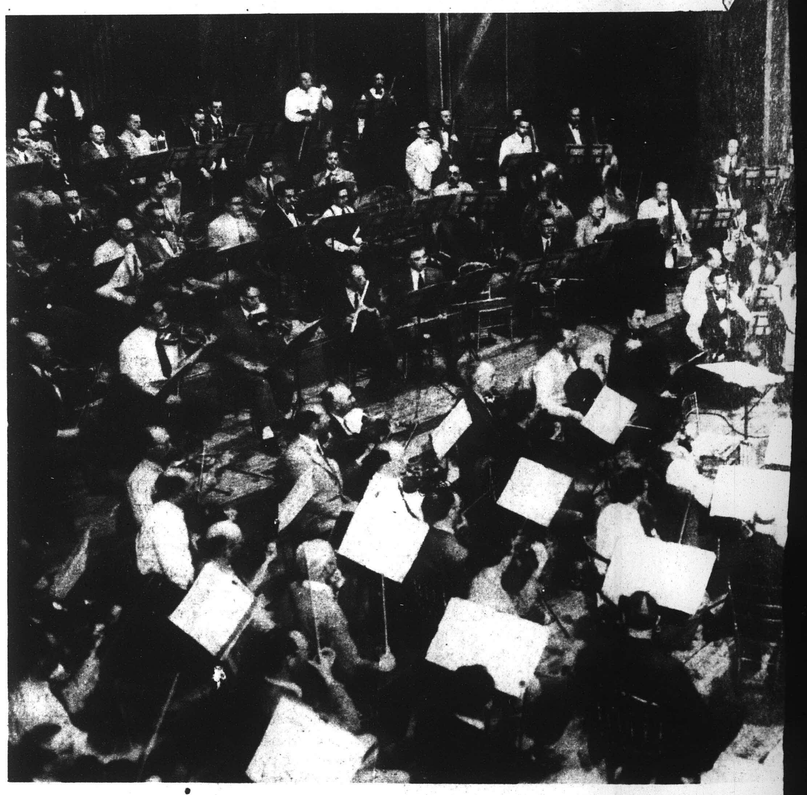
In Brussels, the Palais des Beaux-Arts, built about thirty years ago, proved admirable. Though it has no "sounding box" or shell to reflect the tone hall-ward, the egg-shaped contours of the interior make for bright acoustics. The good effect of the evening's music making was almost spoiled, however, when the ceremonials appropriate to the presence of King Baudouin—looking for all the world like a tired, bored young boy in heavily rimmed spectacles and military uniform in the royal box—almost went awry. It is Belgian custom, under such circumstances, to play the national anthem, "La Brabançonne," both at the beginning and end of the program. It was properly forthcoming at the beginning, but when Mr. Munch strode out after the end of the printed program and took the podium again, half the orchestra was unaware what impended. Many of the woodwinds, in fact, had disassembled instruments and were packing up. Under his whispered direction, the strings swung into the anthem, and little by little others joined.

The Brussels-Frankfurt hop had been anticipated as a swift interlude of air travel, allowing for a much needed breather of a few hours on arrival in Germany. However, the oil strike at home has already had its impact on non-essential military flying over here and, like it or not, the Boston Symphony Orchestra, its conductors and attached campfollowers, were gently advised that they were, for flight purposes, "non-essential." So everybody was loaded onto a train at 7 A.M., for an eight-hour overland jaunt to the Rhineland. Five hours sleep the night before and a long haul by rail did not augur well for the Frankfurt concert, but as such things sometimes happen, it went extremely well, the orchestra sounding as fresh as a hundred-odd daisies.

This concert, practically a triumph of art over fatigue, took place in the newly reconstructed Grosses Haus, formerly the Schauspielhaus. Although much of Frankfurt is still in ruins, the repair of the Schauspielhaus was undertaken several years ago at a cost of $2,000,000. Outwardly, it is a curious blend of old and new, but the interior is a splendid example of modernistic architecture, at once practical and in good taste. It seats 1,400, has two revolving stages, one within the other, and is well equipped for all reasonable purposes.

AFTER an afternoon concert for personnel of the armed forces on the day following, the men embarked for Berlin, again by rail. Here, too, air transport had been scheduled, but revoked under the stringent conditions affecting fuel supply. One contingent was assigned to travel via cars attached to a U.S. Army duty train, and another in like manner with a French duty train. The coaches were sealed, with military personnel in charge.

Just before departure time a French newspaper was procured in Frankfurt which announced in what seemed scare headlines for the usually restrained French that the Soviet check points were refusing rail passage through their corridor, and the rails might be torn up at any time. Fortunately, no evidence of any such gloomy prospects were encountered. We were instructed by the Army personnel on board to keep the shades of our sleeping compartments drawn between 4:30 and 5 A.M.—presumably when the USSR troops would exchange formalities with our military detachment at the frontier—but after a few noises during the night at previous stopping points the official one



Charles Munch rehearsing the orchestra in the Paris Opéra—"only the visiting firem

passed without incident. Indeed, most of us were too exhausted to pay attention, awakening only when the grinding halt at 6:30 announced our arrival in Berlin.

Amid the traveling, the changes of halls, food, and sleeping conditions, the orchestra has performed with unflagging spirit and enthusiasm. Hospitality has been unbounded, and often of a touching personal nature. The orchestra of the Radiodiffusion Française tendered the visitors a cocktail party at the Théâtre des Champ-Elysées with appropriate speeches, at which hosts and guests were so numerous that getting a martini or a glass of champagne was a major achievement. In Amsterdam the town council toured the musicians through the canals, then received them in the modernistic council chamber of the Town Hall, whose desks and lecterns gave one the uneasy feeling of having been hauled into court. Here Pierre Monteux, once regular director of the Concertgebouw Orchestra, was received as an old friend, with several hundred well-chosen words of greeting from Dr. Anton de Roos, head of Amsterdam's Department of Education and Culture. The next day the orchestra was feted with Geneva gin and other local delicacies at a reception by the Concertgebouw Orchestra.

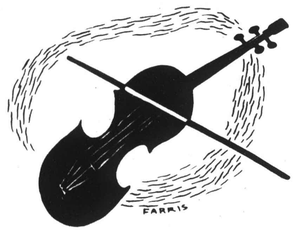
Among the European born musicians who have been singled out for special attention is cellist Jacobus Langendon, a native Hollander who was greeted in the Hague by Queen Juliana of the Netherlands. He was one of a party including conductor Munch, concert-master Richard Burgin, and manager George Judd summoned to the royal box during the intermission. At Frankfurt a party of official greeters included not only High Commissioner John J. McCloy but also the Burgomeister of Oberstaufenbach, who bore a volume of tributes destined for one of its native sons, Daniel Kuntz. This violinist was a member of the Boston Symphony at its formation in 1881, and is still living in Boston at ninety-two.

Oberstaufenbach hasn't forgotten the Boston Symphony, and it isn't likely that any members of the Boston Symphony will forget this tour even if they should, like the fortunate Mr. Kuntz, live to be ninety-two. With Strasbourg, Metz, Lyon, Bordeaux, and London still to come, anything can happen. What's most likely to happen is that the Boston Symphony will go on playing its triumphant way across Europe. That it's that kind of an orchestra, with the morale to meet any and all circumstances, this tour has—I think I can say without undue egotism—already proven.

Projects in Progress

A CONTINUING evidence of the deep penetration and enduring effect of LP is contained in the number of sizable projects it has propagated—even more, the indication that a reasonable number of them will attain fulfilment. Scherchen's "Salomon" symphonies of Haydn, the clarinet literature by Reginald Kell, Chopin by Rubinstein, are all represented in the present production, but the largest and most promising new venture is introduced by Decca LP's DL 9580 1 ($5.95 each) on which Wilhelm Kempff plays one-eighth of Beethoven's thirty-two piano sonatas—on the first the "Appassionata" and Opus 90, on the second the "Waldstein" and Opus 101.

Assuming that the Schnabel performances will, sooner or later, be available on LP—a considerable assumption, but one not without solid



foundation in current planning—the Kempff performances have these distinguishing attributes: more consistently contemporary reproduced sound (Decca is purveying postwar performances, on the whole beautifully processed), a lighter hand on some works in which that virtue is welcome, an over-all individuality worthy of comparison with Schnabel, though it might, in the end, be faced down by his power over some of the biggest works.

This is, of course, the second Kempff "complete" series; the fact that the first came along in the early Thirties inclines some to believe that he is now an ancient, fairly passé. The reverse seems to be true; he is now fifty-seven, with sound technical discipline to match his unquestionable understanding of what he is about. If the pairings continue on the high level of the first two, the series will have its own justification, Schnabel or no.

The Rubinstein Chopin is another, much more individual matter. His concern on RCA Victor LM 1205 ($5.72) and LM 152 ($4.67) are the seven "Polonaises," a literature both intense and individual. I can imagine the works played in a more rigid, mathematical manner; but it would not be Rubinstein's way nor, do I think, Chopin's either. My particular favorite is the "Andante Spianato" and "Grande Polonaise" (E flat), which is realized in a style both meaningful and magical. Clear, resonant piano sound.

Scherchen's investigation of the "Salomon" symphonies of Haydn (Nos. 92 to 104) has now covered ten of the twelve, with the issue of Nos. 96 in D and 98 in B flat (Westminster WL 5111, $5.95). In neither does he approach the exceptional level of the "Military," which protrudes—after months—as one of the peaks of contemporary recording effort, but in neither does he fall off drastically. Whatever the fallible consequence of human sympathy and its limitations—and these two works are not the most stimulating to Scherchen—the mental processes are always dependable, the objective unvarying. I find both performances admirable but a little dull, the recording decent but not remarkable.

In the case of Kell, mention of his associates are about all that is needed to characterize the qualities of the work of the moment—Mozart, Brahms, or Beethoven. In the Mozart Quintet (Decca DL 9600, $5.85) it is the Fine Arts Quartet, in the Brahms A minor Trio (Decca DL 7524, $3.85), Frank Miller, cello, and Mieczyslaw Horszowski, piano. Both are splendidly played, but I find the Mozart a little overwrought and pushed-ahead by comparison with the recent more relaxed version in which Wlach is the soloist (Westminster). The Brahms gets all there is to get out of this not-too-promising score.

Also in the realm of chamber music are the mounting issues from Westminster of Beethoven quartets in performances by the Vienna Konzerthaus Quartet, just extended by LP's WL 5134 and 5127, which completes the treatment of Opus 59 (these are Nos. 1 and 3), and 5120, which contains Opus 127. (Each is $5.95.) Quite the most distinguished thing about this series is the recording, of a breadth and fulness rarely excelled in chamber music, if verging at times on the oversized. The playing is unfailingly sober and musically sophisticated, with few strokes of personal illumination or emotional insight not inherent in the literal markings. Of this group, Opus 59, No. 1, is outstanding in stylistic appreciation and consistently good reproduction. —I. K.

THE BOSTON SYMPHONY ORCHESTRA

Pierre Monteux at the Théâtre des Champs-Elysées—"homecoming."

Stravinsky in the audience

Charles Munch rehearsing the orchestra in the Paris Opéra—"only the visiting firemen seen

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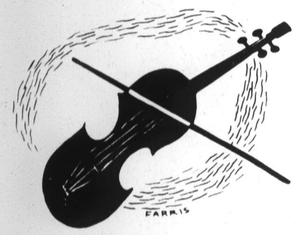

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THE BOSTON SYMPHONY ORCHESTRA IN PARIS

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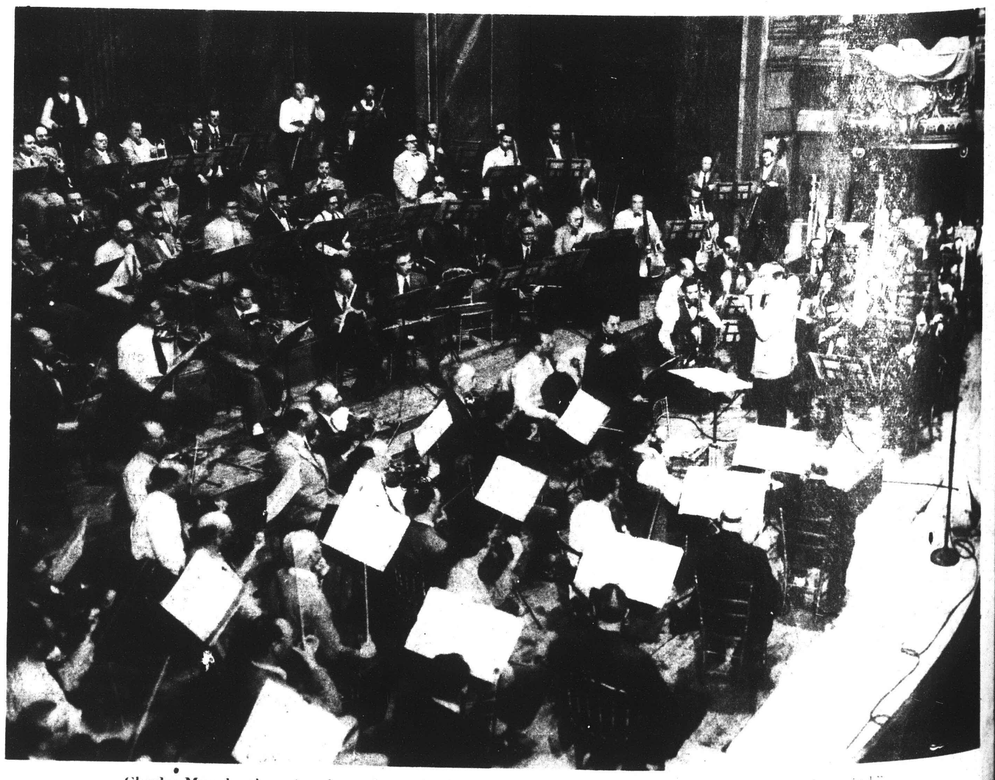
Stravinsky in the audience "enthusiastic hands stageward."



Charles Munch rehearsing the orchestra in the Paris Opéra—"only the visiting firemen seemed to mind."

CHARLES MÜNCH ET 104 BOSTONIENS ONT CONQUIS PARIS

Reportage de G. Graziani et W. Carone

Dimanche VI/1/52

CHARLES MÜNCH a obtenu cette semaine, à l'Opéra, le triomphe le plus rare qui puisse récompenser un musicien: cinq secondes de silence. A la dernière note de *Daphnis et Chloé*, les applaudissements n'éclatèrent pas tout de suite. Le chef d'orchestre se retourna et salua la salle muette. Pendant cinq secondes frémissantes, aucune main ne se leva. A la sixième, ce fut le déchaînement: le Président de la République, les ministres, 2.000 spectateurs acclamaient Charles Münch souriant, rivé au podium, dominant la masse noire et blanche, étincelante de cuivres et hérissée d'archets des 104 musiciens de l'orchestre symphonique de Boston. Paris, ce soir-là, a fait à Münch l'accueil passionné qu'il réserve à ses généraux victorieux. Il y a trois ans, en effet, Münch partait à la conquête du trône de la musique aux Etats-Unis, le pupitre de chef d'orchestre au Symphony Hall de Boston.

Charles Münch pratique depuis vingt ans un entraînement physique sévère qui a préparé son corps pour un métier où il faut allier la technique à la séduction.

Il est assuré pour 1 million de dollars

Aujourd'hui le héros, plus heureux que tous les chefs qui l'ont précédé à ce poste est revenu avec sa conquête. Pour la première fois depuis 1881, les musiciens de l'Orchestre Symphonique de Boston ont traversé l'Atlantique et ont fait à Münch la plus glorieuse des gardes d'honneur, celle que composent 104 musiciens parmi les meilleurs du monde. Cet instrument dont le moteur porte un nom alsacien, celui de Charles Münch, dont les rouages viennent de chaque coin du globe, d'Italie, de Russie, d'Egypte et de France, et qui est capable d'assurer deux cents concerts chaque année aux auditeurs des Etats-Unis, fut fondé en 1881 pour son plaisir et celui de ses compatriotes par un amateur de musique, M. Henry Lee Higginson. Assumant tout seul les dépenses de l'orchestre à son origine, il se fia à son goût pour le choix des musiciens et de leur chef. Une véritable institution nationale était créée par ses soins. Un chef d'orchestre allemand, George Henschell, la conduisait. Mais jusqu'en 1949 neuf autres directeurs musicaux allaient se succéder. Parmi ceux-ci on devait voir les plus grands noms étrangers, comme ceux d'Arthur Nikish, de Mück, de Serge Koussevitzky. Mais dès 1918, la France, après la défaite allemande, devait prendre une avance en déléguant à Boston Henri Rabaud et Pierre Monteux. A la fin de la guerre, Higginson étant plus qu'octogénaire, l'orchestre fut administré par un comité qui s'efforça d'élargir son audience. En trente ans celle-ci allait devenir si considérable que le Boston Symphony Orchestra dut acheter deux salles: le Symphony Hall, de 2.600 places, pour les concerts d'hiver, et l'immense auditorium de Tanglewood qui peut contenir 6.000 spectateurs dans son enceinte, et 6.000 autour, répartis sur 85 hectares de prairies où les auditeurs populaires apportent leurs couvertures et leur panier-repas.

Cette ferveur du peuple américain n'est pas toujours partagée par les producteurs de radio. Las de se voir parcimonieusement accorder des quarts d'heure de musique comprimés entre deux vagues de publicité tapageuse, le comité du B.S.O. se paya d'audace en tentant une opération unique dans l'histoire de la musique. Il s'associa avec cinq autres institutions artistiques et scientifiques pour souscrire l'achat d'une chaîne de radiodiffusion.

L'organisation a pris depuis lors son rythme harmonieux, commandé par les saisons: la saison principale d'octobre à mai est de 100 concerts — entièrement loués à l'avance. En mai et juin ont lieu 60 concerts populaires: "les pops". En juillet l'orchestre se divise en deux groupes: l'un d'eux reste à Boston pour présenter des concerts gratuits, l'autre se déplace de 250 kilomètres à l'ouest pour commencer les six semaines de concerts du Festival Berkshire à Tanglewood.

Grâce au B.S.O. l'Amérique entière s'est prise d'une fringale de musique qui ne manque pas d'étonner les Français pour qui cet art demeure encore une denrée de luxe. Nous imaginons mal que toutes les émissions du B.S.O. — même les programmes les plus "modernes" — soient enregistrées et livrées au commerce sous forme de disques qui constituent le quart des "best sellers" musicaux des Etats-Unis.

Le résultat est étonnant si l'on considère que les trois autres quarts représentent les enregistrements de jazz, de be-bop, de chansons, d'orchestres exotiques, et toutes les autres formes de musique.

Quand le B.S.O. se déplace, il est assuré pour 1 million de dollars. Le minimum de salaire pour les musiciens est de 120 dollars par semaine. L'orchestre n'a jamais connu de crise financière et n'a jamais fait appel au public. M. Nabokov, secrétaire de l'Oeuvre du XXe siècle, a dit que le Boston Symphony Orchestra était une institution américaine au même titre que les frigidaires et les gratte-ciel. Les mêmes places sont louées depuis plus de vingt ans aux mêmes familles, chaque saison. Depuis le début du siècle, l'orchestre a créé plus de 169 oeuvres. Pour fêter son cinquantième anniversaire, le B.S.O. a créé dans sa saison, en 1943, la 1re *Symphonie* d'Honegger, la 4e *Symphonie* de Prokofiev, la *Symphonie en sol mineur* de Roussel et la *Symphonie des Psaumes* de Stravinsky.

Il est plus populaire que Jean Marais

Quand il prit possession de son pupitre, Münch sut gagner l'affection des musiciens et leur respect. Dans un anglais pénible — il le parlait à peine — il s'engagea à faire de son mieux pour maintenir l'orchestre de Boston à son niveau élevé. "Charly" Münch, comme on l'appelle maintenant à Boston, sut conquérir, comme il a conquis son "équipe", les vieilles familles de la ville par sa courtoisie. Pendant les répétitions, il s'adresse à ses musiciens dans un mélange cocasse de français, d'anglais et d'allemand. Souvent il se fait comprendre par gestes. C'est ainsi qu'il lui est arrivé, au cours d'une exécution, de s'agenouiller devant les violoncelles pour en obtenir plus d'expression sans craindre le ridicule, car son principe est de tout sacrifier pour son orchestre et son art. Il est un des derniers musiciens romantiques.

Charles Münch, qui a aujourd'hui soixante et un ans, débarqua de Strasbourg en 1912, son violon sous le bras. Il loue un petit appartement dans l'île de la Cité et s'inscrit au cours de Lucien Capet. La vie de Paris épanouit le jeune Alsacien. Quand il rentre chez lui, son père. Ernst Münch, professe au Conservatoire de Strasbourg, protestant austère, le complimente: "Maintenant, tu es le plus français de nous tous!" Nous tous c'est la famille Münch — quatre fils et deux filles. Charles était le cinquième enfant. Dans la maison la vie était consacrée à la musique: le dimanche toute la famille chantait des cantates de Bach. Souvent un jeune ami, organiste, venait leur rendre visite et participait aux concerts: Albert Schweitzer. La maison résonnait du matin au soir, on y jouait tellement de musique que les voisins la baptisèrent "la boîte à musique". Dans cette ambiance harmonieuse, Charles aurait pu commencer une carrière sans histoire. La guerre va bouleverser cette existence paisible. La mobilisation allemande surprend en Alsace les quatre fils Münch. Charles est gazé à Péronne et blessé à Verdun.

Démobilisé à Cologne, il entre comme violon à l'orchestre de Strasbourg.

En 1921 il est à Berlin où il perfectionne sa technique sous la direction des grands maîtres: Bruno Walter, Furtwaengler, Toscanini.

Mais l'heure du choix est arrivée. Münch, qui est français, ne peut continuer à jouer à Berlin s'il n'opte pas pour la nationalité allemande. Brusquement il quitte sa place de violoniste et rentre à Paris. Il lui faudra attendre l'âge de quarante et un ans pour réaliser son ambition: diriger un orchestre.

Cet homme modeste et passionné qui déclare non sans humour: "Je suis chef d'orchestre parce que je suis trop bête pour faire autre chose" a conquis l'Amérique comme il avait conquis la France: par sa fougue, la beauté de sa plastique, et, naturellement, sa science musicale. Quand, en 1946, on organise un référendum, il se voit classé parmi les cinq grands chefs d'orchestre du monde. Sa popularité est telle que dans un concours organisé par un hebdomadaire féminin il est désigné par 10.000 Parisiennes comme l'homme avec qui elles aimeraient dîner un soir, si elles en avaient le choix. Münch arrivait à la deuxième place après Winston Churchill et avant Jean Marais.

Un génie musical et un athlète

En Amérique il n'était pas un inconnu. Il y fut invité pour la première fois au cours de la saison 1946-1947. Sa distinction un peu hautaine de germain, corrigée par sa douceur latine, enchanta. Ce fut la gloire dès le premier contact. Pourtant sa nomination au pupitre du B.S.O. éclata comme une bombe. Elle étonna tous les Américains mélomanes, sauf le compositeur et critique Virgil Thompson qui avait déclaré quinze ans plus tôt en le voyant jouer à Paris: "Münch est naturellement désigné pour diriger l'orchestre de Boston. Il n'a pas de ventre, ses tempes sont argentées et il déchaîne un enthousiasme hystérique, surtout chez les femmes qui ont dépassé la cinquantaine."

Mais le président du comité du B.S.O., Henri Cabot, entouré des 14 administrateurs, savait bien qu'il avait trouvé l'homme qu'il cherchait après le départ de Serge Koussevitzki: un génie musical, doublé d'un athlète qui serait capable de diriger au moins 90 concerts dans l'année, et qui séduirait d'abord, avant le public, les auditeurs les plus difficiles: ses musiciens.

Quand Charles Münch saisit sa baguette pour diriger sa première répétition devant le B.S.O., il ne dit qu'une phrase: "Et maintenant... relax!..." L'orchestre attaqua *Le Corsaire*, de Berlioz, avec son premier nouveau chef d'orchestre depuis vingt-cinq ans. Il était conquis.

Le triomphe de Balanchine

A 5.000 kilomètres de Broadway, celui que les Américains ont surnommé "L'Einstein de la Danse" vient de disposer ses plus précises équations sur l'immense plateau de l'Opéra de Paris: c'est George Balanchine, animateur du New-York City Ballet, et maître d'une nouvelle école, celle de la pureté.

Balanchine, qui est aujourd'hui considéré outre-Atlantique comme le chorégraphe du siècle, n'a jamais été un brillant danseur. Au temps où il s'appelait encore Georgi Mélitonovitch Balanchivadzé, il usait ses premiers chaussons de petit rat sur la scène du Théâtre Impérial de Saint-Pétersbourg. La discipline, qu'il devait exiger par la suite de sa compagnie, lui sembla si dure qu'il s'enfuit. Mais ses parents le rattrapèrent dans les quarante-huit heures et le remirent au régime sec des jetés et des battus à l'Ecole des Ballets. Il a dix-huit ans quand il décide de quitter la Russie. Une troupe de "danseurs de l'Etat soviétique" prépare une tournée pour l'Europe. Il s'y engage et sitôt franchie la frontière, l'abandonne. Il ne remettra jamais les pieds dans son pays. Serge de Diaghilev, qui vient de former son génial "Ballet russe de Monte-Carlo" le prend pour maître de ballet. Balanchine est son confident, son conseiller et son héritier spirituel. C'est à lui que Diaghilev confie son élève préféré, Serge Lifar. Sa chorégraphie du "Chant du rossignol" remporte à Paris un triomphe. Quand Diaghilev meurt brusquement en 1933, il va s'installer aux Etats-Unis. Un mécène new-yorkais, Lincoln Kirstein, l'a invité à fonder à New-York l'école du ballet américain. Il ne dansera plus que pour indiquer les pas et les attitudes à ses élèves. A propos de la mazurka tradionnelle russe, qu'il a su rajeunir, il recommande à ses sujets: "Vous courez tout le temps comme un fou". Et un soir, le souffle haletant, il se laisse emporter par le dieu qui l'habite et enlace sa partenaire, Vida Brown. Le coeur lui saute à la gorge. Avec un brio endiablé, il danse une mazurka échevelée. Quand la variation se termine, les spectateurs hurlent debout, pendant sept minutes d'affilée. Après le baisser du rideau, il déclara, encore essoufflé: "Il faut de temps en temps donner de petites nouveautés au public".

C'est à partir de ce soir-là, qu'il se met à supprimer les décors et faire danser devant des rideaux noirs. Il excelle dans les ballets abstraits: "La musique, c'est du geste", dit-il. C'est ce geste qu'il apprend au New-York City Ballet fondé en 1948. Car Balanchine, musicien de classe, emprunte souvent la baguette de son ami Igor Stravinsky pour conduire son orchestre. "Le ballet est comme un papillon: il ne doit vivre qu'une saison. Que diriez-vous d'un papillon de l'année dernière?" Et il crée dix ballets par an.

Pre-Europe

Pars

This Clipping From
BOSTON, MASS.
POST
JUN 1 1952

This Clipping From
ATLANTIC CITY, N. J.
PRESS

Conductor's Wife On CBS

The interest of the late conductor of the Boston Symphony, Serge Koussevitzky, in composers will be traced in an interview on the Serge Koussevitzky Music Foundation, by James Fassett, heard on CBS Radio's Your Invitation to MUSIC, today at 2:30 p.m.

Played in Hub's First Symphony

Daniel Kuntz with silver miniature violin give n him by Mrs. James Jordan, daughter of the late Eben Jordan, found er of Jordan Marsh Co.

Daniel Kuntz, Now 92, Was First Violinist--- Recalls Opening Concert on Winter Street in 1881

By MARK HATCH

AS THE world-famed Boston Symphony Orchestra returned from its triumphal tour of the continent after a brilliant performance at the glittering Paris Opera House, an old man of 92 sat alone in a Back Bay hotel and summoned up remembrances of things past.

For Daniel Kuntz, first violinist in the orchestra for many years, is the only musician living who took part in the Boston Symphony's first performance!

That was in the Music Hall on Winter st. in 1881, 71 years ago, or 19 years before "The Major" (Henry Lee Higginson) and his friends put up the present acoustically superb structure on Huntington ave.

A visiting reporter allowed the retired artist, who's a vigorous dead ringer for Santa Claus in mufti, to break his sessions of sweet silent thought. The short, chunky man with the twinkling blue eyes, who enjoys a bottle of wine at dinner, an occasional "schnapps," and puffs his pipe fiercely all day and half the night, unloosened a spate of memories.

They ranged from the bitter winter's afternoon he went without an overcoat at an outdoor concert in the Fenway because regulation ones were much too long for him, to the summer he courted his late wife and played at the great Wagnerian festival in his native Bavaria, to the grim World war I night federal authorities clapped the Symphony's German conductor in "the common Cambridge jail."

BASEBALL FAN

He'd been listening to the ball game on the radio when his caller walked in, and he promptly chirped: "Those Sox rookies are going great guns again today! I used to go to the games over on Walpole st. And I can see Dick Rudolph of the Braves now. He and Lefty Tyler were wonderful . . ."

"Er, ah, who was the first conductor you played under?"

"Oh, excuse me," he said with a smile, "I forgot you wanted to talk music. Well, I've always liked America. Even its wine. I drink California wine. Rhine wines cost too much. Baseball is our national sport, you know."

There was a picture postcard view of Heidelberg on a desk at his elbow. "My only living sister, Carolina, lives near there, in Oberstaufenbach," he said. "She had three sons and three daughters. The oldest was a veterinary surgeon in the first war, he lived through it, and then came home and worked so hard on a sick horse that he caught a cold that developed into pneumonia, and it killed him. The second son was killed. The third son lost his left arm. He's in a bank in Frankfort today, and he took a busload of his relatives to the orchestra's concert in Frankfort. His boy was killed in this past war.

"That first war was awful for us who were born in Germany. Of course, Dr. Muck, his first name was Karl, was a close friend of the Kaiser's, and he was a little sarcastic, but he was the best conductor of his time. Major Higginson was a proud old Yankee, and he wanted and got the best.

MUSIC TRANSCENDS

"Oh, I'll never forget the night the federal men came right into Symphony Hall, after we'd rehearsed all morning and afternoon—it was just before our performance—and took him off to Cambridge, a common jail. Then he went to Fort Oglethorpe in Georgia. I met him in Europe after the war. He was conducting. But he was a broken old man. His wife had died. And he told me he had to keep going to support 32 relatives.

"I had a little string ensemble on the side. We played at the Algonquin Club. They said they had to let me go. Then I was accused of wearing a Bachelor's Button — that was the Kaiser's flower—in my buttonhole when the Lusitania was sunk. That ship went down in May. How could I get a Bachelor's Button in that month?

"Then I went up to Lake Placid to play and conduct, and they wouldn't let me play Beethoven. It was much better in this last war. Eisenhower himself is of German ancestry. So was Wendell Willkie. Deems Taylor fixed things up so they even put on Wagnerian operas at the Metropolitan. The symphonic classics are mostly German. That's all there is to it. But I like Ravel and Debussy. And the Russian composers were coming along fine. So are the British, nowadays. Music . . . it, it transcends awful things.

"Me a good American? Why I was married in a house right across the street from the Bunker Hill Monument in Charlestown. My father-in-law, Joseph Gahm, lived there. He introduced Schlitz beer into New England."

ITS PEAK

Talking swiftly, obviously delighted that he had a guest, Mr. Kuntz went on to say that he believed he was first violinist with the orchestra when it "hit its peak." "It's stayed up there," he added.

William Gericker of Vienna was the conductor, the orchestra's second, in the 1890s, Mr. Kuntz said, and he "made the Boston Symphony. We introduced Richard Strauss' tone poems in New York and knocked those critics in the aisles," he recalled, proudly.

"George Henschel was our first conductor," he said, and spelled out the last name for an alien scribe without a moment's loss. "He was a singer and a composer of first rank, but, I must say, a poor conductor. Gerricker was next. The major, who studied in Vienna himself once, got him. After Gerricker we had Arthur Nikisch. He left us after four years to go back to Europe. He was one of the greatest conductors who ever lived.

"Emil Paur came over from Mannheim then. Then we had a Mr. Fiedler. His first name will come to me. (That name subsequently was lost in the hurried conversational flow.) No, he was no relation to Arthur. Arthur's father, Emmanuel, and I sat together the first few years he was here. Gerricker brought him over. He retired on pension, went to Berlin and educated his children there. That's where Arthur got his education.

"After Fiedler came Dr. Muck. Yes, Dr. Muck. He could speak no English. He used to holler at us in German. I can see now a lot of little things added up against him—poor man.

"Pierre Monteux was next, then Dr. Koussevitsky, and now Dr. Munch. I sat next to Mrs. Munch at the first performance her husband conducted here. I don't have a pass. I just walk in." He chuckled.

Mr. Kuntz said he relies on his radio for music today, but that he has a hard time finding programs he likes. "I listen to all of the symphonies, though, I can get on that dial," he said. He added that he moves around quite a lot in the daytime, but nights he prefers the overstuffed chair in his room. "This is comfortable, especially after a good dinner and a pint of wine," he said, and winked knowingly.

He and his wife, who died 23 years ago, "come this Decoration Day," had no children. "She was a wonderful person," he said. "I get lonesome for her."

"Well," he said brightening up, "I came here in 1874 from Oberstaufenbach, a little village on the Rhine. A friend of my father's brought me over. I was 14. And the night after I got to Boston, I played the violin at a Thanksgiving Eve ball, from 8 at night to 5 the next morning. Then I joined Brown's Brigade band. I played the trombone. I can play any instrument. I guess I get it from my father. He was a farmer, and a pretty good country musician, when I think about it. I used to walk 16 miles to take a violin lesson. The price was 25 pfennings—about 7 cents.

AMONG THE BEST

"In October, 1881, I joined the Boston Symphony Orchestra. That's when it was organized. We weren't very good under Henschel. It took Gerricker two years to get us into shape. Then I can say, in all modesty, we became the finest in this country and among the best in the world. Munich, Dresden, Frankfort, Berlin and Vienna had had symphony orchestras for hundreds of years. It was something for us to top them after a while, I can tell you.

"Gerricker, as I say, made the orchestra. He put in the pension system, too. Imagine! In those days! I've had a comfortable pension for years. I used to be able to go to South Yarmouth every summer, but prices are so high now I can't afford to. I summer in the Fenway. I can remember when I used to swim in the Fenway when the tide came in. You can't remember that!"

Mr. Kuntz, who stopped playing altogether when he was 83, sold his two violins only three years ago, getting $1200 for one of them, $400 for the other. "Both were sound Italian pieces," he said. "Say," he said, "I also played the bass drum and the cymbals my first three years in the Symphony."

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Clipping From
ATLANTIC CITY, N. J.
PRESS
JUN 1 - 1952

Wife On CBS

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BOSTON, MASS.
POST
JUN 2 - 1952

AMERICAN MUSICIANS MAKE HIT

Lauded as Artistic Festival Closes in Europe

BY JOHN RODERICK

POLITICAL OVERTONE

Spared by Criticism

Praises Americans

Artistic Jealousy

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 2 - 1952

U. S. Arts Score As Free World's Festival Ends

The Boston, Conductors and Ballet Win Popular and Critical Acclaim in Paris

PARIS, June 1 (AP).—A glittering concert tonight closed the free world's artistic festival—"Masterpieces of the Twentieth Century"—in which Americans proved to critical Europe that the United States has achieved cultural maturity.

Pierre Monteux, conducting the Paris Conservatory Orchestra, climaxed a month-long program designed to prove that art thrives on freedom and is crushed by totalitarian regimes.

The program, greeted with great enthusiasm, was not without criticism and artistic feuding. Communists lambasted the whole affair, naturally. Left-wingers called it the "Nato Festival" and said it promoted the North Atlantic Treaty Organization's Western defense alliance.

But one Parisian who patronized nearly every event, keynoted the general approval: "This festival has certainly shown one thing if nothing else. That is that American orchestras, ballet and conductors can stand up to or even eclipse most of those in Europe."

The first American triumph was scored by American conductor Bruno Walter, leading the Paris Opera Orchestra.

Even greater, however, was the appearance for the first time in Europe of the seventy-one-year-old Boston Symphony Orchestra under the baton of Charles Munch. By the time the 110-piece orchestra had finished playing Ravel's "Daphnis and Chloe," the audience was on its feet, shouting, yelling and applauding.

Mr. Monteux followed with a triumphant performance two nights later of Russian-born Igor Stravinsky's "Rite of Spring." He had conducted this ballet music in its world premiere thirty-nine years earlier in the same Theatre des Champs-Elysees.

The New York City Ballet Company danced the classical "Swan Lake" ballet of Tchaikovsky in its first appearance and set the audience on its ear. The critics gave lavish praise for the brilliance of the dancing company.

PORTLAND, ME.
PRESS-HERALD
JUN 2 - 1952

Glittering Concert In Paris Closes Artistic Festival Of Free World

By John Roderick

Paris, June 1. (AP)—A glittering concert tonight closed the free world's artistic festival—Masterpieces of the 20th Century—in which Americans proved to critical old Europe that the United States has achieved an astonishing cultural maturity.

Pierre Monteux, conducting the Paris Conservatory Orchestra, climaxed a month-long program designed to prove that art thrives on freedom and is crushed by totalitarian regimes.

These political overtones were injected by the festival's sponsors, the Congress for Cultural Freedom, made up of western intellectuals.

Great orchestras, conductors, composers, dancers, writers and painters were brought to Europe, thanks to the program's angel, U. S. gin and yeast heir Julius Fleischmann.

The program, greeted with the most rousing enthusiasm seen in these parts for many a day, was not without its tart spicing of criticism and artistic feuding.

Communists lambasted the whole affair, naturally. Some artists wrote irate letters to the festival director, Nicholas Nabokov, complaining that the ends of culture could not be met by political aims.

But one Parisian who patronized nearly every event keynoted the general approval:

"This festival has certainly shown one thing if nothing else. That is that American orchestras, ballet and conductors can stand up to or even eclipse most of those in Europe."

The first American triumph was scored by American Conductor Bruno Walter, leading the Paris Opera Orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-year-old Boston Symphony Orchestra under the baton of Charles Munch. By the time the 110-piece orchestra had finished playing Ravel's Daphnis And Chloe, the diamond-studded audience was on its feet, shouting, yelling and applauding as never before.

A rage of artistic jealousy fanned the interest in the first appearance of the New York City Ballet. The director of the Paris Opera Ballet Company, Serge Lifar, was angry because his own group had not been asked to perform. He wrote scathing letters to the papers attacking the American company and its director, George Balanchine.

Balanchine's troupe met Lifar on his own ground, in the ornate Paris Opera House. It was the first time an American ballet ever had danced there.

The New York company danced the classical Swan Lake ballet of Tchaikovsky and set the audience on its ear. The critics minced no words. Balanchine, they said, had clearly won his bout with Lifar and praised the brilliance of the New York ballet.

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 2 - 1952

Americans in Paris

Americans are making a decided impression upon Paris this spring. They do every spring, of course, but this year, things are a little different. For in addition to the customary number of tourists, Americans in Paris are represented right now by an unusually large number of cultural and artistic organizations. Most of them are there to participate in the Exposition of Masterpieces of the Twentieth Century sponsored by the Congress for Cultural Freedom. Among these are the Boston Symphony Orchestra, the New York City Ballet Company and the American Negro cast of "Four Saints in Three Acts," the opera by Gertrude Stein and Virgil Thomson.

The Boston orchestra and our own City Center ballet company have already made their appearances, both to vast acclaim. Paris is a city well accustomed to artistic achievement, and it is a source for some pride that our own organizations can win considerable enthusiasm from so discriminating an audience. Other nations besides our own are represented at the Paris festival, of course; all have sent their best and most representative artists, and all have been meeting with success. It is an impressive event, this international display of art and artistry, and Americans can take considerable satisfaction in their part in it. One likes to think that gatherings like these help solidify the nations of the Western World, and leave a sense of mutual understanding and admiration that far outlast the actual event.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
JUN 2 - 1952

American Musicians Triumph At World Festival in Paris

Paris—(AP)—A glittering concert last night closed the free world's artistic festival—"Masterpieces of the 20th Century"—in which Americans proved to critical old Europe that the United States has achieved an astonishing cultural maturity.

Mustachioed Pierre Monteux, conducting the Paris Conservatory Orchestra, climaxed a monthlong program designed to prove that art thrives on freedom and is crushed by totalitarian regimes.

These political overtones were injected by the festival's sponsors, the Congress for Cultural Freedom, made up of Western intellectuals, including British Philosopher Bertrand Russell and Italian Philosopher Benedetto Croce.

The program, greeted with the most rousing enthusiasm seen in these parts for many a day, was not without its tart spicing of criticism artistic feuding.

Lambasted by Reds

Communists lambasted the whole affair, naturally. Left-wingers called it the "NATO festival" and said it promoted the North Atlantic Treaty Organization's Western defense alliance.

The first American triumph was scored by American conductor Bruno Walter, leading the Paris Opera Orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-year-old Boston Symphony Orchestra under the baton of Charles Munch. By the time the 110-piece orchestra had finished playing Ravel's "Daphnis and Chloe," the diamond-studded audience was on its feet, shouting, yelling and applauding as never before.

Monteux, who was associate conductor of the Boston Symphony followed by recreating a moment in musical history two nights later with the playing of Russian-born Igor Stravinsky's "Rite of Spring."

Earlier Riot Recalled

Monteux had conducted the ballet in its world premier 39 years earlier in the same Theater des Champs-Elysees. That first performance caused a riot of disapproval, however, and Stravinsky had to flee. The 1952 performance brought down the house, and Stravinsky, now an American, was there with Monteux to receive the cheers.

A rage of artistic jealousy fanned the interest in the first appearance of the New York City Ballet. The director of the Paris Opera Ballet Company, Serge Lifar, was angry because his own group had not been asked to peform. He wrote scathing letters to the papers, attacking the American company and especially its director, George Balanchine, who once worked with him in the old Diaghilev Ballet.

The New York company danced the classical "Swan Lake" ballet of Tchaikovsky. Written and staged with a fresh approach, it set the audience on its ear. The critics minced no words. Balanchine, they said, had clearly won his bout with Lifar and praised the brilliance of the New York Ballet.

BOSTON, MASS.
MORNING GLOBE
JUN 2 - 1952

TRAVEL SYMPHONY
Of Cabbages and Kings

By CYRUS DURGIN

BRUSSELS—It wouldn't have happened if it hadn't been for the historic old Hotel de Ville. "It" means I wouldn't have been late for the Boston Symphony concert at the Palais des Beaux Arts. Anyone who writes for a newspaper shouldn't be late, as a matter of principle, and furthermore this concert was a "gala," with the place dripping with decorations and King Baudoin himself on hand.

But I was late, because in getting a first look at this capital of the Belgians, I saw a stretch of what looked like old Gothic facade. No Bostonian can possibly resist anything Gothic (New Yorkers think we are a sort of Gothic survival, anyway), and so in a trice the Globe's Flying Dutchman found himself in the Great Place.

I was standing approximately on the spot where the Flemish patriot, Count Egmont, lost his head in the 17th century, when I saw the street sign. It said Rue de Harengs, and anything named Herrings Street had to be investigated. Then all was lost, for midway in the block stands the ancient structure which houses that famed restaurant, L'Epaule de Mouton.

This building, probably constructed about 1660 of "Spanish bricks," slabs of blue stone and age-resistant oak, with "skew-backed" gables toward the top, has been a restaurant for many many years. About a century ago it became known as a first rate place for food, and took the name L'Epaule de Mouton, or "Shoulder of Mutton." In 1907 the Chantraine family took over, and have run it ever since.

It is a small place, seating not more than 30 persons. The napery, silver and glass are distinctive, and flowers are on every table. About in the middle stand two little gas plates. Here M. Chantraine, who would look like Santa Claus had he some whiskerage, presides over the sauces.

The pre-cooking of meats and poultry, game and fish, is done backstage, so to speak. But M. Chantraine makes the sauces, and it is a joy to watch his quick fork, whisk and spoon, all over a flame which burns briskly and never is raised or lowered.

It was sheer agony to tear away from the sight of M. Chantraine at his little gastronomic altar, but eventually I arrived at the Palais des Beaux Arts. There Charles Munch and the Boston Symphony were enjoying another of the cheering, applauding ovations which has been their good fortune in every European city they have visited thus far.

The King? I couldn't see him until he stood up, in the royal box at the rear, when "La Brabanconne" was played at the end. He stood erect and slender, wearing his dark-rimmed spectacles and military uniform, looking, I thought, like a tired and bored young boy. Then, the Belgian National Anthem finished, he bowed slowly and gravely, with that certain awkwardness you would expect from a youth of his age, turned and silently left the hall.

Jumping at superficial conclusions, it seemed a little pathetic. A boy forced young into a prescribed and sadly restricted life; into a Kingship for which he may or may not have any born talent, his days directed by formality and protocol; his spirit burdened by the weight of a crown, and his personality, whatever it may be, hidden behind the glittering exterior of regal show. And all, in time, to become what Sean O'Casey termed "purple dust."

As I found my way on foot back to the Hotel Metropole, it seemed wonderful to breath fresh air and realize that being just another guy is a pretty good deal.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
JUN 2 - 1952

Boston Symphony Aboard Ile de France to Hear Pops Tonight

Boston Symphony Orchestra players will get an idea of what's been going on in their absence tonight when the radio presentation of the Boston Pops Orchestra will be transmitted them aboard the Ile de France, somewhere off the New England coast.

New England radio listeners will be able to hear the concert at 10 p. m. on the standard broadcast band. The program is being presented through the cooperation of WBZ, the Boston Musicians Local, A. F. of L., and the French Lines.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUN 1 - 1952

State and Local Topics

Symphony Players

With the Boston Symphony Orchestra making its first European tour—and a most successful one artistically, according to reports—the annual Boston "Pops" concerts in Symphony Hall have been carried on, four nights a week, by an ensemble that includes many young musicians who would not otherwise have had a chance to perform there. Because it takes longer than a few weeks and more than a few rehearsals to mold any such group into a polished orchestra, the early concerts may not have been quite up to past standards, but at least they were not abandoned.

Now, with the return of the Symphony players, the ambitious youngsters will have to make way for them; many of the regular Symphony artists have appeared in the "Pops" in recent years, until time for them to move on to Tanglewood, though the first-desk men have not done so. The Tanglewood programs begin the first week in July, and during that month the younger, less experienced element will presumably have its innings again in the Esplanade concerts.

But while these musicians have not yet attained the mastery of the Symphony veterans, they are by no means amateurs. More than 20 of the present "Pops" orchestra are members, or former members, of the Springfield Symphony, or the Young People's Symphony, and it is a tribute to their training under Dr. Alexander Leslie that so many of them were able to pass the careful screenings made by Arthur Fiedler in their selection.

It is less gratifying locally, however, that these players are now largely unavailable here, particularly since the Springfield Symphony is to appear tonight in an international broadcast in the Auditorium as part of the opening ceremonies of the city centennial celebration. According to present indications, many of them will also be unavailable next season, when the Boston "Pops" Orchestra, already widely known for its recordings, is to go on tour for the first time.

Constant changes in personnel are hardly conducive to optimum efficiency in orchestral performance and, while it is nice to know that local musicians are advancing in their profession, it is to be regretted that lack of permanent employment here has made it necessary for them to find it elsewhere, as many others besides those now playing in Boston have done. Thus, while new talent is constantly being developed under the broad program sponsored by the Springfield Orchestra Association, it appears that in not providing adequate opportunity for local musical talent to earn a living at home Springfield may already have missed the boat.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
JUN 2 - 1952

U. S. 'Proves' Cultural Maturity In Free World's Paris Festival

Paris, June 1—(AP)—A glittering concert tonight closed the free world's artistic festival—"Masterpieces of the 20th Century"—in which Americans proved to critical old Europe that the United States has achieved an astonishing cultural maturity.

Month-Long Program

Mustachioed Pierre Monteux, conducting the Paris Conservatory Orchsetra, climaxed a month-long program designed to prove that art thrives on freedom and is crushed by totalitarian regimes.

These political overtones were injected by the festival's sponsors, the Congress for Cultural Freedom, made up of western intellectuals, including British philosopher Bertrand Russell and Italian philosopher Benedetto Croce. Great orchestras, conductors, composers, dancers, writers and painters were brought to Europe, thanks to the program's angel, U. S. gin and yeast heir Julius Fleischmann.

The program, greeted with the most rousing enthusiasm seen in these parts for many a day, was not without its tart spicing of criticism and artistic feuding.

Communists lambasted the whole affair, naturally. Left-wingers called if the "NATO Festival" and said it promoted the North Atlantic Treaty organization's western defense alliance. Some artists wrote irate letters to the festival director, Nicholas Nabokov, complaining that the ends of culture could not be met by political aims. And American conductor Arthur Rodzinski suggested tartly that Fleischmann might well spend his money on helping starving artists rather than on lavish festivals.

But one Parisian who patronized nearly every event keynoted the general approval:

"This festival has certainly shown one thing if nothing else. That is that American orchestras, ballet and conductors can stand up to or even eclipse most of those in Europe."

The first American triumph was scored by American conductor Bruno Walter, leading the Paris Opera Orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-year-old Boston Symphony Orchestra under the baton of Charles Munch. By the time the 110-piece orchestra had finished playing Ravel's "Daphnis and Chloe," the diamond-studded audience was on its feet, shouting, yelling and applauding as never before.

Monteux, who was associate conductor of the Boston Symphony, followed by recreating a moment in musical history two nights later with the playing of Russian-born Igor Stravinsky's "Rite Of Spring."

Monteux had conducted the ballet in its world premier 39 years earlier in the same Theatre Des Champs-Elysees. That first performance caused a riot of disapproval, however, and Stravinsky had to flee. The 1952 performance brought down the house, and Stravinsky, now an American, was there with Monteux to receive the cheers.

A rage of artistic jealousy fanned the interest in the first appearance of the New York City Ballet. The director of the Paris Opera Ballet Company, Serge Lifar, was angry because his own group had not been asked to perform. He wrote scathing letters to the papers, attacking the American company and especially its director, George Balanchine, who once worked with him in the old Diaghilev Ballet.

Balanchine's troupe met Lifar on his own ground, in the ornate Paris Opera House. It was the first time an American ballet ever had danced there.

The New York company danced the classical "Swan Lake" ballet of Tchaikovsky. Written and staged with a fresh approach, it set the audience on its ear. The critics minced no words. Balanchine, they said, had clearly won his bout with Lifar and praised the brilliance of the New York ballet.

ART FESTIVAL AMERICAN TRIUMPH
Los Angeles Times
MONDAY, JUNE 2, 1952

Free World Shows Europe She Has Come of Age, Culturally Speaking

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Fleischmann Sponsor

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Walter Scores First

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Jealousy Shown

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CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, JUNE 2, 1952

Symphony Resumes Wednesday

Regular Musicians to Hear Substitutes by Radio on Ship

The Boston Symphony Orchestra is almost home again. Having completed their first European tour with distinguished success, the musicians of this noted ensemble will arrive in Boston tomorrow and will resume their regular duties as members of the Boston Pops Orchestra in Symphony Hall on Wednesday evening. The Pops concerts will continue each night including Sunday throughout June.

Tonight, while the Boston Symphony musicians are still aboard the Ile de France, they will hear a special broadcast concert by the remarkable substitute orchestra that Arthur Fiedler organized and trained to take over during their absence.

This broadcast is being presented through the cooperation of WBZ, the Boston Musicians Local of the AFL, and the French Lines. New Englanders may hear the program by tuning in at 10 o'clock.

The Pops concert tonight in Symphony Hall is entirely sold out for Boston University Night. No seats are available to the general public.

The Pops soloists for this week will be Gerson Yessin, who will play the Liszt E-flat Piano Concerto on Wednesday night; Berrica Shulman, whose vehicle will be the Mendelssohn Piano Concerto in D minor on Friday evening; Charles Hedlund, who will perform the Mendelssohn Piano Concerto in G minor on Saturday evening; and Henry Gregorian, soloist in the Khatchaturian Violin Concerto while the orchestra performs under the direction of his brother, Rouben Gregorian, on Sunday night.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUN 2 - 1952

Pops to Entertain Boston Symphony in Radio Concert

Boston Symphony Orchestra players, aboard the Il de France, will be entertained tonight by, of all things, a special concert by the Boston Pops Orchestra.

Through the cooperation of station WBZ, the Boston Musicians Local, A.F.L., and the French Lines, a special broadcast by the "May Pops"—the remarkable substitute group taking over for the touring players, will be radioed to the Il de France and into the Little Theater, where the symphony men will be relaxing.

Arthur Fiedler says the idea of the concert is to welcome home the regular players, give them an idea of what's been going on in their absence," and to let them hear this remarkable group of musicians who have striven so excellently toward maintaining the Pops' standard."

New Englanders will be able to eavesdrop on the concert by tuning in at 10:30 p. m., when the Il de France will be somewhere off the New England coast, within range of the broadcast.

[213]

This Clipping From
EW HAVEN, CONN.
OURNAL-COURIER
JUN 2 - 1952

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TRAVEL SYMPHONY

Charles Munch's Triumph

By CYRUS DURGIN

STRASBOURG—The Boston Symphony Orchestra's appearance in this capital city of Alsace may have been just another concert, but to one man it was the occasion of a lifetime. That man, of course, is Charles Munch, and to him this occasion was a triumphal homecoming.

For Charles Munch was born here, and his family name is one that has been respected here in musical circles for a very long time. His father before him made it famous, and in addition to Charles, there are two brothers who have carried on the tradition. One of them, Ernest, is director of the local conservatory. Fritz, the other, is a musician and conductor in Paris.

So when the capacity audience in Strasbourg's Salle de Palais des Fetes let loose with a long-continuing storm of applause, that moment was perhaps the culmination of a lifetime of music-making for Charles Munch. I was able to see him, from a vantage point backstage, as he conducted the final number, Brahms' great and noble Fourth Symphony. There was something almost transfigured in the expression upon his face.

* * *

At any rate, this concert, which included Honegger's Second Symphony and the "Bacchus et Ariane" ballet suite by Roussel, was another highlight in what has been for the Boston Symphony a genuine triumphal progress. Furthermore, it was given under the gratifying auspices of the University in Exile, and there were appropriate party ceremonies afterward.

* * *

My own view of this charming city was not confined to musical aspects. A short visit convinces me that this home of the goose-liver delight, pate de foie gras, and that colorless brandy known as framboise, flavored with the inimitable flavor of raspberries, is a really gay place. It looks bright, and the people so far as I could make it, enjoy life.

Although next day was Sunday, that had its pleasant surprise, too, for as I was breakfasting under an awning, looking out over the square, my ears caught a sound of horns. Not auto or just ordinary horns, either, but eight valveless, natural hunting horns, played by eight gentlemen in scarlet coats, black caps and britches and long riding boots.

They weren't about to chase a fox, either. These eight are a society of hunting horn players who practice just for fun, and on Sundays when the weather is fine give impromptu concerts of old hunting calls.

They call themselves "Le Sainte Hubert Fanfare de Tromps de Chasse du Bas-Rhin." If that is quite a mouthful, their instruments are even more so. Each horn is the same size, but different mouthpieces are used so that the horns really sound in four-part harmony. Their tone, especially when heard from a little distance, is light and haunting.

James Stagliano, the Boston Symphony's excellent first horn, also was attracted by the sound. When the Ste. Hubert boys discovered who he is, they made him an honorary member on the spot, and one of the eight took from his own jacket the little pin of the society and fastened it in the Stagliano lapel. The pin is of silver a tiny replica of a waldhorn containing in its circle of tubing a stag with a cross between its antlers.

Unfortunately, Mr. Stagliano did not have his moutnpiece handy, so he could not respond with a solo. But ever since he has been so proud of that pin I suspect he will wear it everywhere. He had it on his tailcoat at next night's concert!

TRAVEL SYMPHONY

The Boston of France

By CYRUS DURGIN

LYON, France—[illegible] as we French call a piece of [illegible] is really thick and lusciously [illegible] and the steak [illegible] rare, and like the place which calls [illegible] Rhone Valley itself by the amusing name of Le [illegible] Filet de Sole.

* * *

As a devotee of Boston's Faneuil Hall market district, I had a lot of fun prowling through the long, covered market stalls of Lyon. It was a treat just to look at the varieties of fish, so many of them; the big baskets of frogs' legs, the abundance of vegetables and fruits.

Cheese, like taste in women and tobacco, is a very personal matter, and there are those who reel and turn white at the smell of a French cheese stall. But to the stronger people, that aroma of mingled basic odors is just as delightful as any perfume of the great houses of Paris.

I don't know, really, whether the Lyonnais are stuffy or not. In the primitive, casual dealings of getting a room, food, taxis and what not, everyone seemed reasonably cordial. Just like Bostonians.

The audience at the Salle de Opera, listening to Pierre Monteux and the Boston Symphony Orchestra, did not seem to exert themselves very much in applauding. Up to intermission, that was. The end of the concert was another matter, and the last chords of Strauss' "Till Eulenspiegel" brought a warm but puzzling reception.

The audience clapped in a definite rhythm. Neither Mr. Monteux, who had never conducted there before, nor any of the players knew what it meant. Some thought perhaps the whole program had been a failure, until a backstage figure explained that the rhythmic applause, not heard too often, meant the Lyonnais wanted an encore.

Mr. Monteux amiably explained the orchestra had no music for an encore.

"We'll lend you some!" shouted a man out front.

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
JUN 2 - 1952

FESTIVAL OF FREE ENDS ON HIGH NOTE

And U. S. Proves Cultural Maturity to Europe

By JOHN RODERICK

PARIS, June 1—(AP)—A glittering concert tonight closed the free world's artistic festival—"Masterpieces of the 20th Century"—in which Americans proved to critical old Europe that the United States has achieved an astonishing cultural maturity.

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These political overtones were injected by the festival's sponsors, the Congress for Cultural Freedom, made up of western intellectuals including British philosopher Bertrand Russell and Italian philosopher Bendetto Croce.

Great orchestras, conductors, composers, dancers, writers and painters were brought to Europe, thanks to the program's angel, United States gin and yeast heir Julius Fleischmann.

Called "N. A. T. O. Festival"

The program, greeted with the most rousing enthusiasm seen in these parts for many a day, was not without its tart spicing of criticism and artistic feuding.

Communists lambasted the whole affair, naturally. Left-wingers caled it the "N. A. T. O. festival" and said it promoted the North Atlantic Treaty Organization's western defense alliance.

Some artists wrote irate letters to the festival director, Nicholas Nabokov, complaining that the ends of culture coul dnot be met by political aims. And American Conductor Artur Rodzinski suggested tartly that Fleischmann might well spend his money on helping starving artists rather than on lavish festivals.

But one Parisian who patronized nearly every event keynoted the general approval:

"This festival has certainly shown one thing if nothing else. That is that American orchestras, ballet and conductors can stand up to or even eclipse most of those in Europe."

Bruno Walter Triumphs

The first American triumph was scored by American Conductor Bruno Walter, leading the Paris opera orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-year-old Boston Symphony Orchestra under the baton of Charles Munch.

By the time the 10-piece orchestra had finished playing Ravel's "Daphnis and Chloe," the diamond-studded audience was on its feet, shouting, yelling and applauding as never before.

This Clipping From
CHICAGO, ILL.
TRIBUNE
JUN 1 - 1952

4 Orchestras Engaged for Next Season

By Seymour Raven

Four concert series, embracing 33 individual programs [eight of them orchestral], have been booked by the Allied Arts corporation for the 1952-53 season. Of these the musical programs will be given in Orchestra hall, but one series, that which is devoted to dance, will be moved to the Civic Opera house. Managing director of Allied Arts is Harry Zelzer.

The emphasis being placed by the concert agency on symphonic music is reflected in the engagement of four orchestras, each to play two concerts. Three will be American organizations, the Boston, Cincinnati, and Denver orchestras, and one will be a visitor from Scandinavia, the Danish State orchestra.

* * *

Charles Munch and Pierre Monteux, as we have already noted, will conduct the Boston Symphony on its American tour next spring, as they will have worked together over a year's span starting with the European tour this spring and continuing thru summer at Tanglewood and the winter season in Symphony hall, Boston. Chicago audiences, who heard the Boston many times under the late Serge Koussevitsky's direction, have also a very long acquaintance with Mr. Monteux. Mr. Munch is not a stranger either, tho his Chicago appearances have been far fewer.

The novelty in this booking, if that is the right word, lies in the fact that the Boston orchestra's history is being drawn together in a sense. Monteux was, for five years, the predecessor of Koussevitzky, the musical director of the Boston for 25 years. Munch, of course, was appointed to the post when Koussevitzky retired in 1949

TRAVEL SYMPHONY

French Manners at Metz

By CYRUS DURGIN

METZ, France—Until yesterday, all I knew of Metz was that something unpleasant happened there during the Franco-Prussian War of 1870. And Oh yes, there were American troops there during World War II. Willis Page, double bass of the Boston Symphony, was one of them.

Today, I know that Metz is a city of 65,000, a city of industry, with a certain architectural uniformity and a look of age, with a big and good restaurant named the Globe, near the station; a dive called the Casino Bar in the shadow of the imposing cathedral, and with a definite prejudice on the part of its people against their neighbors, the Alsatians.

"We are Lorraineoise," said one lady who spoke English like an American, though she never had been in the United States, "and we are colder than the Alsatians."

I hadn't noticed any of them was cold.

* * *

Today, I know further that of all the smaller places where the Boston Symphony has appeared, Metz did the most for us.

There isn't any real concert hall; just the Salle des Mines, a fairly big auditorium with a floor good for dancing, a balcony and a small stage. The head of the local conservatory of music really got busy. He had the stage built out to accommodate 100-odd men, covered it with carpet and ringed it with potted palms; rigged up some lights, and, as a final touch of welcome, put a big Stars and Stripes on the wall above the stage.

By the time everybody was in, the place was suffocating, but that didn't matter.

It was an occasion for everybody, and the talk was that this visit of the Boston Symphony was not only important to Franco-American friendship, but it had got together under one roof some people who ordinarily did not speak to each other, at least not amiably.

The concert went great guns, with Charles Munch in his liveliest form. Roussel's "Bacchus et Ariane" wowed 'em, Brahms' Fourth Symphony socked 'em, and the Berlioz "Fantastic" Symphony all but blew them out of their seats. Cheers and applause, applause and cheers, for as long as Mr. Munch wanted to come back.

* * *

M. Dubois, a tall, keen-looking man, with hair graying at the temples, gave a small and elegant party at the Prefecture, afterwards. One of those soirees limited to the Best People (which doesn't explain how Durgin got in), where the liquid refreshment is nothing but champagne, and the food an enormous repertory of tasties from salami to roast beef, and mushrooms in mayonnaise on toast.

Once you get the hang of balancing a tall champagne goblet (cocktail and high ball glasses are easier to manage) with a plate of food, all was fine. The best way is to carry the plate in the left hand, place the goblet on the plate, and place your left thumb on the foot of the goblet. That leaves your left elbow extended to ward off lurchers, and a free right hand to meet the next person.

Purely as a social observation, no reflection intended, I noticed at this party one fascinating aspect of French manners. This relates to simultaneous conversation and munching of food, and applies especially to men. Women talk first and eat afterward. But men try to do both at once, and it is a tour de force of timing to get the food in and the words out without jamming oral traffic.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUN 4 - 1952

Boston Symphony Back From 1st Europe Tour

Members of the Boston Symphony arrived aboard the Ile de France yesterday from the orchestra's triumphal first tour of Europe and entrained for Boston. The tour began May 6 at the Congress for Cultural Freedom in Paris, and after appearances in The Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg, Metz, Lyons, Bordeaux, concluded in London on May 26.

Aboard the Ile de France, members of the orchestra formed a double quartet to play Mozart and Handel Sunday night. A collection taken among the audience added 146,000 francs ($420) to the seamen's fund.

MUSIC

Symphonists Return to Thundrous Welcome

By JOHN WM. RILEY

"Hail the conquering heroes," the applause said, and Symphony Hall thundered with it last night. For the members of the Boston Symphony who ordinarily play the Pops Concerts were back in force for their first performance in Boston after the triumphant European tour.

Arthur Fiedler was justifiably proud of the orchestra he whipped together to play the Pops four nights a week through May. They were a brilliant and responsive group and the conductor will brook no slights handed them, even by inference.

But there's nothing like the depth, the sheen and the brilliance of the Boston Symphony. Electricity was in the air last night. The audience was alive with interest. And the orchestra played with the confident assurance of heroes.

Despite the rigors of the tour, they looked tanned and healthy. "Maybe a little tired," said cellist Joseph Zimbler. But their energy was still high.

You could even say that the B. S. O. members were showing off last night. They're known for years that they were good. But a prophet is without honor in his own house. It took the acclaim of Europe to prove their worth to themselves. They made no bones about showing it last night.

Last night's program was geared to the glittering talents of the Boston Symphony men and was changed to suit them. Rimsky-Korsakov, Weber's "Der Freischutz" Overture, Prokofieff's Classical Symphony in which they can really show off, were among the first pieces. Gerson Yessin played the solo part of the Liszt E-Flat Piano Concerto in the big style, like a man who enjoys his work. And Mr. Fiedler wound up the middle section of the program with the finale to Brahms' First Symphony. The program closed with selections from "Kis Me, Kate," pieces by Eduard and Johann Strauss and the Farandole from Bizet's "L'Arlesienne."

TIGHT BINDING

THE ROVING EYE

By RUDOLPH ELIE

Boston Symphony Conquers Europe

Mr. Elie is in Europe on tour with the Boston Symphony orchestra.

It is impossible to convey the extent of the success the Boston Symphony orchestra has had in Europe so far.

The orchestra has now given eight of the 15 concerts scheduled during the tour and every one of them has been received by public and press alike in a way to leave all of us really staggered indeed, anything less than a 10 minute ovation complete with cheers, bravos and stamping on the floor with, the next morning, a couple of columns of almost frighteningly effulgent reviews in the papers, is now considered a slight.

Five of the six "important" concerts are now behind the orchestra. These were the two Paris concerts and concerts in Amsterdam, Berlin and Strasbourg. The others in The Hague, Brussels, Frankfurt and so on were important, too, of course, but Paris is always a special test. Amsterdam is the most critical city in the world musically speaking, Berlin is almost equally so and is, after all, an occupied city, and Strasbourg is Charles Munch's home town.

London, the scene of the orchestra's final concert, is the last and the widest water jump; no American orchestra has ever yet been quite accepted in London, and the private odds among the members of the orchestra are 5 to 4 that it won't like the Boston orchestra either.

Most Sensational

Of the concerts so far, certainly the most sensational was the second Paris concert when Pierre Monteux conducted Stravinsky's "Rite of Spring" with the composer himself in the audience. The demonstration on this occasion was not less than historic. So far as I'm concerned this was one of the greatest experiences of my life; I'll never forget standing back stage and seeing Stravinsky run off the stage and out into the alley, tears streaming down his face.

The scene was very nearly repeated in The Hague two nights later with Queen Juliana in the royal box over the stage. As it had been in Paris on the opening event, this was Charles Munch's triumph; the audience shook the hall with its applause and cheers until the conductor could respond no longer. The next afternoon in Amsterdam's Concertgebouw hall, a peculiar sort of place with the orchestra scattered all over the sharply rising stage, with the audience all around it, the audience was graver, more sombre, more sedate. Its rising ovation was said by the local concert people to be an unusual display of enthusiasm though it seemed mild to me in contrast to the previous ovations.

"Boston Symphonie Orkest," read the headlines over the review the next morning, "een kolossaal ensemble." the critic and his colleagues went on to say that they never heard such a brilliant orchestra, such beauty of tone, such fantastic virtuosity of playing.

In Brussels the next night at a concert attended by the King it was the same scene repeated over again. The King, a small, slim bespectacled young man in a khaki uniform behind a vast corset of medals, sat absolutely immobile through the whole thing in the royal box at the rear of the auditorium which was, as a matter of fact, a little too small for the orchestra. The audience, as all of them have been so far, was in evening dress. At the end it sprang up for the usual ovation. After about six calls to the stage, Mr. Munch signalled for the Belgian national anthem. As only a handful of musicians expected this, their parts were buried and the anthem got off to a start played by only a couple of dozen men. The others quickly caught up, however, and played it while the audience faced the standing King.

The anthem over, the audience gave the king a very mild round of clapping (he isn't very well liked, they say, not for anything he's done but because they hate his father), then turned around to continue the ovation for the orchestra.

Frankfurt Concerts

The orchestra gave two concerts in Frankfurt, one for the German public, the other for the American army. Again, both were tremendous successes as were the reviews in the paper the next day. What they couldn't get over was the brilliance of the playing combined with the orchestra's capacity to go from the softest and subtlest tones to astonishing climaxes of sound. It was amusing to note, too, that each nation mentioned the fact there were a number of their own nationals in the orchestra and attributed some of the orchestra's capacity to this fact. In France, for example, they conveyed the idea that the orchestra consisted of 40 French-born musicians augmented by others.

...et chauvinism, the thing the orchestra most feared as it began its tour, has been remarkably absent. No one has yet suggested that the Boston orchestra is good, but of course not as good as their own; to a man they have so far stated point blank that they've never heard anything like it.

But certainly no ambassador to the European people, who estimate a people by their culture and not by their politics, could possibly have made the tremendous impression that the Boston Symphony orchestra has. Boston may have been living on its Emersonian reputation up to now, but from henceforth it will live in Europe on the basis of the Boston Symphony orchestra.

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
MAY 30 1952

The Boston Symphony Orchestra, long acknowledged as one of America's finest musical organizations, has added European acclaim to its already impressive laurels, according to a Paris dispatch to the New York *Times* from its music critic, Olin Downes. The orchestra, under its noted French conductor, Charles Munch, is appearing for the first time in Europe, taking part in the "Twentieth Century Exposition of the Arts of Democratic Nations."

Mr. Downs, whose article was headlined "Boston Symphony Captivates Paris," wrote that although the gala event was marked by much pomp and ceremony and attended by the French President and other notables, "the performances given by the superb orchestra were by far the highest honor that the evening could invoke."

Performing music by Honegger, Barber, and Piston, the orchestra, according to the *Times'* critic, "was not only playing matchlessly for the first time in Europe, it was also the first American orchestra to be invited to perform at the Paris Opera."

The most recent RCA Victor recordings by the Boston Symphony, conducted by Charles Munch, are the Symphony No. 103, in E flat ("Drum Roll") of Haydn, and Beethoven's Symphony No. 1, in C, Opus 21—coupled together on 33 1/3-rmp discs.

A new album by the orchestra, featuring works of Ravel, Lalo, Berlioz, and Saint-Saens, will be included on the July release and Schumann, as well as the album, *The Heart of the String Quartet.*

* * *

Christian Science Monitor
Jun 5 52

VOLUME 44 NO. 162

Symphony Returns To Elated Hub

By Laura Haddock
Staff Writer of The Christian Science Monitor

Home from triumphs in Europe, the members of the Boston Symphony Orchestra are still blinking over the wild enthusiasm shown by European audiences for their performances.

"People in all the cities we visited said they had never heard an orchestra like ours," said Willis Page of the double-bass section, a young American musician. He says he believes the orchestra has a new realization that theirs is possibly one of the finest musical organizations the world has ever heard.

"I believe the really sensational success of this tour will not only increase immeasurably the reputation of American musicians generally but will intensify the already fine morale of the orchestra itself." Mr. Page told The Christian Science Monitor today.

Metz Concert Recalled

The most exciting concert of the tour for the young bass player was the one played in Metz, in the Saar Basin. "I had been in that city once before, in December, 1944, as a matter of fact," he explained. "I was with the 95th Infantry, and we and the Fifth Infantry captured the town from the Germans in one of the bloodiest battles of the war. We lost a third of our division in that action, and at the time I certainly never dreamed I'd be comng back eight years later to play a symphony concert there."

Mr. Page said the first concert of the tour, given at Paris, seemed to all of them the crucial one. "What we did there would likely set the tone for the tour," he said. "And I can report that the orchestra never played better.

Paris Applauds

"The audience was, of course, very distinguished at that first concert, and they were so enthusiastic it was hard to believe. They stood up to applaud, and they kept on applauding and applauding. They wouldn't stop. Finally, we just left the stage, and they were still applauding.

"It was the same everywhere; the audiences were wonderful. And of course that made us very proud. We realized the importance of the whole thing. We had a feeling we were representing not only Boston but the United States, and we really gave it everything we had."

The orchestra was "a little United Nations" with almost all the major countries of Europe represented among its players. "Yet on this tour we were all Americans, believe me," Mr. Page said. "It was a good example of what America is, really, a mixture of everything, but something special in its own right, too."

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He said he felt the sensational success of the tour was one more blow to the old myth that a top-notch musician must obtain his training in Europe. "The Boston Symphony Orchestra now has a large minority of American-born, American-trained artists," he said.

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"One of the other players came backstage to me, and said, 'Quick, quick, the Queen wants to see you,'" Mr. Langendoen said. "Someone had told her that there were Dutch players in the orchestra. She was very gracious, but she was also very charming and easy to talk to, very informal and pleasant.

Success Emphasized

"I told her," Mr. Langendoen said, "that we were very proud of our orchestra and also that it was a great honor to us to have her present in the audience."

Mr. Langendoen described the whole tour as "tremendously successful." "We had never had so much glory heaped upon us as we did on this trip," he said.

In Holland, he explained, it is a custom of audiences to express extreme satisfaction by standing applause, and this they did for the Boston orchestra.

"It was plain to us everywhere that they were not used to an orchestra of this caliber. Everybody seemed to be just [illegible] gasted at our precision and discipline. It was most surprising to them apparently.

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TRAVEL-SYMPHONY

London Critics' Reaction

By CYRUS DURGIN

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THURSDAY, JUNE 5, 1952. NEW YORK T

KOUSSEVITZKY UNIT OPENS SHOP IN PARIS

First Observance of Setting Up of Music Foundation Held at American Embassy

By OLIN DOWNES
Special to THE NEW YORK TIMES.

PARIS, June 3—The first observance in Paris of the establishment o fthe Koussevitzky Music Foundation took place this afternoon at the American Embassy. The theatre was packed for the musical program and motion picture, "Tanglewood on Parade," held for a distinguished audience.

The ceremonies were simple and impressive. They began with the cultural attaché's introduction of Henri Barraud, director of the French Radio Diffusion Nationale and chairman of the European committee of the Koussevitzky Foundation, which has its headquarters at the Library of Congress in Washington, D. C. In the National Library at Washington are preserved the manuscripts of the compositions the Koussevitzky Foundation has commissioned of composers of the United States, France and other countries.

An eloquent message from Mme. Olga Koussevitzky, widow of the famous conductor, was read to the audience. In it Mme. Koussevitzky recalled Mr. Koussevitzky's passionate advocacy of the cause of the creative musician, his long and enthusiastic support of the music of France, and his profound appreciation of the honors the French Government had conferred upon him for these services.

M. Barraud referred at the be-ginning of his speech to the [illegible] grams recently offered [illegible] "Masterpieces of the Twe[illegible] Century"—programs he said [illegible] not been wholly proportional [illegible] their representations of mo[illegible] music. Then he remarked th[illegible] was recalling that the orig[illegible] so many contemporaneous ma[illegible] pieces and the stimulus of [illegible] liant creative careers had [illegible] traced to th [illegible] Serge Koussevitzky.

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Many Lands Represented

The presence of Koussevitzky [illegible] felt in the display in the hall [illegible] side the theatre of a sere[illegible] photographs of the conductor [illegible] different stages of his career, [illegible] in the lively and unpretentiou[illegible] teresting film of Koussevi[illegible] rehearsing and directing the ch[illegible] and orchestra of the Berk[illegible] Music School at Tanglewood, [illegible] various activities of the stu[illegible] at that school.

An [illegible] as the conductor [illegible] figure and his characteristic [illegible] firm and sensitive direction of [illegible] orchestra were recognized.

[illegible] the audience were [illegible] Poulenc [illegible] Villa Lobos from South Ame[illegible] Georges Enesco of Rumania, [illegible] Sauguet, and Darius Milhaud [illegible] France and a [illegible] composers present [illegible]

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[215]

London

Orchestra A
Hear

By W.
Lo

"Everything comes if a
will only wait," said Disrae
after waiting from Marc
1881, to May 26, 1952, L
music lovers actually liste
an orchestra that they had
of practically all their live
Boston Symphony Orchest
first conductor, Georg He
the friend of Brahms, wa
known here, as were
Nikisch, Serge Koussevitzk
Pierre Monteux. Charles
the present occupant of th
who succeeded Koussevitz
of course, also a familiar

These famous names ha
helped to increase our cu
This had to be curbed e
the last moment. Perhaps
first time in musical histor
cle race on the Paris-Bo
road kept a London audie
3,500 waiting for a whol
(this in addition to the 71
because 102 boiled shirts, a
ble basses and music, had
to arrive from France.

The program at the new
Festival Hall, which began
o'clock, instead of the adv
eight, consisted of Barber's
ture, "The School for Sc
Honegger's Symphony No
first performance in En
Roussel's Suite No. 2, "B
et Ariane"; Piston's T
Debussy's "La Mer"; and
"Daphnis et Chloé" (
series).

Merit of Program

For receptive ears, thi
gram had the great me
avoiding those time-worn c
which demand from orc
players just that amount of
cal attention sufficient to
them awake. If the more h
paid conductors only do
signaling - apparatus, sema
stuff vigorously enough,
spectators are satisfied th
getting their money's
Those impassive poker-fac
chestral players seem to
obviously in need of heroi
suasive efforts to forget the
buses and trains.

Incidentally, do not
critics enjoy an unfair adv
in not being similarly exp
the public gaze? Fortunat
thoughts of orchestral
about their conductors, an
audiences, are invisible an
occasionally is the cat let
the bag, as exposed by
Diestel's "Ein Orchester
uber das Dirigieren," or o
Bernard Shore's "The Or
Speaks."

Interesting as the
Symphony Orchestra's p
was with the welcome ab
over-familiar Beethoven,
or Tchaikovsky, not to
the customary instrumen
tuoso, the chief focus of a

TIGHT BINDING

Boston Herald, June 5, 52

THE ROVING EYE

By RUDOLPH ELIE

Boston Symphony Conquers Europe

Mr. Elie is in Europe on tour with the Boston Symphony orchestra.

It is impossible to convey the extent of the success the Boston Symphony orchestra has had in Europe so far.

The orchestra has now given eight of the 15 concerts scheduled during the tour and every one of them has been received by public and press alike in a way to leave all of us really staggered indeed, anything less than a 10 minute ovation complete with cheers, bravos and stamping on the floor with the next morning, a couple of columns of almost frighteningly effulgent reviews in the papers, is now considered a slight.

Five of the six "important" concerts are now behind the orchestra. These were the two Paris concerts and concerts in Amsterdam, Berlin and Strasbourg. The others in The Hague, Brussels, Frankfurt and so on were important, too, of course, but Paris is always a special test, Amsterdam is the most critical city in the world musically speaking, Berlin is almost equally so and is, after all, an occupied city, and Strasbourg is Charles Munch's home town.

London, the scene of the orchestra's final concert, is the last and the widest water jump; no American orchestra has ever yet been quite accepted in London, and the private odds among the members of the orchestra are 5 to 4 that it won't like the Boston orchestra either.

Most Sensational

Of the concerts so far, certainly the most sensational was the second Paris concert when Pierre Monteux conducted Stravinsky's "Rite of Spring" with the composer himself in the audience. The demonstration on this occasion was not less than historic. So far as I'm concerned this was one of the greatest experiences of my life; I'll never forget standing back stage and seeing Stravinsky run off the stage and out into the alley, tears streaming down his face.

The scene was very nearly repeated in The Hague two nights later with Queen Juliana in the royal box over the stage. As it had been in Paris on the opening event, this was Charles Munch's triumph; the audience shook the hall with its applause and cheers until the conductor could respond no longer. The next afternoon in Amsterdam's Concertgebouw hall, a peculiar sort of place with the orchestra scattered all over the sharply rising stage, with the audience all around it, the audience was graver, more sombre, more sedate. Its rising ovation was said by the local concert people to be an unusual display of enthusiasm though it seemed mild to me in contrast to the previous ovations.

"Boston Symphonie Orkest," read the headlines over the review the next morning, "een kolossaal ensemble." the critic and his colleagues went on to say that they never heard such a brilliant orchestra, such beauty of tone, such fantastic virtuosity of playing.

In Brussels the next night at a concert attended by the King it was the same scene repeated over again. The King, a small, slim bespectacled young man in a khaki uniform behind a vast corset of medals, sat absolutely immobile through the whole thing in the royal box at the rear of the auditorium which was, as a matter of fact, a little too small for the orchestra. The audience, as all of them have been so far, was in evening dress. At the end it sprang up for the usual ovation. After about six calls to the stage, Mr. Munch signalled for the Belgian national anthem. As only a handful of musicians expected this, their parts were buried and the anthem got off to a start played by only a couple of dozen men. The others quickly caught up, however, and played it while the audience faced the standing King.

The anthem over, the audience gave the king a very mild round of clapping (he isn't very well liked, they say, not for anything he's done but because they hate his father), then turned around to continue the ovation for the orchestra.

Frankfurt Concerts

The orchestra gave two concerts in Frankfurt, one for the German public, the other for the American army. Again, both were tremendous successes as were the reviews in the paper the next day. What they couldn't get over was the brilliance of the playing combined with the orchestra's capacity to go from the softest and subtlest tones to astonishing climaxes of sound. It was amusing to note, too, that each nation mentioned the fact there were a number of their own nationals in the orchestra and attributed some of the orchestra's capacity to this fact. In France, for example, they conveyed the idea that the orchestra consisted of 40 French-born musicians augmented by others.

...pt chauvinism, the thing the orchestra most feared as it began its tour, has been remarkably absent. No one has yet suggested that the Boston orchestra is good, but of course not as good as their own; to a man they have so far stated point blank that they've never heard anything like it.

But certainly no ambassador to the European people, who estimate a people by their culture and not by their politics, could possibly have made the tremendous impression that the Boston Symphony orchestra has. Boston may have been living on its Emersonian reputation up to now, but from henceforth it will live in Europe on the basis of the Boston Symphony orchestra.

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
MAY 30 1952

The Boston Symphony Orchestra, long acknowledged as one of America's finest musical organizations, has added European acclaim to its already impressive laurels, according to a Paris dispatch to the New York *Times* from its music critic, Olin Downes. The orchestra, under its noted French conductor, Charles Munch, is appearing for the first time in Europe, taking part in the "Twentieth Century Exposition of the Arts of Democratic Nations."

Mr. Downs, whose article was headlined "Boston Symphony Captivates Paris," wrote that although the gala event was marked by much pomp and ceremony and attended by the French President and other notables, "the performances given by the superb orchestra were by far the highest honor that the evening could invoke."

Performing music by Honegger, Barber, and Piston, the orchestra, according to the *Times'* critic, "was not only playing matchlessly for the first time in Europe, it was also the first American orchestra to be invited to perform at the Paris Opera."

The most recent RCA Victor recordings by the Boston Symphony, conducted by Charles Munch, are the Symphony No. 103, in E flat ("Drum Roll") of Haydn, and Beethoven's Symphony No. 1, in C, Opus 21—coupled together on 33 1/3-rmp discs.

A new album by the orchestra, featuring works of Ravel, Lalo, Berlioz, and Saint-Saens, will be included on the July release ...

and Schumann, as well as the album, *The Heart of the String Quartet.*

* * *

Christian Science Monitor June 6, 52

VOLUME 44 NO. 162

Symphony Returns To Elated Hub

By Laura Haddock

Staff Writer of The Christian Science Monitor

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"I believe the really sensational success of this tour will not only increase immeasurably the reputation of American musicians generally but will intensify the already fine morale of the orchestra itself," Mr. Page told The Christian Science Monitor today.

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[215]

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Times 7-1-52

London View of the Boston Symphony

Orchestra After 71 Years Heard in British Debut

By W. H. Haddon Squire
London

"Everything comes if a man will only wait," said Disraeli: and after waiting from March 30, 1881, to May 26, 1952, London music lovers actually listened to an orchestra that they had heard of practically all their lives—the Boston Symphony Orchestra. Its first conductor, Georg Henschel, the friend of Brahms, was well known here, as were Arthur Nikisch, Serge Koussevitzky, and Pierre Monteux. Charles Munch, the present occupant of the dais, who succeeded Koussevitzky, is, of course, also a familiar figure.

These famous names have all helped to increase our curiosity. This had to be curbed even at the last moment. Perhaps for the first time in musical history a cycle race on the Paris-Bordeaux road kept a London audience of 3,500 waiting for a whole hour (this in addition to the 71 years) because 102 boiled shirts, six double basses and music, had failed to arrive from France.

The program at the new Royal Festival Hall, which began at nine o'clock, instead of the advertised eight, consisted of Barber's Overture, "The School for Scandal"; Honegger's Symphony No. 5 (a first performance in England); Roussel's Suite No. 2, "Bacchus et Ariane"; Piston's Toccata; Debussy's "La Mer"; and Ravel's "Daphnis et Chloë" (second series).

Merit of Program

For receptive ears, this program had the great merit of avoiding those time-worn classics which demand from orchestral players just that amount of musical attention sufficient to keep them awake. If the more highly-paid conductors only do their signaling - apparatus, semaphoric stuff vigorously enough, simple spectators are satisfied they are getting their money's worth. Those impassive poker-faced orchestral players seem to them obviously in need of heroic persuasive efforts to forget their last buses and trains.

Incidentally, do not music critics enjoy an unfair advantage in not being similarly exposed to the public gaze? Fortunately the thoughts of orchestral players about their conductors, and their audiences, are invisible and only occasionally is the cat let out of the bag, as exposed by Hans Diestel's "Ein Orchestermusiker über das Dirigieren," or our own Bernard Shore's "The Orchestra Speaks."

Interesting as the Boston Symphony Orchestra's program was with the welcome absence of over-familiar Beethoven, Brahms, or Tchaikovsky, not to mention the customary instrumental virtuoso, the chief focus of attention was naturally, in the circumstances, on the world-famous orchestra itself. One could almost hear Koussevitzky's voice at rehearsal saying "Zing, always zing! There is no music without zingen." And no better advice could be given to that complex organism which has now so largely displaced the singer and, to a considerable extent, even the instrumental virtuoso.

In spite of the prima donna conductor, who now has the average music critic hot on his tail, we are nearer the healthy musical attitude of the player who, when asked what So-and-So was going to conduct, replied: "I really can't say. But we are going to play Beethoven's Eighth."

Orchestral Color

The modern orchestra, dating from Berlioz, brought into greater prominence the element of color, or timbre, which composers, like painters, learned to use for its own sake, thus abandoning what used to be called the black-and-white test. To the significant relations of form were added the significant relations of color.

Orchestral color being a quality, the actual quality of tone became of great importance. Today we judge an orchestra, apart from its executive capacities, by the tonal quality of its strings, its wood-wind, and its brass.

The kitchen department, or percussion, plays its chief part in the rhythmical life of its neighbors. Here again one recalls Koussevitzky who, after telling an English orchestra "You haf no rhyt'm in vat you do," left the hall and "was persuaded back out of the Paris express only just in time" (Bernard Shore). His 25 years at Boston must have left a rich store of reminiscences.

Tone and Balance

At the Royal Festival Hall it was not easy critically to judge the tone and balance of the Boston orchestra. Whether the idiosyncrasies of the hall itself, the placing of the players, or the position of one's seat was responsible, the quality of the strings seemed a little disappointing. One admired the wood-wind; but the finely disciplined brass (although it may not have been the fault of the players) was too loud for the general balance.

For sheer virtuosity and ensemble, the orchestra is outstanding—a perfect instrument, although for some listeners, machine might seem the more suitable word. From the purely aesthetic and musical point of view its efficiency is almost excessive. A composer playing his own work, for example, may be deficient technically, but he will play more musically than the hardened virtuoso who never fails to dot every "i" and cross every "t."

The Honegger Symphony is a striking work; and one will look forward to hearing it again. Mediocre is perhaps the right adjective for the two American works. Some of the best playing of the evening was heard in Roussel's Suite. Restraint, it has been said, is the secret of the great conductor's technique—the extreme gesture is made effective by the economy of its use. One can only regret that Munch's art, which has always been much admired here, was limited to this solitary concert and not in the happiest circumstances. It will be interesting to see the eventual effect of Munch's influence on the splendid instrument now in his hands.

This Clipping From
MILWAUKEE, WIS.,
JOURNAL

MAY 2 3 1952

America's Reputation Is Growing in Paris

U. S. Contributions to Month of Music Are Hailed; French Like Symphony, Ballet

By RICHARD S. DAVIS
Of The Journal Staff

Paris, France — The present spring in Paris has brought great music to the city—drama and the dance as well—and the reputation of the United States, because of its generous contributions, has been remarkably enhanced.

All this has more value than appears on the surface, because in Paris there is a big segment of the population that needs convincing. Repeatedly the reporter has come upon natives who turned up their noses at America's music and other arts, and who scoffed at all Yankees as "barbarians." Such skeptics have been learning a thing or two this brilliant May.

The superior fringe just mentioned has been peculiarly susceptible to the wiles of the Communists. The talk of the latter has run to the effect that the average American, aside from his dollars, can appreciate nothing but football players bashing in each other's ribs, baseball players galloping aimlessly over the greensward and boxers scrambling their opponents' brains.

Ballet Is Hailed

Every little bit helps these days and it is good to know that anti-American propaganda on this score has been greatly weakened. All the French press except the Communist has gone overboard in praise of America's share of the magnificent May festival. It seems generally agreed that the month of music has set a new high.

First it was the Boston symphony orchestra under Charles Muench that set the town to cheering. Then came the New York city ballet, which did even better in the way of huzzahs. The latter, indeed, has been widely hailed as the finest in the world and much has been made of the fact that it is so distinctively American.

It was not the reporter's good fortune to be here when either the ballet or the orchestra appeared, but perhaps there will be chances later on to catch up with them. Every country in western Europe is having impressive festivals this summer and Americans will play a considerable part in most of them.

"Sugar Ray" Helps

Heaven knows that your agent is no expert in public relations, but surely it is true that amba sadors of good will in the ar serve a purpose that no othe can reach. Nor should the val of envoys like "Sugar Ray" R inson, the boxer, be overlool A dozen times in Paris, the porter has overheard ex Frenchmen discussing the dleweight champion in th affectionate terms. The p of the unmuscular visit not have been helped by but that of his country edly has.

On the night just man went to see American ballet hea quin Perez Fernar Argentine. The c scored an enormo sovedly so. It bo a talent and in s all around origi program offere As for the gift is truly a star

The danci Americans, vaguely sin Spanish, is at least on been exh costumin troupe is, the mus ingly someth

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The porter

Boston Herald June 10, 52

THE ROVING EYE

By RUDOLPH ELIE

Stagliano of Symphony Authority on Mushrooms

The Boston Symphony orchestra is back in Symphony Hall now mingling the sounds of "Fiddle Faddle" with the recollection of the sounds of ovations in Paris, Amsterdam, Berlin, Strasburg, Bordeaux, London and way stations, and so it is now possible to say, as one who traveled with them all the way, that never in my experience have I encountered such an interesting family of men.

There is James Stagliano, for example, the first French horn player, who comes from a family of horn players and who, still in his middle 30's, played this difficult and untractable instrument with most of the great orchestras of America before coming to Boston.

But Mr. Stagliano, married to the talented soprano, Marguerite Willauer, is also a virtuoso upon the guitar, an amateur chef with a flair for Italian cooking, and an authority on mushrooms. Besides adding to his already large collection of books on mycology in Europe, he acquired two or three German hunting horns, upon one of which he performed hunting fanfares for the great amusement of the German bystanders in Frankfort.

He also acquired the priceless silver emblem of the members of a hunt club in Strasbourg. Calling themselves "La Ste. Hubert," these elegantly garbed gentlemen, about eight of them, performed a "fanfare de trompes de chasse" in the main square of the town on Sunday morning. On learning Mr. Stagliano was first horn with the Boston Symphony, one of the members gave him his silver emblem from, as he put it, "the heart."

Many Conductors

A great many members of the orchestra play other than their chosen instruments. Joseph Pasquale, first viola player, was a trumpet player for four years in the band of the U. S. Marines. Married to Koussevitzky's niece-in-law, Mr. Pasquale is a member, with Samuel Mayes and Ruth Posselt, of the newly-formed Bel Arte trio, which made its debut last season in Boston with great success.

Harry Dickson, violin, also plays percussion and, like many other members of the orchestra, is a conductor. For three years now he has conducted the Providence Civic orchestra. Harry Dubbs, violin, plays the saxophone, too, but is more interested in the Brookline Community orchestra, which he conducts, as well as the Newton Children's orchestra. Famous in the orchestra for his imitations, Mr. Dubbs is a teacher at Boston University and, like practically everybody else in the orchestra, is an amateur protographer. (The top imitator and story teller is generally recognized to be Dickson, one of whose imitations of Koussevitzky many years ago got him into a most embarrassing situation with the late conductor.)

Emil Kornsand, violin, was first engaged by the orchestra as a viola player. An amateur water colorist, Mr. Kornsand is one of the two composers in the orchestra, having written a good deal of music, including a concerto for viola and orchestra performed not too long ago in Boston. The other composer is Jacobus Langendoen, 'cello, whose compositions and arrangements have often been performed. Mr. Langendoen, incidentally, was personally honored by Queen Juliana of Holland on the occasion of the orchestra's concert in the Hague. She expressly called him to her royal box to congratulate him on the work he and Mrs. Langendoen had lone in sending food and clothing to Holland after the German occupation.

Richard Burgin, concertmaster and assistant conductor of the orchestra, is a pianist as well as violinist, but he's also the champion card player of the orchestra. At one time he was its chess champion, but as conductor of the New England Philharmonic as well as the Portland Symphony, he doesn't keep up with it now. The leading chess players of the orchestra are Paul Federowsky, violin, and Einar Hansen, also a first violin player.

John Holmes, oboe, plays both piano and trumpet and is an amateur astronomer and telescope maker. Ernst Panenka, however, who began his career in optics, but became a bassoonist instead, has recently completed a telescope of extraordinary size and quality, making most of the parts himself. A former mountain climber, Mr. Panenka is also a professional movie photographer, and is hardly ever seen without camera and tripod.

Harold Meek, French horn, plays violin and double bass, and is an amateur interior decorator and an expert in sound equipment. He has also recently published a method for his instrument and has commissioned such composers as Gardner Read and Edmond Hayes to compose music for the horn. Osborne McConathy, French horn, collects methods and etudes for the horn and has acquired a large library of rare volumes on the history of the instrument.

Expert on Roses

Albert Bernard, viola, is a performer on the viol and is a member of the Boston Society of Ancient Instruments which for many years gave notable chamber music recitals in Boston. An expert on cacti and roses, Mr. Bernard specializes in color photography.

The list of the members' interests and hobbies is virtually endless: Paul Cherkassky is conductor of the Civic Symphony orchestra; Willis Page, double bass, conducts the St. Cecilia Society; Josef Zimbler directs the renowned Zimbler Sinfonietta in its many notable chamber concerts; Reuben Green, viola, who works in ceramics, also plays a jazz viola and joined with Willis Page, Harold Farberman and William Babcock to give an informal jazz recital on the Ile de France that brought down the ship.

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This Clipping From
TOLEDO, OHIO
BLADE

JUN 1 - 1952

Mostly About Music

From The Paris Press: 'Boston Symphony Bowls Over Parisians'

By JULIAN SEAMAN
Blade Staff Writer

THE VARIANT French, whose enthusiasms are quite as violent as their antipathies, are busy these days recalling the glories of the Boston Symphony Orchestra, which made its European debut at the Paris Opera.

The American press has had little say on the subject, always excepting the comprehensive New York Times, inclined to publish everything down to the last grain of sand.

A private dispatch to this corner of cultural comfort indicates the response to have been overwhelming. Walter Alford writes me from Paris:

"The Boston Symphony Orchestra has conquered another city—Paris. The 104-man orchestra, led by Charles Munch and with a former musical director, French-born, Pierre Monteux, as his associate on this first tour of Europe, arrived by plane and ship to participate in the month-long international Exposition of the Arts, sponsored by the Congress For Cultural Freedom.

"Led by Mr. Munch, the Boston Symphony Orchestra made its Paris debut May 6 on the stage of the Paris Opera, the first American orchestra ever to perform in the shrine of French opera and ballet. It was an occasion for triumph, attended by "tout Paris," led by President Vincent Auriol and Mme. Auriol and their daughter; Foreign Minister Robert Schumann; U.S. Ambassador James C. Dunn and Mrs. Dunn.

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"He had led that organization on its successful 1948-49 tour of the U.S. and subsequently was invited by the retiring Serge Koussevitzky to succeed him as musical director of his orchestra.

"The program opened with Samuel Barber's overture, 'The School for Scandal.' The American composition, dated 1932, which the orchestra first performed in Boston Nov. 15, 1940, was followed by Arthur Honegger's Symphony No. 2 for string orchestra, a composition which Mr. Munch introduced to the U.S. with the Boston ensemble Dec. 27, 1946.

"Albert Rousel's second suite from Act II of the ballet "Bacchus et Ariane" completed the first half of the program. Mr. Munch played the world premiere of this suite in Paris in 1936, 10 years later, Dec. 26, 1947, introduced it to the U.S. with the Boston Symphony.

"The second half opened with American composer Walter Piston's 'Toccata' which Mr. Munch introduced to the U.S. Oct. 14, 1948, after a premiere on the French National Radio earlier in 1948. Debussy's 'La Mer,' introduced to the U.S. by the Boston Symphony in 1907, and Ravel's second 'Daphnis et Chloe' suite, also first played in the U.S. by the Boston Symphony in 1917, completed the program.

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★ ★ ★

"'THANK YOU, thank you again,' President Auriol said to Mr. Munch, in his box during intermission.

"Last year, during his visit of state to the U.S., the Boston Symphony Orchestra, with Mr. Munch at its head, had traveled especially to Washington to give a concert for President Auriol and at that time received a hearty invitation to play in France. "Last night," the newspaper France Soir remarked, "the real U.S. Ambassador was not M. James Dunn but the Boston Orchestra which M. Auriol came to applaud."

"The French press unanimously welcomed the distinguished visiting orchestra. 'The debut of the Boston Symphony Orchestra in Europe naturally drew to the Opera an audience as enthusiastic as it was large,' reported Le Monde. Rarely has a triumph so striking rewarded an achievement so complete."

Jean Mistler in L'Aurore: "Does there exist in the world an orchestra which is capable of a program of modern music in such a brilliant manner? I don't know, but from the sumptuous sonority of the bass violins to the mordant quality of the trumpets every man gives proof of a quality of excellence such as I never remember ever hearing quite so overwhelmingly. M. Munch not only magnificently rendered the masterpieces, but he even succeeded, through his tonal celeration, in giving life to them. In hearing Mr. Munch, it is difficult not to evoke the shade of Koussevitzky, that famous musician who welded together the incomparable ensemble which an enthusiastic house acclaimed long and loud last night."

"The orchestra is truly an extraordinary ensemble," wrote the critic of Le Figaro. Our national orchestras needn't take umbrage at this enthusiasm, because out of 104 musicians the Boston Orchestra boasts 23 Frenchmen!"

Le Monde's Rene Dumesnil found the Barber overture "a very polite, agreeable composition, but without much originality," but welcomed the Honegger string work: "It was necessary for the composer to appear with Charles Munch on the stage to accept the plaudits of the crowd." The Piston "Toccata" was termed "a work of classic construction and competent workmanship." But the critic reserved his main enthusiasm for the Ravel and Debussy: "Here Charles Munch drew out of the magnificent orchestra all the finesse, the grace, the transparency, and all the vigor necessary to delineate these two masterpieces of French music."

★ ★ ★

CLARENDON in Le Figaro: "Each musician plays his instrument so well, with such great quality, the confidence in the conductor is so complete, each work has been so minutely rehearsed, that a final execution is absolutely perfect. Moreover, there was an elan, a youthfulness, a dynamic drive, something vigorous, clear, which is uncommon."

Paris Pres'l'Intransigeant greeted the orchestra's debut in Europe with the headline: "The Boston Symphony Bowled Over Parisians." Wrote Emil Vuillermoz: "The one aspect of the Boston Symphony Orchestra, with its giant string quartets, its massed woodwinds and its rich mines of brass, is that it is satisfying both to the eye and the mind. One feels oneself in the presence of a factory of sound, equipped with exceptionally fine machines. But when all this mechanism is put in motion, one is ravished by its power, its suppleness and its precision. We have here an admirable selection of virtuosi belonging to all nations of the earth. Our compatriots are numerous among them and their high quality does us honor. The discipline of the 65 string players is impeccable. One feels that each desk is occupied by a master of his instrument."

Composer Honegger, 60 years old this March, was forced by the cheers at the end of his Symphony No. 2 to show himself in his box, as Mr. Munch led the determined applause. Another witness of the concert was the quietly proud figure of Mme. Koussevitzky, widow of the man who had directed the Boston Symphony for 27 years and largely made it what it is today; what Time magazine called one of the world's first four (along with the Philadelphia, the Vienna Philharmonic, the Amsterdam Concertgebouw).

This Clipping From
BALTIMORE, MD.
MORNING SUN

JUN 2 - 1952

U.S. Culture Acclaimed As Paris 'Masterpieces' Festival Closes

Paris, June 1 (AP)—A glittering concert tonight closed the free world's artistic festival—"Masterpieces of the Twentieth Century"—in which Americans proved to critical old Europe that the United States has achieved an astonishing cultural maturity.

Mustachioed Pierre Monteux, conducting the Paris Conservatory Orchestra, climaxed a month-long program designed to prove that art thrives on freedom and is crushed by totalitarian regimes.

These political overtones were injected by the festival's sponsors, the Congress for Cultural Freedom, made up of Western intellectuals, including Bertrand Russell, British philosopher, and Benedetto Croce, Italian philosopher. Great orchestras, conductors, composers, dancers, writers and painters were brought to Europe, thanks to the program's angel, Julius Fleischmann, United States gin and yeast heir.

Some Criticism

The program, greeted with the most rousing enthusiasm seen in these parts for many a day, was not without its tart spicing of criticism and artistic feuding.

Communists lambasted the whole affair, naturally. Left-wingers called it the "NATO Festival" and said it promoted the North Atlantic Treaty Organization's Western Defense alliance.

Some artists wrote irate letters to the Festival director, Nicholas Nabokov, complaining that the work of culture could not be used for political aims. And Artur Rodzinski, American conductor, suggested tartly that Fleischmann might spend his money on helping struggling artists rather than on lavish festivals.

"Has Shown One Thing"

But one institution which got nearly every event kept had its general approval:

"This festival has certainly shown one thing if nothing else. That is that American orchestras, ballet and conductors can stand up to or even eclipse most of those in Europe."

The first American triumph was scored by Bruno Walter, American conductor, leading the Paris Opera orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-second Boston Symphony Orchestra under the baton of Charles Munch. By this time the 110-piece orchestra had [illegible]

[illegible] Plays 'Rite Of Spring'

[illegible] Monteux, who was associate director of the Boston Symphony [illegible] musical history two nights ago with the playing of Russian-born Igor Stravinsky's "Rite of Spring." Monteux had conducted the work in its world premiere 39 years earlier in the same Theatre des Champs-Elysees. That first performance caused a riot in the theatre. This, however, and Stravinsky, who had to flee. The 1952 performance brought down the house and Stravinsky, now an American citizen, shared with Monteux in receiving the cheers.

A wave of artistic jealousy [illegible] the interest in the first appearance of the New York City Ballet. The director of the Paris Opera Ballet Company, Serge Lifar, was [illegible] because his own group had not been asked to perform.

Scathing Letters

He wrote scathing letters to the papers, attacking the American company and especially [illegible] the papers, attacking the American company and especially its director, George Balanchine, who once worked with him in the old Diaghilev Ballet.

Balanchine's troupe met Lifar on his own ground, in the private Paris Opera House. It was the first time an American ballet troupe had danced there.

The New York company danced the classical "Swan Lake" ballet of Tchaikovsky, Mozart and danced with a great [illegible] audience on its ear. The crowd applauded [illegible] Balanchine's [illegible] had said [illegible] the Paris Opera Ballet [illegible] and applauded [illegible] the New York company.

[illegible] American Artists

[illegible] American artists [illegible] the Boston Symphony [illegible] Paris [illegible] Rodzinski [illegible] Fleischmann [illegible] money on helping [illegible] rather than on lavish [illegible]

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Monteux, who was [illegible]

This Clipping From
VARIETY
NEW YORK, N. Y.

Boston Orch Back From Sock Europe Tour; Bike Race Slows Up Concert

Boston, June 3.

Boston Symphony Orchestra returns today (Tues.) from its first European tour, having completed one of the most boff tours in orchestra annals. Alternating under its regular conductor, Charles Munch, and guest Pierre Monteux, the BSO played 15 European dates, including five European capitals, Paris, the Hague, Brussels, Berlin and London. Tour sponsored by the American Committee of the Congress for Cultural Freedom, brought rave notices everywhere.

President Auriol of France attended the opening concert at the Paris Opera House, which was climaxed with a 20-minute standing ovation for Munch and the orchestra. Queen Juliana attended in Holland and King Baudauin in Belgium. The orchestra made three appearances in Germany under the auspices of HICOG, and was trained in and out of Berlin in sealed Army train "shipments" when a gas strike grounded Army planes which were to have flown the orchestra to Berlin.

Expected trouble from the Russians did not materialize, even though the German side trip was specially designed by the U. S. State Dept. to impress Russians and Germans with American culture, and 1,000 East Zone Berliners were given tickets to attend an open rehearsal. Two concerts were given in Frankfort, one solely for the U. S. Armed Forces.

Personnel and baggage moved without incident until the move from Bordeaux to London. Vans carrying music and double basses were caught behind a French bicycle race and therefore missed the boat train. Concert in London had to be delayed one hour as a result.

Total capacity at concerts and five open rehearsals figured near 50,000 for the trip. All concerts were broadcast by European radio networks and Radio Free Europe. Of the 15 concerts, Munch conducted eight and Monteux seven.

BSO now returns to Symphony Hall here to take over the Pops season from a sub orchestra, and will continue under the baton of Arthur Fiedler. On July 5, orchestra moves to the Tanglewood Festival in Lenox, Mass. If attendance there holds up to previous levels, as is expected from advance season biz, total attendance for all BSO concerts (224) during the 1951-52 season will reach over 1,000,000.

[8 7]

This Clipping Fro
PATERSON, N.
CALL

JUN 2 - 195

Concert C
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By JOHN RODE

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"The French press unanimously welcomed the distinguished visiting orchestra. 'The debut of the Boston Symphony Orchestra in Europe naturally drew to the Opera an audience as enthusiastic as it was large,' reported Le Monde. Rarely has a triumph so striking rewarded an achievement so complete."

Jean Mistler in L'Aurore: "Does there exist in the world an orchestra which is capable of a program of modern music in such a brilliant manner? I don't know, but from the sumptuous sonority of the bass violins to the mordant quality of the trumpets every man gives proof of a quality of excellence such as I never remember ever hearing quite so overwhelmingly. M. Munch not only magnificently rendered the masterpieces, but he even succeeded, through his tonal celeration, in giving life to them. In hearing Mr. Munch, it is difficult not to evoke the shade of Koussevitzky, that famous musician who welded together the incomparable ensemble which an enthusiastic house acclaimed long and loud last night."

"The orchestra is truly an extraordinary ensemble," wrote the critic of Le Figaro. Our national orchestras needn't take umbrage at this enthusiasm, because out of 104 musicians the Boston Orchestra boasts 23 Frenchmen!"

Le Monde's Rene Dumesnil found the Barber overture "a very polite, agreeable composition, but without much originality," but welcomed the Honegger string work: "It was necessary for the composer to appear with Charles Munch on the stage to accept the plaudits of the crowd." The Piston "Toccata" was termed "a work of classic construction and competent workmanship." But the critic reserved his main enthusiasm for the Ravel and Debussy: "Here Charles Munch drew out of the magnificent orchestra all the finesse, the grace, the transparency, and all the vigor necessary to delineate these two masterpieces of French music."

★ ★ ★

CLARENDON in Le Figaro: "Each musician plays his instrument so well, with such great quality, the confidence in the conductor is so complete, each work has been so minutely rehearsed, that a final execution is absolutely perfect. Moreover, there was an elan, a youthfulness, a dynamic drive, something vigorous, clear, which is uncommon."

Paris Pres'l'Intransigeant greeted the orchestra's debut in Europe with the headline: "The Boston Symphony Bowled Over Parisians." Wrote Emil Vuillermoz: "The one aspect of the Boston Symphony Orchestra, with its giant string quartets, its massed woodwinds and its rich mines of brass, is that it is satisfying both to the eye and the ear. One feels oneself in the presence of a factory of sound, equipped with exceptionally fine machines. But when all this mechanism is put in motion, one is ravished by its power, its suppleness and its precision. We have here an admirable selection of virtuosi belonging to all nations of the earth. Our compatriots are numerous among them and their high quality does us honor. The discipline of the 65 string players is impeccable. One feels that each desk is occupied by a master of his instrument."

Composer Honegger, 60 years old this March, was forced by the cheers at the end of his Symphony No. 2 to show himself in his box, as Mr. Munch led the determined applause. Another witness of the concert was the quietly proud figure of Mme. Koussevitzky, widow of the man who had directed the Boston Symphony for 27 years and largely made it what it is today; what Time magazine called one of the world's first four (along with the Philadelphia, the Vienna Philharmonic, the Amsterdam Concertgebouw).

This Clipping From
BALTIMORE, MD.
MORNING SUN

JUN 2 - 1952

U.S. Culture Acclaimed As Paris 'Masterpieces' Festival Closes

Paris, June 1 (AP)—A glittering concert tonight closed the free world's artistic festival—"Masterpieces of the Twentieth Century"—in which Americans proved to critical old Europe that the United States has achieved an astonishing cultural maturity.

Mustachioed Pierre Monteux, conducting the Paris Conservatory Orchestra, climaxed a month-long program designed to prove that art thrives on freedom and is crushed by totalitarian regimes.

These political overtones were injected by the festival's sponsors, the Congress for Cultural Freedom, made up of Western intellectuals, including Bertrand Russell, British philosopher, and Benedetto Croce, Italian philosopher. Great orchestras, conductors, composers, dancers, writers and painters were brought to Europe, thanks to the program's angel, Julius Fleischmann, United States gin and yeast heir.

Some Criticism

The program, greeted with the most rousing enthusiasm seen in these parts for many a day, was not without its tart spicing of criticism and artistic feuding.

Communists lambasted the whole affair, naturally. Left-wingers called it the "NATO Festival" and said it promoted the North Atlantic Treaty Organization's Western Defense alliance.

Some artists wrote irate letters to the festival director, Nicholas Nabokov, complaining that the ends of culture could not be met by political aims. And Artur Rodzinski, American conductor, suggested tartly that Fleischmann might well spend his money on helping starving artists rather than on lavish festivals.

"Has Shown One Thing"

But one partisan who patronized nearly every event keynoted the general approval:

"This festival has certainly shown one thing if nothing else. That is that American orchestras, ballet and conductors can stand up to or even eclipse most of those in Europe."

The first American triumph was scored by Bruno Walter, American conductor, leading the Paris Opera orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-year-old Boston Symphony Orchestra under the baton of Charles Munch. By the time the 110-piece orchestra had finished playing Ravel's "Daphnis and Chloe," the diamond-studded audience was on its feet, shouting, yelling and applauding as never before.

Plays "Rite Of Spring"

Monteux, who was associate conductor of the Boston Symphony, followed by recreating a moment in musical history two nights later with the playing of Russian-born Igor Stravinsky's "Rite of Spring."

Monteux had conducted the ballet in its world premier 39 years earlier in the same Theater des Champs-Elysees. That first performance caused a riot of disapproval, however, and Stravinsky had to flee. The 1952 performance brought down the house, and Stravinsky, now an American, was there with Monteux to receive the cheers.

A rage of artistic jealousy fanned the interest in the first appearance of the New York City Ballet. The director of the Paris Opera Ballet Company, Serge Lifar, was angry because his own group had not been asked to perform.

Scathing Letters

He wrote scathing letters to the papers, attacking the American company and especially letters to the papers, attacking the American company and especially its director, George Balanchine, who once worked with him in the old Diaghilev Ballet.

Balanchine's troupe met Lifar on his own ground, in the ornate Paris Opera House. It was the first time an American ballet ever had danced there.

The New York company danced the classical "Swan Lake" ballet of Tchaikovsky. Written and staged with a fresh approach, it set the audience on its ear. The critics pounced on it. Balanchine, they said, had clearly won his bout with Lifar and praised the brilliance of the New York ballet.

Few American Artists

In the field of painting there were few American artists represented in the festival's modern art museum exhibit. But it was run by James Johnson Sweeney, American art expert, who chose the exhibit from painters of this century from galleries, collections and American art museums.

Not [illegible] American, American company, American [illegible] and American [illegible] opera [illegible] the American opera and Philharmonic Orchestra [illegible] the a dozen [illegible] one of the best "novelties" presentations of the festival.

One of the big surprises was the precision and brilliance of the Berlin Radio Bias Orchestra of Berlin, which is backed by American funds and plays for the radio in the American sector of that divided city.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUN 4 - 1952

Boston Orch Back From Sock Europe Tour; Bike Race Slows Up Concert

Boston, June 3.

Boston Symphony Orchestra returns today (Tues.) from its first European tour, having completed one of the most boff tours in orchestra annals. Alternating under its regular conductor, Charles Munch, and guest Pierre Monteux, the BSO played 15 European dates, including five European capitals, Paris, the Hague, Brussels, Berlin and London. Tour sponsored by the American Committee of the Congress for Cultural Freedom, brought rave notices everywhere.

President Auriol of France attended the opening concert at the Paris Opera House, which was climaxed with a 20-minute standing ovation for Munch and the orchestra. Queen Juliana attended in Holland and King Baudauin in Belgium. The orchestra made three appearances in Germany under the auspices of HICOG, and was trained in and out of Berlin in sealed Army train "shipments" when a gas strike grounded Army planes which were to have flown the orchestra to Berlin.

Expected trouble from the Russians did not materialize, even though the German side trip was specially designed by the U. S. State Dept. to impress Russians and Germans with American culture, and 1,000 East Zone Berliners were given tickets to attend an open rehearsal. Two concerts were given in Frankfort, one solely for the U. S. Armed Forces.

Personnel and baggage moved without incident until the move from Bordeaux to London. Vans carrying music and double basses were caught behind a French bicycle race and therefore missed the boat train. Concert in London had to be delayed one hour as a result.

Total capacity at concerts and five open rehearsals figured near 50,000 for the trip. All concerts were broadcast by European radio networks and Radio Free Europe. Of the 15 concerts, Munch conducted eight and Monteux seven.

BSO now returns to Symphony Hall here to take over the Pops season from a sub orchestra, and will continue under the baton of Arthur Fiedler. On July 5, orchestra moves to the Tanglewood Festival in Lenox, Mass. If attendance there holds up to previous levels, as is expected from advance season biz, total attendance for all BSO concerts (224) during the 1951-52 season will reach over 1,000,000.

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...ned As Paris ...stival Closes

...the "NATO Festival" and ...romoted the North Atlantic ...Organization's Western De...liance.

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This Clipping From
BOSTON, MASS.
Christian Science Monitor
JUN 6 1952

Grace Note

Paris, which likes to think of itself as the cultural capital of the western world, has been having a high old time, culturally speaking. A festival of concerts, ballets, art shows, forums, and other aesthetic and intellectual enterprises has brought together some of the 20th-century riches of what we call the "free" world, but what the Russians call the "decadent bourgeois" world.

The United States, which is so often painted to Europeans as a mechanical paradise and a cultural desert, has been well represented at this great exposition. An especially brilliant success was scored by the Boston Symphony Orchestra, but to its enthusiastically acclaimed performance in Paris we should like to add a grace note from Boston.

Last February, in editorializing on the festival as then planned, we noted that the American contribution would depend on private philanthropy rather than government subsidy. Thereupon we received a letter from a college undergraduate enclosing a money order for two dollars and explaining that he felt such projects as this one and Point Four deserved "direct support by many small contributions" rather than relying always on government or "a few beneficent millionaires." The letter concluded:

> I should like very much to contribute more, but so long as I am in college my resources are somewhat limited financially.

To which we might add that so long as America possesses the human resources symbolized by this small act it is not likely to go bankrupt—financially, morally, or culturally.

This Clipping From
PATERSON, N. J.
CALL
JUN 2 - 1952

Concert Closes Paris Festival Of Western Art

By JOHN RODERICK

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Communists lambasted the whole affair, naturally. Left-wingers called it the "NATO festival" and said it promoted the North Atlantic Treaty Organization's Western defense alliance. Some artists wrote irate letters to the festival director, Nicholas Nabokov complaining that the ends of culture could not be met by political aims. And American conductor Artur Rodzinski suggested tartly that Fleischmann might well spend his money on helping starving artists rather than on lavish festivals.

The first American triumph was scored by American conductor Bruno Walter, leading the Paris Opera Orchestra.

Even greater, however, was the appearance for the first time in Europe of the 71-year-old Boston Symphony Orchestra under the baton of Charles Munch. By the time the 110-piece orchestra had finished playing Ravel's "Daphnis and Chloe," the diamond-studded audience was on its feet, shouting, yelling and applauding as never before.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
JUN 7 - 1952

TRAVEL SYMPHONY "Blaze of Tonal Glory"

By CYRUS DURGIN

LONDON—The first European tour of the Boston Symphony Orchestra wound up in a blaze of tonal glory and rousing cheers at the Royal Festival Hall here. The concert proved another huge success for conductor Charles Munch and the players, which makes it unanimous all the way, so far as the public is concerned. After the closing piece, the second suite from Ravel's "Daphnis et Chloe," most of the audience of 3500 which packed the place, remained standing and called Mr. Munch back again and again. Each time he reappeared, a fresh cheer and renewed applause greeted him.

So, in all essentials, it can be said that this tour has been wholly a triumphal progress. French, Dutch, Belgian, German and English audiences have received orchestra and conductor with unqualified enthusiasm.

Luckily, there were no serious difficulties until this final stop on the tour, but the crisis which developed yesterday gave a bad headache for several hours. What happened was that all the wardrobe trunks, six double-basses and some of the chests containing the printed music, failed to arrive with the rest of the orchestral baggage.

A quick check with France revealed that the baggage had been loaded on two trucks, to be driven to Paris from Bordeaux, and at Paris to be transferred to the Callais boat train and thence to the channel packet. The first truckload got to the Calais train in time.

But the second truck was held up by the crowd gathered to watch the midnight start of an overnight bicycle race from Bordeaux to Paris. By the time the second truck arrived at Paris' Gare du Nord, the boat train had pulled out.

* * *

So the last rehearsal, at 6 in the Royal Festival Hall, was minus double-basses, which made the sound peculiar indeed. The missing dress-clothes, instruments and music arrived a little before 8, and the concert, which had to be delayed an hour, began at 9.

But these musicians are troupers, and unless you had been told of the mishap, you never would have known.

They played at their marvelous best in this acoustically brilliant hall, which is a fantastic layout built on the south bank of the Thames for the Festival of Britain a year ago. It is all concrete, stone and glass, with huge lobbies, restaurants and everything to make the public happy. Extremely modern in design, the structure outside and the lobbies look well enough, but the style of the auditorium itself is distinctly messy to the eye.

But the sounds! That is something else, and truly wonderful! I climbed as high as I could get up in back, for the last piece, and there you could hear everything clear and in proportion, and every solo passage was in just the right focus.

It must be that the Londoners who complained that these acoustics were dry and brittle just never heard a really good orchestra there before.

Important to Bostonians was the reported presence (although I did not glimpse them) of Francis Hatch and Fire Commissioner (also new B. S. O. trustee) Michael T. Kelleher.

So, although it does not seem quite possible, this tour is over. I suspect that the orchestra could return any time and meet with just as warm a welcome.

This Clipping From
HARTFORD, CONN.
TIMES
JUN 6 - 1952

Mid-Atlantic Program Offered

Special to The Hartford Times

BOSTON — Members of the Boston Symphony congregated in the theater room of the Ile de France (in mid-Atlantic) Sunday night and were serenaded a warm greeting by Arthur Fielder and the "Pops" Orchestra. It was made possible by a specially transcribed broadcast radioed to the ship and Mr. Fiedler, in his verbal greeting to the Symphony members now returning from their successful tour abroad, echoed the feeling of many Bostonians who have great pride in their Orchestra.

* * *

THE OCCASION gave Symphony members a chance to hear what their alter egos have been doing in Boston the past few weeks. The present "Pops" orchestra is made up of substitute players, and as the recording was piped aboard the Ile de France, most of these musicians were playing at the "Pops" for the last time this season. Now the regular Symphony players will be resuming their posts under Mr. Fiedler's baton.

* * *

A FEW days ago in the Church of the Advent, Jean Langlais gave a distinguished recital under the aegis of the Massachusetts Chapter, American Guild of Organists.

M. Langlais is more than an organ virtuoso of the first rank; he is a creative artist, in the most practical and realistic sense; his technical skill is second only to his superb musicianship.

Although there were pieces by Bach, Couperin, De Grigny, and Demessieux, the four works of Jean Langlais himself are the ones most worthy of attention in this program.

* * *

THE PRELUDE to his "Suite Francaise" is a pithy piece—one capable of sustaining the composer's lighter thoughts. "In Quiet Joy," a charming piece, and Theme and Variations called "Hommage a Frescobaldi" produced an endless variety of tonal colors from the instrument. "Postlude No. 2" was a soaring piece, an almost literal waterfall of contrast in sound.

However, the most remarkable part of M. Langlais' recital was near the end when he took four themes which had been handed to him in Braille a few minutes before the concert, and improvised them into a 20-minute, four-movement Symphony — a conventional symphony, admittedly, but an almost incredible performance in this modern day —a fascinating coordination of mind and fingers of a consummate musician.—F. S.

This Clipping From
DALLAS, TEX.
TIMES HERALD
JUL 6 1952

Boston Symphony Orchestra Wins French Record Award

Special to The Times Herald

Camden, N. J., July 5. — The first prize of the French Academy of Recordings (Academie du Disque Francais) has been awarded to the Boston Symphony Orchestra and its permanent conductor, Charles Munch, for their RCA Victor album of Brahms' Symphony No. 4, in E Minor, Op. 98, it was disclosed in an announcement from Paris.

This Clipping From
WILMINGTON, OHIO
NEWS-JOURNAL
JUN 4 - 1952

Beauty as Heritage

Dollars of Americans too long have been accused of treating art treasures of Europe as pillage and decoying to this country outstanding artists in many fields, of whom Caruso in his long sojourn in the U. S. was a prime example.

There never was a better time for individuals and representative institutions of this country to demonstrate their feeling that beauty, in its appeal to any of the senses, belongs to all who can appreciate it than the "Twentieth Century Exposition of the Arts of Democratic Nations" being held this year in Paris.

It is, therefore, both astonishing and heartening to note that on the evening of the very day paintings by European artists from American collections were exhibited at the Museum of Modern Art in Paris, the Boston Symphony Orchestra, playing for the first time in Europe, achieved an unforgettable triumph at the Paris Opera.

It was a gala event, with President Auriol, Robert Schuman, diplomats, notable composers, society and just plain music lovers in the throng, which responded fervently to a long program divided between American and French music. Conductor Charles Muench and the orchestra had to give their hearers for a second time the finale of Ravel's "Daphnis et and Chloe" suite.

To such an exposition of the arts as Paris planned and is staging it is well that Americans are unselfishly contributing. In an increasingly technological age humans dare not become automata. Sanity prescribes an increasing love of beauty as one of the great preventatives.

MUSIC

Our Critic's Report For the Week

BY WARREN STOREY SMITH

While the Boston Symphony has been winning new laurels in Europe a group of 80, mostly young and therefore eager musicians, has been filling in at the Pops. This May Pops Orchestra, as it is now being called, has one more week, or four-sevenths of a week, to go; this Thursday through next Sunday. After that, the Symphony men, or the portion of them that play in the Pops, will carry on nightly through June.

* * *

When Wilhelm Gericke took over the Boston Symphony in 1884, which is to say at the beginning of its fourth season, he said to Major Higginson after two concerts: "You have not an orchestra here. There are some musicians, but it is hardly an orchestra." That is what might have been said, though no one said it publicly, of the first concert of the new Pops orchestra, that of May 1. The players themselves had been carefully screened by Arthur Fiedler and they have since demonstrated conclusively that he was a good picker. But on the opening night, while they played with abundant spirit and commendable precision, the finer orchestral values were missing. The players in their nine collective hours of rehearsal had not yet learned to hear each other. The brass was overenthusiastic and on the blatant side. The string tone was thin, and not only because there are fewer strings in the group than we have been having at the Pops of late years. Time was, by the way, when only a little more than half the Symphony men played in the Pops. The first chair men have never done so and in the old days a large number of the others betook themselves to various summer jobs. Now about nine-tenths of the men play at the Pops and they add up to a body of performers larger and, it is hardly necessary to say, more skilfull than the average symphony orchestra.

* * *

Anyway, it did not take Mr. Fiedler long to get the substitute orchestra to a point where listening to it could be genuinely pleasurable, as I discovered at the opening concert of the third week. As reported here at the time, there was a finish and a refinement in performance, a tonal balance lacking at the outset. It will be interesting to see how the real Pops orchestra sounds by comparison. The men have had a tough schedule in Europe, 15 concerts in 21 days, in 10 cities of five countries, but they will have had a brief rest on the ship. Moreover, they are in the habit of attacking the Pops almost immediately after the Symphony season and of playing nightly through May. There has still been the strain of travel and the necessity of trying to appear everywhere at the top of their form, something they do not do, I am afraid, in the nightly routine of the Pops, where most of the music, from their point of view, is relatively untaxing.

* * *

It is this business of playing for all they are worth that makes the new Pops Orchestra a bit different from the regular one. These young musicians—and, as I say, they are mostly that—plainly appreciate the honor and the experience that has come their way. And the speed with which they have acquired the missing polish in performance, and the smooth and flexible ensemble, bears witness both to their native ability and to the skill of Mr. Fiedler. Several years ago the latter organized a youth orchestra and in a short time had it playing like a bunch of veterans. That was largely an amateur group. This is not. Its members have all had orchestral experience, while a few of them are veterans in the true sense of the word, being either ex-Boston Symphony men or players of long experience in a variety of musical fields.

* * *

What it really amounts to is this: Ours is an orchestral age. These players did not go into the respective American orchestras from which they came and to which, by and large, they will return next season, without having had both orchestral experience and an instinct for orchestral playing. A large number got the former in the orchestra of the New England Conservatory. And they can easily have acquired the latter by listening to orchestral records and broadcasts. In Gericke's day, if you wished to hear a symphony orchestra, you had to go to one of the cities that boasted such a luxury and buy yourself a ticket.

* * *

Be that as it may, Mr. Fiedler's experiment has borne rich fruit, the Pops went on, if only for four nights a week and with a weekly rather than a nightly program. And when the European invitation came it was immediately assumed that there would be no Pops during May. The man who saved the day was Arthur Fiedler.

The final program to be offered by the May Pops Orchestra contains one item of rare interest, the Concert Symphonique for piano orchestra, No. 4 in D minor, Op. 104, by Henry Charles Litolff (1818-91), a composer who would be completely unknown to present-day Bostonians but for the attention that Mr. Fiedler occasionally pays to his Overture, "Robespierre."

* * *

Litolff was a pioneer in the matter of the symphonic concerto, something of which Lszt took due note by dedicating his First Con-

THE CHRISTIAN SCIENCE MONITOR, B

Progress of the Pops

Gerson Yessin Scheduled As Piano Soloist

The Symphony Hall Pops Orchestra, organized by Arthur Fiedler for the May concerts while the Boston Symphony musicians are abroad, will make its final appearances next week beginning Thursday evening and continuing through Friday, Saturday, and Sunday evenings.

On the following week the regular Pops Orchestra, having returned from Europe, will take over for the month of June, appearing nightly.

Gerson Yessin, who has appeared several times at the Pops as piano soloist, will be the featured artist for next week's concerts. He will play Litolff's Concerto Symphonique for Piano and Orchestra No. 4 in D minor, Op. 102.

The first section of Mr. Fiedler's program for these four concerts will include Schubert's "Marche Militaire," Beethoven's Overture to "Egmont," Schubert's "Ave Maria," and Waldteufel's "Très Jolie."

The second section will consist of Leoncavallo's Intermezzo from "Pagliacci," the Litolff Concerto Symphonique, and Falla's Suite from "The Three-Cornered Hat."

The final group will include selections from Gershwin's "Of Thee I Sing," Anderson's "Sleigh Ride," and Wagner's "Ride of the Valkyries."

New Pops Orchestra in Final Performances Under Fiedler

The May Pops Orchestra in Symphony Hall will make their last appearance under the direction of Arthur Fiedler in the concerts of this week, beginning Thursday evening and continuing through Friday, Saturday and Sunday evenings.

On the following week the regular Pops Orchestra, having returned from Europe, will take over for the month of June. Arthur Fiedler announces the following program for the concerts of May 29 through June 1, with Gerson Yessin as piano soloist: Marche Militaire, Schubert; Overture to "Egmont," Beethoven; Ave Maria, Schubert-Wilhelmj; Tres Jolie, Waldteufel; Intermezzo from "Pagliacci," Leoncavallo; Concerto Symphonique for Piano and Orchestra, No. 4, in D minor, Op. 102, Litolff; Suite from the Ballet, "The Three-Cornered Hat," de Falla; selections from "Of Thee I Sing," Gershwin; Because, Rodgers; Sleigh Ride, Anderson; Ride of the Valkyries, Wagner.

Tonight's concert will be the first one this week. Leo Litwin is the piano soloist. The program: Hungarian March "Rakoczy," Berlioz; First Movement from the "Unfinished" Symphony, Schubert; Little Fugue in G minor, Bach-Caillet; Ballet Suite from "Faust," Gounod; Three Hungarian Dances (Nos. 19, 20 and 21), Brahms; "Interplay," American Concertette for Piano and Orchestra, Gould; Warsaw Concerto for Piano and Orchestra, Addinsell; Prelude to "The Mastersingers of Nuremberg," Wagner; Selections from "South Pacific," Rodgers; The Classical Juke Box, Anderson; March, "The Stars and Stripes Forever," Sousa.

This Clipping From
HOUSTON, TEXAS
POST
MAY 14 1952

Boston Pops, Ballet Troupes Added to Saunders Season

Houston Impresario Edna W. Saunders made public Tuesday night the engagement of five distinguished musical and dancing organizations to supplement the already impressive list of attractions she will present in the coming season.

The Boston Pops Orchestra, popular companion unit to the Boston Symphony, will be heard at the Music Hall under the baton of, Arthur Fiedler. This ensemble is appearing by a special arrangement with the Boston orchestra.

Mrs Saunders will also import the Jose Greco Spanish Ballet, which set some records for dance companies this season on Broadway.

Two other eminent dancing troupes are on the bill. The Mia Slavenska Company, which has just acquired Frederic Franklin, late of the Ballet Russe de Monte Carlo, will bring a company of 30. Romantic, character and comedy ballets will be offered, including a new item based on Tennessee Williams' "A Streetcar Named Desire."

Ballet Theatre, which is well known to Houston dance-lovers, will also be seen. This company numbers 80 performers and carries its own symphony orchestra.

The new season will also include the Robert Shaw Chorale, one of the nation's outstanding choral groups, with Mr Shaw as conductor.

Earlier, Mrs Saunders had announced the booking of the American Savoyards, which will present two Gilbert and Sullivan operas, "Patience" and "The Mikado;" the Saint Louis Symphony Orchestra, under Vladimir Golschmann; the San Antonio Symphony, with Victor Alessandro conducting; and Metropolitan Opera Soprano Victoria de los Angeles, who will be heard in recital.

All attractions will be in the Music Hall, and Mrs Saunders' regular subscription course of six items will be picked from the above list.

Regular Pops Men Returning Tonight

The regular players of the Pops Orchestra resume their desks tonight after a successful European tour with the Boston Symphony. Arthur Fiedler will conduct the following program at 8:30 P. M. in Symphony Hall.

Wedding March from the "Golden Cockerel" ..... Rimsky Korsakoff
Toccata ..... Frescobaldi-Kindler
Three Movements from the "Classical Symphony" ..... Prokofieff
Suite from "Carmen" ..... Bizet
Three dances from the ballet "Fancy Free" ..... Bernstein
Concerto in E-Flat (Gerson Yessin, soloist) ..... Liszt
Finale from the First Symphony Brahms
Selection from the "King And I" ..... Rodgers
Blue Tango ..... Anderson
"Pineapple Poll" (Finale) ..... Sullivan-Mackerras

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Television may have hurt the movies but it doesn't seem to have bothered the Pops at all. Not last Saturday night at least because there was a packed house and the Sold Out sign went up at seven thirty.

All in all it was a grand evening. To begin with, Mr. Fiedler made his usual elegant entrance. Funny thing about Arthur, he is the only Man of Distinction I know who looks like one. It appears that nowadays one doesn't have to look messy to be musical. Never saw a better looking audience--very young and all shined up which leads me to believe that all the Patrons of Symphony must have followed Munch to Europe. There were dozens of soldiers and sailors, all very quiet and most reserved. I wonder what's happening to our Army and Navy. One young lady (all of seventeen) at the next table was really in heaven. Whether it was the Brahms Hungarian Dance or the Boy beside her I'll never know. I gave her my card but I'm not counting on success. The last girl I gave my card to phoned the next day and said her Father didn't need a thing. Now they were playing the Warsaw Concerto. Leo Litwin was in a powerful mood. He tore the piano apart, the walls apart, and me apart. When it was over he jumped up and pumped Mr. Fiedler's hand so hard he almost tore him apart, too. Ecstacy can be such a violent thing. Now the orchestra was playing strains from South Pacific. I never believed I could ever sit through Bali Ha'i again but I did and loved it. The audience was stomping for an encore and got the Blue Tango. From the screams that went up I thought Sinatra was back. Then Mr. Fiedler and the boys played "Cry"! It was unbelievable. Those wonderful fiddles gave it the full treatment and when they let up the cellos swept in and took it from there. I had to leave. My bouts with Culture are so sporadic I get much too excited.

Next Saturday I shall go bowling again—it's much less strenuous, really.

Zareh INC.

Boston, Brookline, Belmont

BU Night at the Pops

The traditional Boston University Night at the Pops, which will conclude the annual Commencement Weekend festivities, will be held this year in Symphony Hall on Monday evening, June 2, at 8:15.

Arthur Fiedler, conductor of the Pops Orchestra, will lead the program. The guest conductor will be Francis Findlay, Professor of music and conductor of the Boston University orchestra.

Following an old custom, Dr. James R. Houghton, director of the University's Glee Club, will lead graduates, their friends and families, and members of the University faculty and administrative officers in singing songs of the Alma Mater.

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Monitor June 2

James Abresch

Gerson Yessin is the soloist for the **Symphony Hall Pops concerts** this week in Litolff's Concerto Symphonique **for Piano and Orchestra**, No. 4.

POP CONCERT

BY WARREN STOREY SMITH

The Pops Concert had last evening what might be called their second opening. In other words, the Boston Symphony men, finally returned from their European triumphs, took over; and the members of the substitute orchestra have gone their several ways. This May Orchestra, as it was finally called, did a most competent job and our collective thanks go to them as well as to Arthur Fiedler, who accomplished so much with them.

The Symphony men, or most of them, since some came by plane, landed in New York Tuesday morning but their instruments did not get here until yesterday noon. Last evening's concert was unrehearsed and some minor changes were made in the scheduled program. There was nothing on the list that the pops could not take in their stride, and take it they did.

In the first section came the Wedding March from Rimsky-Korsakov's "Coq d'Or," the "Freischuetz" Overture of Weber, three movements from Prokofieff's "Classical" Symphony and a Suite from "Carmen."

That able resident pianist, Gerson Yessin, who had just played the Fourth Concerto of Litolff four nights in a row, Thursday through Sunday, was on the job again last evening playing that Pops staple, the E-flat Concerto of Liszt. If it is true that even this part of the program was unrehearsed, it must be said that the Concerto went surprisingly well. Of course, Mr. Fiedler and his players could do it in their sleep. Flanking the Concerto were the Frescobaldi-Kindler Toccata and the finale of Brahms' First Symphony. Then came the lighter third of the program, drawn this time from Cole Porter, Eduard and Johann Strauss and again Bizet. Did this orchestra sound any different from its predecessor? Yes. The tone was richer and fuller. There is only one Boston Symphony, a fact recently made clear to several European communities.

Each of the returning players was presented with a white carnation to sport in his buttonhole and a montage of the reviews of the two Paris concerts. The men were too busy on the tour to do much sightseeing, but Leslie Rogers, the librarian, told me that when in London he managed to sneak off and visit Westminster Abbey. "Looking beneath his chair he discovered that he was sitting above the grave of Handel. "All my life," he said, "I have been sitting in front of Handel's music, and there I was on top of his remains."

This Clipping From
BOSTON, MASS.
EVENING GLOBE

JUN 3 - 1952

'Concert' From Symphony Gets Pops—at Sea

Members of the Boston Symphony Orchestra, sailing home from France on the Ile de France, last night enjoyed a Boston Pops concert, rebroadcast by short wave to them as they passed Nantucket.

The concert, transcribed last week, started with a greeting from Pops conductor, Arthur Fiedler, and included the Pops hit of the season, a gay version of "Cry"; the farandole from Bizet's "L'Arlesienne" Suite; Sousa's "Washington Post March," and variations on the English folk song, "Greensleeves," arranged by Vaughn Williams.

This morning, B. S. O. officials received a radiogram from the orchestra members aboard ship.

"Broadcast received clearly and enjoyed by whole ship," it read. "Next Pops Orchestra thanks you for this serenade and your greetings."

The phrase "next Pops orchestra" refers to the fact that a substitute orchestra has been sitting in at Pops concerts while the B. S. O. men were on their first musical tour of Europe.

Originally, the B. S. O. men were scheduled to take over Pops tonight. That would have been their first post-trip concert.

However, the Ile de France was delayed in France for one day by mechanical difficulties, so the substitute orchestra will play tonight. The regular Pops ensemble will be back at Symphony Hall tomorrow.

Meanwhile, Alfred Krips, regular concertmaster, had flown home from Paris and arrived in Boston last night. He will step in as concertmaster at tonight's Pops.

Regular Pops Players Back

Tonight the Boston Symphony musicians, home from their first tour of Europe, will take their places on the Symphony Hall stage and will continue to provide the Boston Pops concerts every evening through June.

Gerson Yessin, who was soloist at the Pops concerts last week, will be featured tonight in a performance of Liszt's Concerto in E-flat for Piano and Orchestra. The complete programs for tonight and the remainder of the week follow:

This Clipping From
BOSTON, MASS.
AMERICAN

JUN 2 - 1952

Pops Regulars Due On Wednesday Night

With the return of June and the Boston Symphony, triumphant if tired from its widely acclaimed European debut tour, the Boston Pops moves into a schedule of performances seven nights a week in historic Boston Symphony Hall.

Arthur Fiedler's May Pops Orchestra, composed of Boston musicians from symphony orchestras of other cities, is now expected to play tomorrow night as well as tonight, Boston University Night at Pops. Their delayed Isle de France sailing, the symphony management reports, is expected to set back the first home-again concert by the Boston Pops orchestra to Wednesday night.

Boston University, for its concluding commencement week event, has taken the entire house for tonight, when conductors will be Francis Findlay and Dr. James R. Houghton. Soloists will include pianists Margaret Moreland and Richard Perry. They will perform Saint-Saens' "The Animals' Carnival." Dr. Houghton, director of the university chorus and glee clubs, will lead the university gathering in singing traditional college songs.

Tonight's program, beginning at the customary 8:30 p. m., follows:

Marche Militaire	Schubert
Overture to "Egmont"	Beethoven
Ave Maria	Schubert-Wilhelmj
Tres Jolie	Waldteufel
Intermezzo from "Pagliacci"	Leoncavallo
Concerto Symphonique for Piano and Orchestra, No. 4 in D minor, Op. 102 (soloist, George Yessin)	Litolff
Suite from ballet, "The Three-Cornered Hat"	de Falla
"Of Thee I Sing," selections	Gershwin
"Because"	Richard Rodgers
"Sleigh Ride"	Anderson
Ride of the Valkyries	Wagner

Boston Symphony Returns, to Play Pops Nightly This Month

With the arrival of June and the return of the Boston Symphony to its home at the corner of Massachusetts and Huntington avs., the Boston Pops move into a schedule of performances seven nights a week. And Arthur Fiedler's May Pops Orchestra, composed of Boston musicians, and players from symphony orchestras of other cities, will disband.

This group, which Mr. Fiedler whipped into a vital and responsive orchestra, will play its last concerts tonight and Monday night. However, the orchestra may be held over to play on Tuesday as well, since at the moment it is not known whether the Boston Symphony players will be able to return in time for Tuesday's concert. The Isle de France, on which they sailed from England, had minor mechanical difficulties, and was delayed a full day.

Boston University has taken the entire house for Monday night, when guest conductors will be Francis Findlay and Dr. James R. Houghton. Soloists will include pianists Margaret Moreland and Richard Perry.

Wednesday night Gerson Yessin will be the soloist in Liszt's E-Flat Piano Concerto. Thursday is Tufts Night. Friday Bertica Shulman will play Mendelssohn's D Minor Piano Concerto. And on Saturday Charles Hedlund will play the same composer's G Minor Concerto. Sunday night Henry Gregorian will be the soloist in the Khatchaturian Violin Concerto and his brother, Rouben, lately arrived in this country and now a resident of Watertown, will be guest conductor of the middle third of the program.

All concerts begin at 8:30. The programs for the week:

Tonight—Marche Militaire, Schubert; Overture to "Egmont," Beethoven; Ave Maria, Schubert-Wilhelmj; Tres Jolie, Waldteufel; Intermezzo from "Pagliacci," Leoncavallo; Concerto Symphonique for Piano and Orchestra, No. 4, in D minor, Op. 102, Litolff (soloist, Gerson Yessin); Suite from the Ballet, "The Three-Cornered Hat," de Falla; selections from "Of Thee, I Sing," Gershwin; Because, Rodgers; Sleigh Ride, Anderson; Ride of the Valkyries, Wagner.

Tuesday—Hungarian March, "Rakoczy," Berlioz; Academic Festival Overture, Brahms; Meditation from "Thais," Massenet, solo violin, Alfred Krins; Ballet Music from "Faust," Gounod; "Voices of Spring," Waltzes, Strauss; Claire de Lune, Debussy; Capriccio Espagnol, Rimsky-Korsakoff; Selection from "Kiss Me, Kate," Porter; Fiddle Faddle, Anderson; Songs of Dartmouth.

Wednesday—Wedding March from "The Golden Cockerel," Rimsky-Korsakoff; Toccata, Frescobaldi-Kindler; Three Movements from the "Classical" Symphony, Prokofieff; Suite from "Carmen," Bizet; Three Dances from the Ballet, "Fancy Free," Bernstein; Concerto in E-flat for Piano and Orchestra, Liszt (Soloist: Gerson Yessin); Finale from the First Symphony, Brahm; Selection from "The King and I," Rodgers; Blue Tango, Anderson; "Pineapple Poll" (Finale), Sullivan-Mackerras.

Thursday (Tufts Night) — Wedding March from "The Golden Cockerel," Rimsky-Korsakoff; Academic Festival Overture, Brahms; Polka from "The Golden Age," Shostakovitch; Three Dances from the Ballet, "Fancy Free," Bernstein; Fantasia on Tufts Airs, Morton. Tufts-Jackson Chorus — Dr. Thompson Stone, conductor. Selection from "The King and I," Rodgers; Blue Tango, Anderson; Finale, "Pineapple Poll," Sullivan-Mackerras.

Friday — Triumphal March from "Aida", Verdi; Hoe Down from "Rodeo", Copland; Invitation to the Dance, Weber-Berlioz; Overture to "Die Fledermaus", Strauss; Concerto in D minor for Piano and Orchestra, Mendelssohn, (Soloist: Bertica Shulman); The Sorcerer's Apprentice, Dukas; Selection from "The King and I," Rodgers; Blue Tango, Anderson; "The Stars and Stripes Forever", Sousa.

Sunday—"The Stars and Stripes Forever," Sousa; Overture to "Egmont," Beethoven; In the Village from Caucasian Sketches", Ippolitov-Ivanov; From the "Masquerade" Suite, Khatchaturian, Rouben Gregorian, conducting; Tatragom's Bride, Gregorian; Concerto for Violin and Orchestra, Khatchaturian, soloist, Henry Gregorian; Iranian Suite, Gregorian. Selection from "South Pacific" Rodgers; Sleigh Ride, Anderson; Ride of the Valkyries, Wagner.

Pops to Entertain Boston Symphony in Radio Concert

Boston Symphony Orchestra players, aboard the Ile de France will be entertained tonight by, of all things, a special concert by the Boston Pops Orchestra.

Through the cooperation of station WBZ, the Boston Musicians Local, A.F.L., and the French Lines, a special broadcast by the "May Pops"—the remarkable substitute group taking over for the touring players, will be radioed to the Ile de France and into the Little Theater where the symphony men will be relaxing.

Arthur Fiedler says the idea of the concert is to welcome home the regular players, give them an idea of what's been going on in their absence," and to let them hear this remarkable group of musicians who have striven so excellently toward maintaining the Pops' standard."

New Englanders will be able to eavesdrop on the concert by tuning in at 10:30 p. m., when the Ile de France will be somewhere off the New England coast, within range of the broadcast.

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Explorer

Europe & America

Regular Pops Orchestra Returns

Gerson Yessin Soloist In Liszt Piano Concerto

By Harold Rogers

Symphony Hall's customary spring aspect was restored last night when the Boston Symphony musicians, back from their first triumphal tour of Europe, played their first Pops concert program of the season. It was a good, comfortable feeling to see the familiar faces back in the familiar places. Alfred Krips was again in the concert master's chair. Arthur Fiedler, of course, officiated on the podium.

The first two-thirds of the program veered strongly to the sedate—the standard classics—many of which Mr. Fiedler brought off with a measure of distinction. Especially noteworthy were the three movements from Prokofiev's "Classical" Symphony and Bizet's Suite from "Carmen," though the finale from the Brahms First was churned a bit, unable to speak in its great and simple majesty.

Gerson Yessin, who was the soloist last week in Litolff's Concerto Symphonique No. 4, appeared last night as executant in the Liszt Concerto in E-flat for Piano and Orchestra, the so-called "Triangle" Concerto.

Mr. Yessin somehow became involved in several anticlimaxes as he approached the peaks of the mounting crescendos found in the first movement and again in the last. In these fortissimo portions his driving intensity pushed him into the area of bombast.

That he has a poetic heart was proved when he brought out the charm and songful lyricism of the middle movement, as well as the scherzo frivolities of the last movement when the piano and triangle indulge in a pas de deux.

It is interesting and also disturbing to note that nearly every Pops soloist tends to overplay, to be too flashy, too dynamic, too astounding. They tend to make the music say things that it was never intended to say. Their performances exchange a silver sheen for chromium plate. Instead of a glow there is a glare. It does not seem to me that the Pops audiences insist that everything be so "popular," especially when the work at hand is not so by nature. A little poetry is always appreciated.

In the third portion of the program Mr. Fiedler stepped into the frankly popular vein where one expects and enjoys the dash, the verve, the scintillations of emphatic rhythm and sentimental melody. Here we heard Cole Porter's haunting tunes from "Kiss Me Kate." Here we were amused by the inanities of the "Classical Juke Box." Here we raced with Eduard Strauss's "Fast Track" (after which Armando Ghitalla took a bow for his spicy trumpeting) and we caught the carnival spirit of "In a Vienna Park" with Johann Strauss.

After the first and second fiddles rose en masse to acknowledge the applause for their rippling traversal of Leroy Anderson's "Fiddle Faddle," Mr. Fiedler closed the concert with a galloping Farandole from Bizet's "L'Arlésienne" Suite.

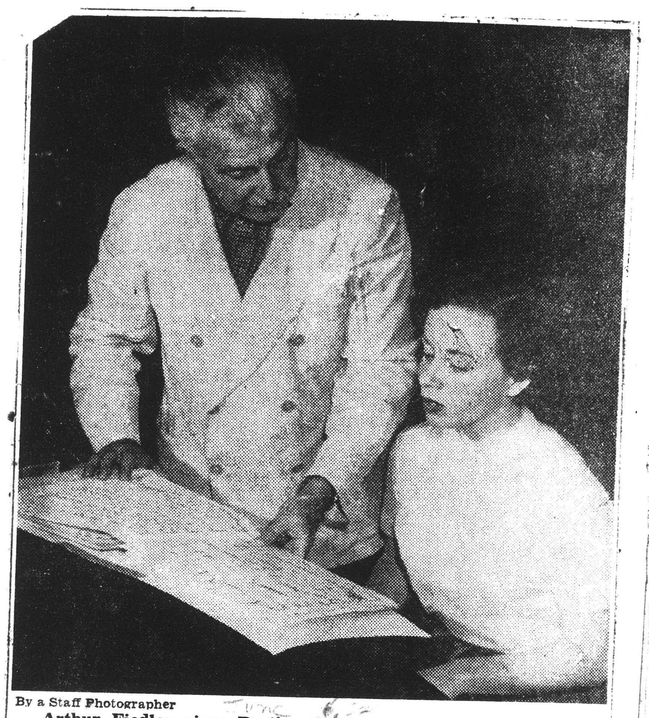
Yes, gentlemen, it's good to have you back.

Jagel Pops Soloist

Frederick Jagel, tenor, head of the voice department of the New England Conservatory of Music, will be a soloist at New England Conservatory Night at the Pops Saturday evening, June 14, in Symphony Hall at 8:30. Arthur Fiedler has invited Malcolm Holmes, dean of the Conservatory, to conduct that night.

John Moriarty, pianist, graduating this year, will also be a soloist, and Lorna Cooke deVaron of the faculty of the Conservatory will conduct the New England Conservatory Chorus.

Mr. Jagel will sing "Salut demeure" from Gounod's "Faust" and "Recondita armonia" from Puccini's "Tosca." Mr. Moriarty will play the first movement from the Beethoven Piano Concerto No. 3 in C minor. The New England Conservatory chorus will sing Two American Folksongs, adapted by Aaron Copland, Four Slovak Folksongs by Béla Bartók, and two selections from Five Flower Songs by Benjamin Britten.



By a Staff Photographer

Arthur Fiedler gives Bertica Shulman some pointers for her performance of the Mendelssohn Piano Concerto in D minor tonight at the Boston Pops.

THE BOSTON HERALD,

MUSIC

SYMPHONY HALL

Pops

At Symphony Hall last evening Arthur Fiedler conducted the Boston Pops Orchestra in the following program:

[illegible]

Krapfenwalzer [illegible] Eduard Strauss
In a Vienna Park [illegible] Johann Strauss
Farandole from L'Arlésienne [illegible] Bizet

By ELINOR HUGHES

The real news this morning is certainly the fact that the Boston Symphony is back at Symphony Hall, fresh from the triumphal tour of Europe—and I do mean fresh—and that it's wonderful to have them around again. You'd think that after all that traveling and strenuous schedule of concerts they'd seem tired or at least slowed down, but from the cheerful volume of noise they produced last evening and the sheer exuberance of their playing it appears that work agrees with them. Perhaps they should go abroad every spring.

The program seemed particularly enjoyable, too, not just for the performance but also for Arthur Fiedler's selections. The piece de resistance was the dashing Liszt Concerto in E-flat for Piano and Orchestra, played with great verve and color by that excellent pianist, Gerson Yessin, rapidly and understandably becoming a real favorite with Pops audiences. This was topped off with a soaring, if sometimes breathlessly fast rendering of the beautiful finale from Brahms C minor Symphony, which evoked rapturous applause.

Earlier in the evening Mr. Fiedler gave us a thoroughly agreeable reading of three movements from Prokofieff's delightful little "Classical" Symphony—a musical joke which is not only clever but musically and charming to hear. That it has fooled plenty of people into thinking it was written by Mozart is no secret by now. The Frescobaldi-Kindler Toccata offered good food enjoyment, and the rest of the program, divided between Rimsky-Korsakov, Bizet, Cole Porter and Edward and Johann Strauss, afforded no cause for complaint. There were numerous encores, of course.

THE BOSTON DAILY GLOBE—

June 5

About Music

Armenian Composer Gregorian Guest Conductor of Pops Sunday

By JOHN WM. RILEY

The Boston Pops will play host to Reuben Gregorian, Armenian composer and conductor, who will be guest leader next Sunday.

This will be Gregorian's first professional appearance in America since he arrived on these shores from Iran last November as an immigrant, with the espoused intention of becoming an American citizen. He lived briefly in New York before coming to Boston and is now making his home in Watertown.

Rouben Gregorian (also spelt Roubik Grigorian) is a plump and jolly man with coal black hair, slightly touched with gray, who laughs infectiously.

But he didn't laugh when someone inadvertently called George Gershwin an "American Strauss." Gregorian's hands flew in the air and he spouted voluble French, for he speaks little English. And he punctuated his declarations with the firm opinion that "Gershwin was better than Strauss."

Sunday night Gregorian will be represented both as conductor and composer in the middle third of the Pops program. He will conduct several of his own works, and will include Khatchaturian's Violin Concerto, the work of a fellow Armenian. This will be a signal occasion, since the soloist will be Henry Gregorian, Rouben's brother who has lived in this country for four years, studying at the Longy School in Cambridge.

Assisting as interpreter, at the home of Mr. and Mrs. Albert C. Titcomb on Lime st., Emile Francois LeVin explained the purpose of the Sunday night Pops Concerto. It is not only intended to launch Gregorian professionally in this country, but also to get together a sum of money to help him furnish his apartment in Watertown where he lives with his wife, Manoosh and talented 10-year-old son, William.

For a number of years Gregorian has been conductor of the Teheran Symphony and director of the Conservatory there, where his father is still a professor.

Boston

Symphony's Return May Add Continental Flavor to Pops

The Pops continue at Symphony Hall each night through this week, the music to be provided by the regular Pops Orchestra now returned from Europe. Arthur Fiedler presents programs of variety, with several soloists. These include Paul Saltman and George Wright, duo-pianists, tomorrow; Lee Litwin on Tuesday; Ruth Slenczynski, the pianist who is making her Pops debut, on Wednesday; Miss Tung Kwong Kwong, a favorite at the Pops concerts, on Friday.

On New England Conservatory night Malcolm Holmes will conduct and soloists will include John Moriarity, piano, and Frederick Jagel, tenor of the faculty, and the New England Conservatory Chorus. Alfred Krips, concert master of the Pops, will be heard as soloist on Monday and Thursday, Roger Voisin, first trumpet, on Thursday. The programs follow:

Monday—Wedding March from "The Golden Cockerell," Rimsky-Korsakoff. Overture to "La Belle Helene," Offenbach; Meditation from "Thais," Massenet; Three Dances from the Ballet, "Fancy Free," Bernstein; "Masquerade" Suite, Khatchaturian; Overture to "The Mastersingers of Nuremberg," Wagner. "Call Me Madam" Medley, Berlin. Briggs; "Twinkle, Twinkle Little Star," Arr. by Briggs (Soloists, Paul Saltman and George Wright Duo-Pianists). Selection from "The King and I," Rodgers. Serenata, Anderson; Plink, Plank, Plunk, Anderson; Old Timers' Night at the Pops, Arr. by Lake (Conducted by Warren Freeman).

Tuesday—"Princess Elizabeth" March, Coates; Overture to "The Barber of Seville," Rossini; Pavane for a Dead Infanta, Ravel; "Gayane" Ballet Suite, Khatchaturian; Hungarian Rhapsody No. 6, Litzt; Two Movements from "Interplay," American Concertette for Piano and Orchestra, Gould; Warsaw Concerto for Piano and Orchestra, (Soloist: Lee Litwin), Addinsell; "Espana" Rhapsody, Chabrier; Slaughter on Tenth Avenue, Rodgers; Delicado, Azevedo; The Rakes of Mallow, Arr. by Anderson.

Wednesday — "Princess Elizabeth" March, Coats; Overture to "The Barber of Seville," Rossini; Pavane for a Dead Infanta, Ravel; "Gayane" Ballet Suite, Khatchaturian; Three Dances from the Ballet, "The Three-Cornered Hat," de Falla; "Todestanz," Paraphrase on "Dies Irae" for Piano and Orchestra, Liszt (Soloist: Ruth Slenczynski); Marche Slave, Tchaikovsky; Slaughter on Tenth Avenue, Rodgers; Delicado, Azevedo; "Gypsy Baron" March, Strauss.

Thursday—"The Stars and Stripes Forever" March, Sousa; Overture to "William Tell," Rossini; The Lost Cord, Solo Trumpet; Roger Voisin, Sullivan; "Tales from the Vienna Woods," Waltzes, Strauss; Three Movements from the "Nutcracker" Suite, Tchaikovsky; Ave Maria, Solo Violin; Alfred Krips, Bach-Gounod; Tone Poem, "Finlandia," Sibelius; "Many Happy Returns," arr. by Mason; Song Fest Medley, arr. by Bodge; "Pomp and Circumstance" March, Elgar.

Friday—Hungarian March, "Rakoczy."

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June 5 1952

BOSTON HERALD,

MUSIC

HONY HALL

ymphony Hall last evening. Fiedler conducted the Bos- s Orchestra in the follow- ram:

March from "The Golden ....Rimsky-Korsakoff
o Der Freischutz ....Weber
vements from the "Classical" ....Prokofieff
"Carmen" ....Bizet
n E-flat for Piano and ....Frescobaldi-Kindler
Soloist: Gerson Yessin ....Liszt
n the First Symphony ....Brahms
from "Kiss Me Kate" ....Porter
el ("Fast Track") ....Edward Strauss
ald'l ("In a Vienna Park") ....Johann Strauss
from "L'Arlesienne" ....Bizet

ELINOR HUGHES

al news this morning is the fact that the Boston y is back at Symphony sh from the triumphal Europe—and I do mean, d that it's wonderful to m around again. You'd t, after all that traveling uous schedule of concerts em tired or at least wn, but from the cheer- e of noise they produced ing and the sheer ex- of their playing it ap- work agrees with them. hey should go abroad ng.

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May Add Pops

ure to "La Gazza Ladra." day Night Waltz and Hoe deo." Copland; Suite from Music, Gounod. Hungarian 9, "Carnival at Pesth." in G minor for Piano and ndelssohn. (Soloist: Tung n); "Finlandia," Sibelius. Returns." arr. by Mason; nderson; "Knightsbridge"

ew England Conservatory Holmes conducting; Tele- Coates; First Movement, Minor for Piano and Or- ven (Soloist: John Mori- ut demeure" from "Faust." condita armonia" from cini (Soloist: Frederick Prelude to "The Master- remberg." Wagner. New ervatory Chorus, Lorna on, conductor. Elizabeth mpanist: Selection from dam," Berlin; Delicado, ke Up the Band." Gersh-

This Clipping From
BOSTON, MASS.
AMERICAN

Pops Great, But Audience Frigid

By PEGGY DOYLE

The only disappointing thing about last night's Pops program was the audience. The returned Boston Symphony Orchestra players, presenting their first Boston Pops concert this season and fresh from their conquest of discriminating European sym-

and Bizet's Farandole from "L'Arlesienne" were also heard.

Tonight is Tufts Night at Symphony Hall.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, S

Pops Program for Week

Nine Soloists Scheduled For SymphonyHall

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The programs for the week follow:

By a Staff Photographer

Henry Gregorian, shown rehearsing the Khatchaturian Violin Concerto which he will play with the Boston Pops Sunday evening in Symphony Hall.

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Paul Cherkassky will be the guest conductor Tuesday evening; Harry Ellis Dickson on Sunday, June 22.

The programs ...

Rhapsody in Blue for Piano and Orchestra ....Gershwin
Soloist: Leo Litwin
Selection from "The King and I" ....Rodgers
Happy Birthday Goes to Town ....Cailliet
"Semper Fidelis" March ....Sousa
Arthur Fiedler, Conductor

This Clipping From
Richmond Va
Afro-American

JUL 5 - 1952

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This Clipping From
WASHINGTON, D. C.
AFRO AMERICAN

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Words About Music Morning Telegraph

Boston 'Pops' Outfit To Take to the Road

June 1952

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Explosive

Europe & America

[200]

June 5, 1952

THE BOSTON HERALD

MUSIC

MPHONY HALL

ops

At Symphony Hall last evening rthur Fiedler conducted the Bos- n Pops Orchestra in the follow- g program:

dding March from "The Golden ockerel" ..... Rimsky-Korsakoff
erture to Der Freischutz ..... Weber
ee Movements from the "Classical" symphony ..... Prokofieff
te from "Carmen" ..... Bizet
ncerto in E-flat for Piano and rchestra ..... Frescobaldi-Kindler
Soloist: Gerson Yessin ..... Liszt
ale from the First Symphony .. Brahms
ection from "Kiss Me Kate" ... Porter
Polkas
ahn Frei ("Fast Track") ..... Edward Strauss
rapfenwald'l ("In a Vienna Park") ..... Johann Strauss
andole from "L'Arlesienne" ..... Bizet

By ELINOR HUGHES

he real news this morning is tainly the fact that the Boston mphony is back at Symphony l, fresh from the triumphal of Europe—and I do mean. h—and that it's wonderful to e them around again. You'd k that after all that traveling strenuous schedule of concerts 'd seem tired or at least ed down, but from the cheer- volume of noise they produced evening and the sheer ex- ance of their playing it ap- s that work agrees with them. haps they should go abroad y spring.

he program seemed particular yable, too, not just for the ormance but also for Arthur ler's selections. The piece de tance was the dashing Liszt erto in E-flat for Piano and estra, played with great e and color by that excellent ist, Gerson Yessin, rapidly understandably, becoming a favorite with Pops audiences. was topped off with a rous- f sometimes breathlessly fast ering of the beautiful finale Brahms C minor Symphony. evoked rapturous applause. rlier in the evening Mr. Fied- ave us a thoroughly agree- reading of three movements Prokofieff's delightful little sical" Symphony—a musical which is not only clever but ally and charming to hear. it has fooled plenty of peo- nto thinking it was written ozart is no secret by now. Frescobaldi-Kindler Toccata d good solid enjoyment, and est of the program, divided en Rimsky-Korsakov, Bizet Porter and Edward and n Strauss, afforded no cause omplaint. There were nu- s encores, of course.

May Add to Pops

Overture to "La Gazza Ladra." Saturday Night Waltz and Hoe om "Rodeo," Copland; Suite from Ballet Music, Gounod. Hungarian y No. 9, "Carnival at Pesth." oncerto in G minor for Piano and a, Mendelssohn. (Soloist: Tung Kwong); "Finlandia," Sibelius. Happy Returns," arr. by Mason; ngo, Anderson; "Knightsbridge" Coates.

day—New England Conservatory Malcolm Holmes conducting; Tele- March, Coates; First Movement, o in C Minor for Piano and Or- Beethoven (Soloist: John Mori-); "Salut demeure" from "Faust." "Recondita armonia" from Puccini (Soloist: Frederick aculty); Prelude to "The Master- of Nuremberg," Wagner. New Conservatory Chorus, Lorna de Varon, conductor. Elizabeth m accompanist; Selection from Madam," Berlin; Delicado. "Strike Up the Band," Gersh-

This Clipping From
BOSTON, MASS.
AMERICAN

Pops Great, But Audience Frigid

By PEGGY DOYLE

The only disappointing thing about last night's Pops program was the audience. The regular Boston Symphony Orchestra players, presenting their first Boston Pops concert this season and fresh from their conquest of discriminating European sym-

Bizet's Farandole from "L'Arlesienne" were also heard.

Tonight is Tufts Night at Symphony Hall.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, S

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Philadelphia, Pa.
Afro-American

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The Richmond Council of Min[illegible] isters' Wives recently motored t[illegible] Montague, Va., for the Founder' Day celebration of the E. C

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June 19, 5

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Explorer

Europe & America

[200]

Pre-Europe

Pops

Europe

Pops

VISITORS AND LOCALS IN LONDON

By STEPHEN WILLIAMS

LONDON.

TO live seventy-one years without coming to Europe, as the Boston Symphony Orchestra has done, could be taken either as a compliment to Europe or as an affront. We in Europe prefer to take it as a compliment. We like to imagine the Boston players whispering together in awe-stricken tones "What, Europe? London, Paris and all that? Oh, no, boys; we must practice for a few more years before we rush in where so many angels have feared to tread!"

Well, last month they rushed in, and finished their tour with a triumphant concert in the Royal Festival Hall, London, under the dynamic, sometimes despotic beat of their conductor, Charles Munch. On the whole we felt that their playing was worth waiting seventy-one years for, and we hope it will not be another seventy-one years before we hear them again. Said the critic of The London Times: "The tonal quality of the orchestra comes somewhere between the suavity of the Philadelphia and the chromium-plated glitter of the New York orchestra, which are the two that have paid recent visits to Britain."

Our one regret was that this eloquent orchestra was giving only one concert in London and that we could not hear it in more broadly representative works. These would have enabled us, in the friendliest possible spirit, to compare it with our own. Comparisons may be "odorous," as honest Dogberry remarked, but they are a convenient way of assessing values.

Impressive

One of the most impressive c[illegible] certs of the past mon[illegible] conducted in the Ro[illegible] Malcolm Sargent [illegible] chief works w[illegible] ten's "Spri[illegible] gar's F[illegible] agr[illegible] B[illegible] d[illegible] cl[illegible] M[illegible] al[illegible] d[illegible]

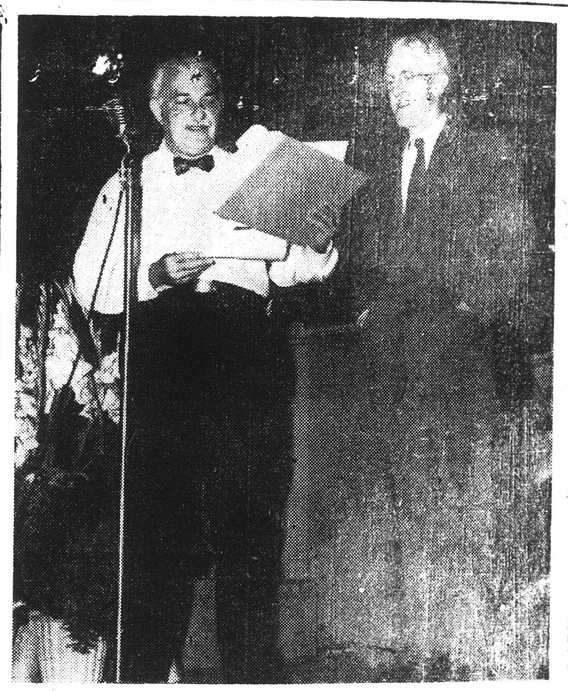
fill their houses and s[illegible] charge of wasting t[illegible] money. To this safe" (or at le[illegible] ly) by harn[illegible] the old [illegible] "Trov[illegible] a [illegible] tou[illegible] ho[illegible] al[illegible] wo[illegible] te[illegible] a [illegible] su[illegible] of [illegible] pi[illegible] th[illegible] wo[illegible] pa[illegible] E[illegible] se[illegible]

AN EVENING AT THE BOSTON "POPS"

The New York Times

Arthur Fiedler conducts the informal spring season at Symphony Hall, Boston, which ends next Sunday.

THE BOSTON DAILY GLOBE



GLOBE EDITOR-COMPOSER HONORED—Lucien H. Thayer (right), assistant managing editor, stands on platform with Conductor Arthur Fiedler after the Pops Orchestra played his composition, "Saratoga" at last night's concert.

Thayer's Horse Across the Board

Globe Editor's Racy 'Saratoga' Given Big Hand at Pops Debut

By CYRUS DURGIN

There was a successful first performance at the Pops in Symphony Hall last night. It came toward the end of the program, and although the whole concert was enjoyable, what this chronicler was really waiting for was the premiere of "Saratoga," by his good friend and the Globe's assistant managing editor, Lucien H. Thayer.

Mr. Thayer is a man who has enjoyed music all his life, and you could tell that from the lively, rhythmic and tuneful character of "Saratoga." The piece depicts some of the sights and sounds of a race track; it was easy to imagine the enthusiasm of the crowd, the gayety that always hangs over a track (at least before the race) and the tense expectancy of the people gathered to watch the horses run.

This is a pleasing and nicely-made piece of light music, full of tunes and spirited rhythms, set in march tempo and skillfully written for orchestra. For Mr. Thayer not only composed "Saratoga" but arranged it for large orchestra, as well. Hearing it you could not fail to get the race track atmosphere. But since music does not convey exact ideas, there were three things which "Saratoga" did not tell me: what horse Mr. Thayer bet on, and how much, and if it won, placed or showed. (I'll ask him after working hours one of these days.)

"Saratoga" got a big hand from the audience and from conductor Arthur Fiedler and the Pops Orchestra. Mr. Fiedler then turned toward the co[illegible] and, seeing him to come on stage, [illegible] Mr. Thayer appeared, Mr. Fiedler gave him a pleasant surprise by presenting a citation of merit for a composition "composed and orchestrated by a journalist other than a music critic," and signed by Mr. Fiedler.

In expressing his thanks Mr. Thayer humorously referred to a favorite saying of the late Gen. Charles H. Taylor, founder of the Globe, "Not an ounce of tarty while you are alive is worth a pound of epitaphy after you are under the sod."

The evening began with Saint-Saens' "French Military March" and included a capable voicing of "Un bel di" from "Madame Butterfly" by soprano Virginia Sellars [illegible] by Leo Litwin, and one of [illegible] win's usual [illegible] the Gershwin "Rhapsody in [illegible] But this time, unless I am mis[illegible] there was a divigent [illegible] cadenza or two in Gershwin's popular piece.

Another highlight of this concert —which drew a near capacity audience in spite of the heat—was Johnnie Ray's "Cry" song. He ought to hear this arrangement, by Beckwith if I read the encore card correctly, for it is a swell parody, with a phrase from Tchaikovsky's "Pathetic" Symphony, a touch of a funeral march and even a dash of Spike Jones. After that, I'll never cry again.

There's No Secret to Recipe Of Celebrated Pops Punch

Off the Beaten Path

By Don Messenger

Staff Writer of The Christian Science Monitor

In all the quarter century that Bert Martin has been mixing the traditional Pops fruit punch at Symphony Hall, it has never been more popular than it is now. It's not unusual for 200 or more pitchers of this fresh, cool, non-alcoholic beverage to be served during a single Pops concert. And he is always ready to mix up another five or 10-gallon batch at a moment's notice.

There's no secret about the formula, says Mr. Martin. Among the ingredients are such things as five-fruit sirup, fresh mint, plenty of lemon and sugar. Probably, he thinks, it's the atmosphere in which it is served that seems to make the taste so distinctive.

Mr. Martin's arrival at Symphony Hall marked a turning point in the history of its decoration for the Pops seasons. Up to that time the old square tables had been of somber hues. Mr. Martin applied the touch of spring—with a spray gun.

Employed at that time in the De Havilland Moth airplane plant in Lowell, he had been spray-painting, among other things. He took this extra job of coating the Pops tables with bright green.

He had served overseas in World War I and, one way and another, he had acquired a number of different skills. "We could use a man like you all the time," said the Symphony Hall management. And he has been there ever since, doing all sorts of useful things, from this Pops season punch mixing, to wrestling with baggage problems when the orchestra is on tour.

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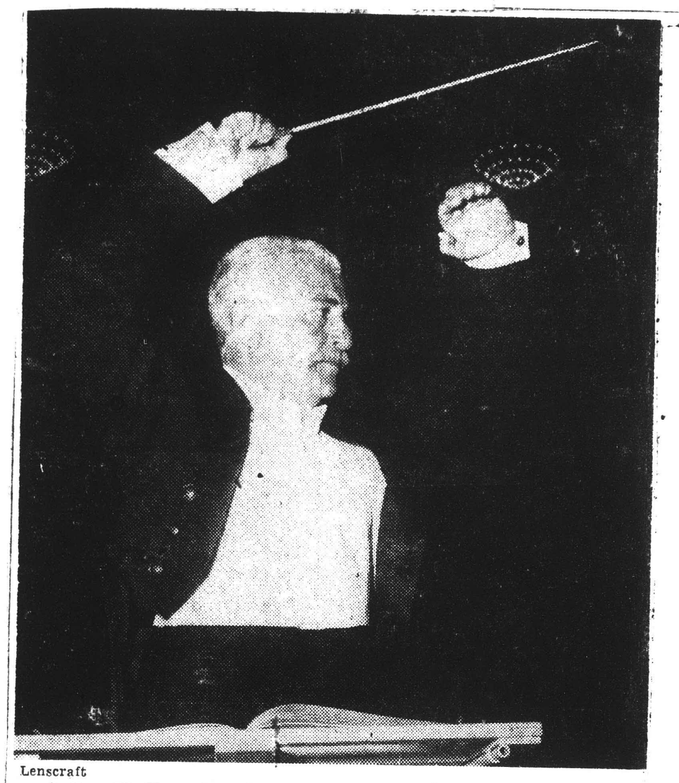
MONITOR, BOSTON, SATURDAY

and Esplanade



Lenscraft

Arthur Fiedler will bring the Symphony Hall Pops to a close this evening and will launch the twenty-fourth season of the Esplanade Concerts Sunday night.

THE POPS

THIS EVENING

Marche Militaire ..... Schubert
Overture to "Orpheus" ..... Offenbach
Air ..... Bach-Wilhelmj
Suite from "Swan Lake" .... Tchaikovsky
Peer Gynt Suite ..... Grieg
"Tales from Vienna Woods" ..... Strauss
"Finlandia," Tone Poem ..... Sibelius
Selection from "South Pacific" .. Rodgers
Jazz Legato and Jazz Pizzicato .. Anderson
"Washington Post" March ..... Sousa

* * *

TOMORROW EVENING

Prelude to "Carmen" ..... Bizet
Overture to "Orpheus" ..... Offenbach
Polka ..... Shostakovitch
Sixth Rhapsody ..... Liszt
Three Dances ..... de Falla
Concerto No. 2 ..... Rachmaninoff
Slaughter on Tenth Avenue ..... Rodgers
Delicado ..... Azevedo
Procession of the Sardar. Ippolitov-Ivanov

* * *

TUESDAY

Polonaise ..... Tchaikovsky
Overture to "Euryanthe" ..... Weber
Barcarole ..... Menotti
Suite from "Petrouchka" ..... Stravinsky
"Emek" ..... Lavry
Rhapsody on a Theme of Paganini ..... Rachmaninoff
"Many Happy Returns" ..... Mason
Francesca ..... Feller
American Salute ..... Gould

* * *

WEDNESDAY

Introduction to Act III, "Lohengrin" ..... Wagner
Overture to "Oberon" ..... Weber
Toccata ..... Frescobaldi-Kindler
Dance of the Hours ..... Ponchielli
Ballet Egyptien ..... Luigini
Je Suis Tintania ..... Thomas
"Les Preludes" ..... Liszt
"Aida" Fantasy ..... Verdi
Francesca ..... Feller
"El Capitan" March ..... Sousa

* * *

THURSDAY

French Military March ..... Saint-Saens
Overture to "La Belle Helene" .. Offenbach
Jewel Song from "Faust" ..... Gounod
Soloist: Virginia Sellars Cochrane
"Masquerade" ..... Khatchaturian
Capriccio Espagnol .... Rimsky-Korsakoff
Rhapsody in Blue ..... Gershwin
Ride of the Valkyries ..... Wagner
"Many Happy Returns" ..... Mason
Delicado ..... Azevedo
"Washington Post" ..... Sousa

* * *

FRIDAY

"Second Connecticut" ..... Reeves
Dance of the Hours ..... Ponchielli
a. To a Wild Rose ..... MacDowell
b. To a Water Lily ..... MacDowell
"Many Happy Returns ..... Mason
Overture to "Poet and Peasant" .... Suppe
O, Promise Me ..... de Koven
Song Fest Medley ..... Bodge
Victor Herbert Favorites ..... Sanford
Waltzes from "The Merry Widow" .. Lehar
Old Timers' Night at the Pops ..... Lake

* * *

SATURDAY EVENING

"Gypsy Baron" March ..... Strauss
Suite from "The Water Music" ..... Handel-Harty
Ave Maria ..... Schubert-Wilhelmj
"Pineapple Poll" ..... Sullivan-Mackerras
Overture to "Rienzi" ..... Wagner
Prelude to "Lohengrin" ..... Wagner
First Movement, Concerto No. 1 ..... Tchaikovsky
"Many Happy Returns" ..... Mason
Cry ..... Arranged by Bodge
Prayer of Thanksgiving ..... Valerio

Fiedler Opens Season Sunday At Hatch Shell

The last Pops concert of the season will take place tonight under Arthur Fiedler's direction in Symphony Hall. Tomorrow night Mr. Fiedler will take his orchestra to the Hatch Memorial Shell for the first program in a three-week series of free concerts on the Esplanade. These concerts will be held nightly (excepting Mondays) at 8:30. Three children's concerts will take place on Wednesday mornings at 10:15 on July 2, 9, and 16.

The Esplanade Concerts are supported by public contributions. Such contributions may be left at any of the program-distribution booths on the Esplanade or mailed to the Esplanade Concerts Fund, Merchants National Bank, 513 Boylston Street.

The programs for the week follow:

Awe-Inspiring Event at Pops Concert

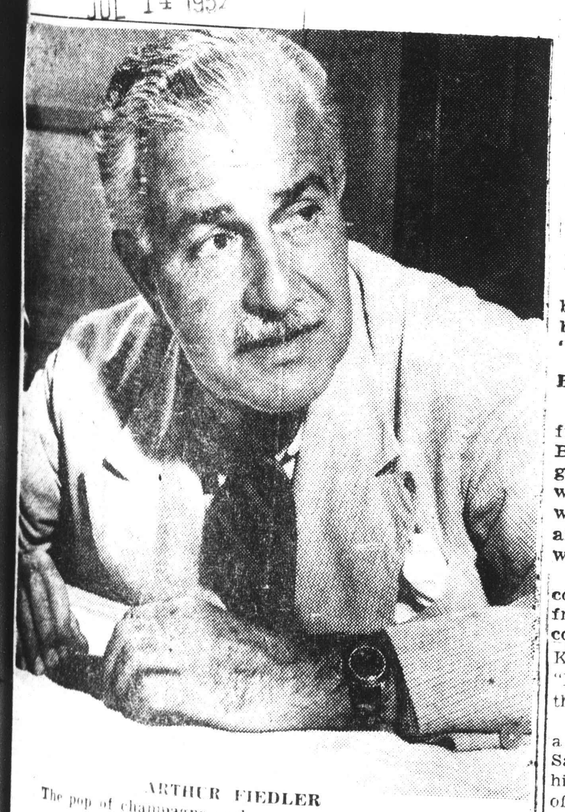
To the Editor—I attended the closing night of the Boston Pops, and I feel that I must write just a short note of tribute to the "proper Bostonian."

During the playing of the Schubert-Wilhelm "Ave Maria," one could hear a pin drop because of the hush that came over the audience. To me this presented a very awe-inspiring feeling which was not only noticed by myself, but also by the group with whom I was.

A thing like this ought not to go unnoticed.

JAMES H. SULLIVAN.
Rockland, Mass.

This Clipping From
MILWAUKEE, WIS.
SENTINEL
JUL 14 1952



ARTHUR FIEDLER
The pop of champagne corks punctuates his music
Sentinel Photo.

Fans Eat Up Cultured Corn That Fiedler Dishes Out

BY ED SACHS

Arthur Fiedler, a symphony conductor who has made a specialty of playing music you can hum, is a natty little fellow from Boston who is not at all deserve about his preoccupation with cultured corn.

The role of the Boston Pops Orchestra was to bridge the gap between boogie-woogie and high-brow music," he said of the orchestra he has conducted for over 30 years, "and I think we have."

Fiedler uses atmosphere in bringing about the evolution of a brow from "no" to "low" to "high."

BECOMES BEER GARDEN

The night of a Pops concert finds somber Symphony Hall in Boston transformed into a beer garden. Menus and wine lists go with the programs and trim little waitresses thread their way among the tables serving beer, wine, soft drinks and snacks.

In fact, the name Pops does not come from popular music but from the sound of champagne corks punctuating "Nobody Knows the Trouble I've Seen," "Hora Staccato," or "Pop Goes the Weasel," typical Fiedler fare.

When he was asked to arrange a similar type of program for San Francisco, Fiedler showed himself a judge of another kind of taste.

DIFFERENT THERE

"They asked me if I thought it would be all right to serve hard liquor," he recalls. "We don't in Boston, but I told them it was all right for San Francisco. They do like their hard liquor out there."

Fiedler is proud of his formula of a mass music for the masses and frequently mentions that while night clubs in Boston have been going out of business, the Pops concerts continued to be sellouts.

"I think one proof of our success is the fact that our record (victor of "Jalousie" has sold a million copies, a record for anything but a popular dance band," he said.

APPEARS TUESDAY

Fiedler was in Milwaukee Sunday rehearsing for his conducting appearance here Tuesday night in the second of the Music Under The Stars concerts at the Blatz Temple of Music.

"Many people who never thought seriously of music are now attending concerts of the Boston Symphony Orchestra," he pointed out, "because they became interested in music after a Pops concert."

Jagel Heard at the Pops

By Jules Wolffers

Both students and faculty were well represented in Symphony Hall Saturday night at the New England Conservatory of Music's annual Pops evening.

With Malcolm Holmes on the podium, the orchestra's opening "Television March" by Coates settled the capacity audience comfortably for the appearance of the first soloist. John Moriarty, of this year's graduating class, turned in a capable performance of the first movement from the Beethoven Piano Concerto No. 3. Aided by a sympathetic accompaniment, the young pianist showed considerable dash and poise together with a commendable command of the instrument.

The high spot of the evening undoubtedly was the appearance of Frederick Jagel. The tenor was in excellent voice and showed rare artistic form in "Salut demeure" from Gounod's "Faust," and "Recondita armonia" from Puccini's "Tosca."

More inportant than Mr. Jagel's knowledgeable way with the two arias was the near-perfect sense of communication he established. His rapport with the music and with his hearers was complete, and the resulting tumultuous ovation was only to be expected from an audience made up so largely of musicians. One has not heard Mr. Jagel to better advantage in recent years.

For a change of timbre, Lorna Cooke deVaron gave skillful direction to the Conservatory Chorus in a well-chosen group devoted mainly to folk song. The Aaron Copland adaption of "Boatman's Dance" and "Long Time Ago," as arranged for chorus by Irving Fine, held its own with four Slovak examples by Béla Bártok. Two selections from Britten's "Five Flower Songs" seemed over-fussy in contrast, but the entire group was sung with precision and clarity.

To end the evening with jollity and mirth came selections from Berlin's "Call Me Madam," "Delicado" by Azevedo, and the ever-popular "Strike Up the Band" by Gershwin.

SYMPHONY HALL CO 6-1492
CLOSING WEEK
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER
CONDUCTOR
Tickets .50, $1, $1.50, $2.50

Esplanade Concerts Begin Tonight

ARTHUR FIEDLER will conduct the opening concert of the 24th season of free, open-air Esplanade Concerts at the Hatch Memorial Shell on the Charles River Esplanade, tonight at 8:30. Mr. Fiedler founded the concerts in 1929.

Fiedler Opens, but Rain Halts First Concert

By CYRUS DURGIN

Up to 8:45 last night, it seemed that Arthur Fiedler and his orchestra of Boston Symphony men might just squeeze by with the first Esplanade concert of the season before it began to rain again.

A crowd estimated at more than 2000 persons had gathered well before 8:30 on the lawn before the Hatch Memorial Shell on the Charles River Esplanade at the foot of Mt. Vernon st.

The weather was threatening, even though the beacon on the Hancock tower was confidently blinking the blue that predicts no worse than cloudiness.

The city was lighting up, and the reflection of thousands of red neon signs on the low-hanging clouds, gave a comforting illusion of sunset.

Fiedler, in light slacks and shirtsleeves, and his musicians clad in white flannels and blue jackets, were cordially welcome. The program got under way with Wagner's Entrance of the Guests Into the Wartburg, from "Tannhaeuser," and progressed into Beethoven's Fifth Symphony.

But at 8:50 the wind swept in from the northeast, bringing a mist with it. By the time the last chord of the slow movement of the Symphony had echoed off the buildings toward Beacon st., the violinists in the front row were getting wet. Some few minutes before, the drizzle had caused some in the audience to depart, while hardier souls had broken out raincoats and umbrellas.

"We'll make the intermission now," said Fiedler over the public address system, "and perhaps the weather will improve in a few minutes."

Unfortunately it didn't, and the conductor was forced to cancel the remainder of the concert.

"I hate to call it off," said Fiedler backstage, "but there's no point going on in the rain. We did our best."

His decision was wise because, in addition to the discomfort of an audience listening even to the Boston Symphony in rain, the wet could have damaged some of the instruments. Fiedler moreover promised to complete the Beethoven Fifth Symphony at Tuesday night's concert.

So while the 24th season of Esplanade concerts may be said to have opened officially, this was one of the shortest concerts on record. This year the series, which Fiedler founded in 1929, will run three weeks, omitting Monday nights, and with three Wednesday morning programs for children.

The policy this season is that which has prevailed for 23 years: The concerts are free to all-comers. But they depend upon public support, and all contributions will be welcomed. "Be an Esplanaider" is the slogan. You can send your donation to the Esplanade Concerts Fund, Merchants' National Bank, Copley sq.

MONDAY, JUNE 30, 19[illegible]

Rain Halts First Concert On Esplanade

(Picture on Page Twenty)

A persistent drizzle last night washed out the opening of the 24th season of Esplanade concerts at the Hatch Memorial Shell, after a selection from Wagner's "Tannhauser" and half of Beethoven's famous Fifth Symphony had been completed.

Maestro Arthur Fiedler called off the performance when the wind-blown rain drifted into the shell and endangered the musicians' instruments.

Fiedler announced that at the performance tomorrow night, the program would be altered to include the entire rendition of Beethoven's Fifth.

Nearly 7000 gathered between the Charles River and the new Storrow Drive, many sitting on raincoats and blankets, others standing or sitting in rented chairs.

As in years past, the concerts will be held six nights a week (omitting Mondays), and on three Wednesday mornings at 10:15 for children. Evening performances start at 8:30. The concerts will continue through Saturday, July 19.

Fiedler Begins 24th Season of Esplanade Concerts Tonight

Tonight at 8:30 Arthur Fiedler opens the 24th consecutive season of Esplanade Concerts, at the Hatch Memorial Shell on Embankment road, near the foot of Mt. Vernon st.

A large orchestra of Boston Symphony musicians will play six nights a week (omitting Mondays), and on three Wednesday mornings at 10:15 for young people. The concerts will continue through Saturday, July 19. As has been the rule from the first season, there is no admission charge. But to maintain this plan, the public is asked to "chip in" to the Esplanade Concerts Fund through the Merchants National Bank at Copley sq., which annually serves as voluntary depositary. "Be an Esplanaider" is the slogan of the fund.

Programs of the week:

Tonight. Entrance of the Guests into the Warburg from "Tannhaeuser," Wagner; Symphony No. 5 in C minor, Op. 67, Beethoven; "The Star Spangled Banner"; "Espana" Rhapsody, Chabrier; Selections from "The King and I," Rodgers; Delicado, Azevedo; March, "The Stars and Stripes Forever," Sousa.

Tuesday. Hungarian March, "Rakoczy," Berlioz; Symphony in A major, No. 4, "Italian," Op. 90, Mendelssohn; First Movement, Concerto No. 1 in B flat minor, for piano and orchestra, Tchaikovsky, soloist; Salvatore Sullo; "Pineapple Poll," Suite from the Ballet, Sullivan-Mackerr; Farandole from "L'Arlesienne," Bizet.

Wednesday at 10:15 a. m. First Children's Concert. Triumphal March from "Aida," Verdi; Overture to "Die Fledermaus," "The Bat," Strauss; Third Movement from the "Pathetic" Symphony, Tchaikovsky; Largo, Finale from G minor, Bach-Caldicott; Two Movements from the Concerto in B flat for Horn and Orchestra, Haydn; Soloist, Oliver Luetcke; Delicado, Azevedo; "Arrivederci Salute" (When Johnny Comes Marching Home), Gould. American Patrol, Meacham.

Wednesday at 8:30 p. m. March Militaire, Symphony in B minor, "Unfinished," No. 8, Schubert; Tone Poem, "Finlandia," Sibelius; Concerto in D minor for Piano and Orchestra, No. 2, Mendelssohn; soloist, Bertica Shulman; Blue Tango, Anderson; Ride of the Valkyries, Wagner.

Thursday, Paul Cherkassky conducting. Overture to "Egmont," Beethoven; Prelude and Love-Death from "Tristan and Isolde," Wagner; Symphonic Poem, "The Moldau," Smetana; Suite from "Carmen," Bizet; "Espana," Waltzes, Waldteufel; Dance of the Buffoons, Rimsky-Korsakoff.

Friday, Paul Cherkassky conducting. National Emblem March, Bagley; Overture to "Oberon," Weber; Largo from the "New World" Symphony, Dvorak; Overture, Fantasia, "Romeo and Juliet," Tchaikovsky; Espana, Ballet, Lalo; "Voices of Spring," Waltzes, Strauss; March, "The Stars and Stripes Forever," Sousa.

Saturday, G. Wallace Woodworth conducting. Prelude to Carmen, Bizet; Symphony No. 29 in A major, K. 201, Mozart; Academic Festival Overture, Brahms; Nocturne and Wedding Yard from "A Midsummer Night's Dream," Mendelssohn; Dolce Forte Mare, Daniels; "Emperor" Waltzes, Strauss; March, "Up the Street," Morse.

RAIN RUINS CONCERT AT ESPLANADE

Boston Post 6/30/32

Music Lovers Hear Part of Fifth Symphony

BY WARREN STOREY SMITH

The 5000 or so people who braved the threat of rain to attend last evening's opening Esplanade Concert, were rewarded by the March from "Tannhaeuser" and the first two movements of Beethoven's Fifth Symphony. The raindrops began to arrive not long after

Continued on Page 8—Third Col.

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Four Soloists Scheduled For The Esplanade

Four soloists and two guest conductors have been announced by Arthur Fiedler for the Esplanade Concerts next week. The concerts will continue nightly, excepting Mondays, for two more weeks at the Hatch Memorial Shell. Special concerts for children will be held Wednesday mornings, July 9 and 16, at 10:15.

On Tuesday evening Paul Knudson will be the piano soloist in Mozart's Concerto No. 15 in B-flat. Ten-year-old Sandra McEntaffer will be heard at the Children's Concert Wednesday morning in the first movement of Mozart's Concerto in A major (K 488) for Piano and Orchestra. On this same program Norman Shirk will be the narrator for Prokofiev's "Peter and the Wolf," an orchestral fairy tale.

On Wednesday evening the violin soloist will be George Zazofsky in the Brahms Concerto in D major. Bernard Kritzman, who played the first movement of the Tchaikovsky Piano Concerto No. 1 last week at the Pops, will play its second and third movements Thursday evening.

ESPLANADE CONCERTS

This is the 24th season of the Esplanade concerts and the enthusiasm for this gay music continues as great as ever. Anyone who has taken in the concerts—and the number now extends well into the millions—comes away with a deeper appreciation of fine music. There is always lavish praise for the excellence of the Boston Symphony musicians and conductor Arthur Fiedler. Our summer nights are made more interesting and brighter during the all-too-brief time the concerts are given. The splendid setting adds greatly to the charm of it all and the fact that great throngs are attracted to enjoy the outdoor music proves a matter of satisfaction. Radio, television, and other forms of entertainment all have their place in modern living, but nothing offers interference with the Esplanade concerts. Boston, without these summer concerts, would seem drab to those who find a genuine thrill and unparalleled pleasure in the city's musical nights.

On the Esplanade

The incomparable Esplanade Concerts are drawing thousands of persons to the banks of the Charles River these warm summer nights. Nowhere else in the world is there anything quite like this.

They began on the night of July 4, back in 1929, entirely through the initiative and imagination of Arthur Fiedler.

Fiedler, then a young violinist with the Boston Symphony, was convinced that the public would respond to open-air concerts by a symphonic ensemble. He scarcely dreamed of the astounding reception that has developed through the years.

These nights, the young and the old, the rich and the poor, sit side by side on the soft grass and thrill to the music of the masters — from Gershwin to Grieg, from Kern to deKoven.

This is Boston's own, and the best of its kind in the world. It deserves the warm support of the public in every way possible.

(Herald Staff Photo by Carleton Patriquin)

BEFORE THE RAINS CAME and washed out the opening of the Esplanade Concerts at Hatch Memorial Shell last night, avid first nighters lisented raptly to music by Wagner and Beethoven.

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BOSTON POST, MO

Music Lovers Hear First of Symphony

DAMP BUT UNDAUNTED

It took more than rain to discourage these Carney Hospital nurses, who sat it out during the showers that caused an intermission in the Esplanade concert. Left to right: Kay Burke, Dorchester; Agnes Keady, South Boston; Mary Beatty, Dorchester, and Rita Wailknas, South Boston.

Continued From First Page

the symphony began, and they came in increasing quantities.

WAIT 10 MINUTES

The violinists, first and second, got the benefit of them and they were the ones who could stand them least. They tried to move their chairs in far enough to escape the damage and, when the Symphony had reached the half-way mark, they and Mr. Fiedler held a consultation of war. After discussing matters with his men, the conductor announced that there would be a 10-minute intermission to give the rain a chance to quit.

Many Remained

The withdrawals began almost as soon as the symphony did, yet, though the rain was coming down hard, there were many who remained in their seats after the orchestra had retired. Around 9 o'clock, or a half an hour after the concert started, it became apparent that clear weather was out of the question, and Laning Humphrey, as spokesman for the orchestra, announced that the concert was off. He went on to say that since there are no concerts on Monday evening, there was a good chance that by Tuesday the weather would definitely improve. Moreover, in order to accommodate those who felt that they had been cheated out of part of Beethoven's masterpiece, the remainder of the symphony would be played on Tuesday evening and the program altered to make room for them. What part of the announced program for Tuesday would be deleted was not clear, but Mr. Fiedler may be trusted to arrive at a satisfactory solution.

The season that began so inauspiciously is the 24th of these famous concerts. That the weatherman would be so inconsiderate as to misbehave in similar fashion on the 25th is surely out of the question, so, better luck next year.

Through July 19

This series of concerts, by the way, continues through July 19. After that all of the Symphony men must move on to Tanglewood to join those members of the orchestra that are already installed there for the preliminary Berkshire Festival concerts, under Charles Munch's direction, in the small hall. The first of these three Saturday-Sunday pairs will fall on July 5 and 6 and the festival-proper opens on July 24.

Esplanade Programs

The Esplanade Concerts start their second week tonight at 8:30 in the Hatch Shell at the foot of Mt. Vernon street. G. Wallace Woodworth conducts this evening, Harry Ellis Dickson on Thursday and Arthur Fieldler the remaining concerts. A special children's concert takes place Wednesday morning at 10:15.

On the Esplanade

Arthur Fiedler will conduct tonight's Esplanade Concert at the Hatch Memorial Shell, starting at 8:30. The program is as follows:

Entrance of the Guests into the Wartburg from "Tannhauser" — Wagner
Symphony No. 5, in C minor, Op. 67 — Beethoven
First Movement from the Concerto No. 15 in B-flat for Piano and Orchestra — Mozart
Soloist: PAUL KNUDSON
"Espana" Rhapsody — Chabrier
Delicado — Azevedo
"The Stars and Stripes Forever" March — Sousa

Pre-Emp.
Pops
Emp.
Pops

This Clipping From
BOSTON, MASS.
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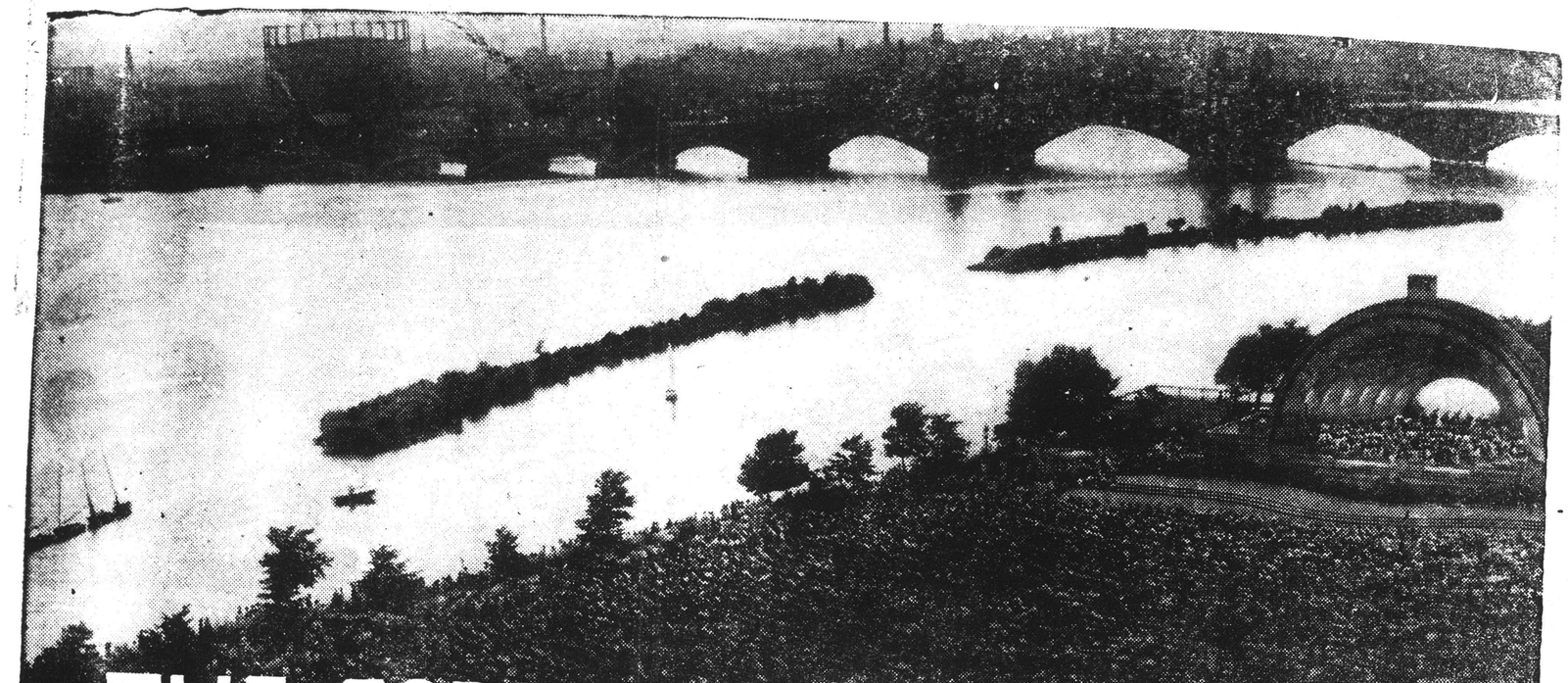
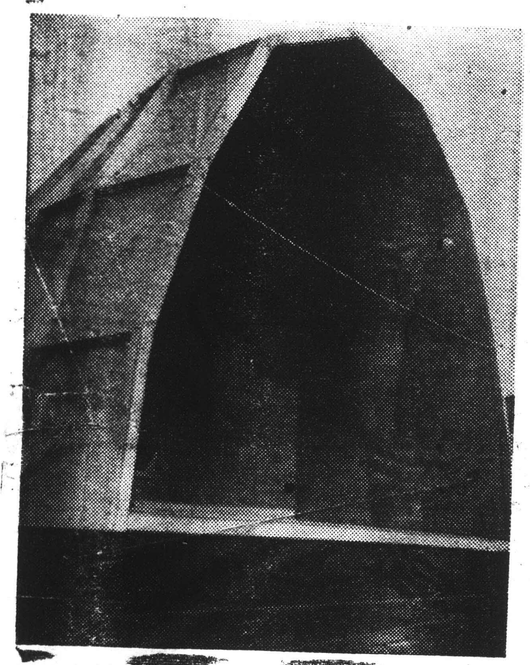
JUL 6 - 1952

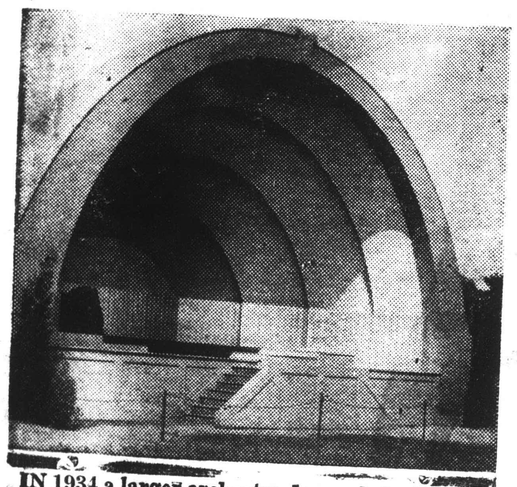


THE ESPLANADE CONCERTS

Boston's Musical Democracy



WHEN concerts first began, in 1929, the 45 musicians played from this shell, erected of wood at small expense by the Metropolitan District Commission. It served purpose then.



IN 1934 a larger orchestra demanded a larger shell. This one was made of welded steel plates, was a great improvement acoustically.

NOWHERE else in the wide world can a person do what the 20,000 people in the picture above are doing. For one thing, the orchestra they're listening to is the only one of its class in existence. Second, it's all on the house—absolutely free. Third, it happens every night for a month, and everybody is welcome.

Boston's Esplanade Concerts, which have just begun their twenty-fourth season under the baton of Arthur Fiedler, are the envy and despair of other cities. Each summer a quarter of a million people, young and old, sit under the stars to hear the works of the masters, judiciously interspersed with lighter compositions and sometimes even (s-h-h) what practically amounts to be-bop.

To duplicate the Esplanade Concerts elsewhere the sponsors must have (1) a natural setting by a beautiful river basin which can easily accommodate 25 to 30 thousand persons; (2) $250,000 with which to build a shell like the Hatch Memorial. These they might arrange. But there is a third consideration: there must also be at hand a second Boston Symphony Orchestra from which to recruit the players.

This is going to be tough; there IS no second Boston Symphony Orchestra. It is the finest in the world, bar none and no takers, as foreign critics admitted, with reluctance on the occasion of its just-concluded tour of foreign shores.

However, Boston does have it; and so we have the Esplanade orchestra, recruited from the parent symphony.

Esplanade concerts differ in many ways from the ordinary out-of-door performance. There are no enclosures, gates or ticket windows. When you step from the sidewalk onto a vast lawn facing the stage you are in what might pass for an auditorium.

You can settle yourself on the grass, stand on the outskirts, or bring your own blanket or cushion. For a dime you can hire a chair, but you won't find it pre-arranged. Grab one from the pile and put it in any unoccupied spot you fancy.

One thing—all the tea in China can't buy you a reserved seat. But if you feel like it—and the sponsors hope you will—you can drop a contribution of any size you fancy into a handy depository.

These contributions, together with sizable donations from public spirited citizens, keep the Esplanade concerts going, and have kept them thus since 1929 when Fiedler, as a young violinist in the Symphony Orchestra, initiated by experimental" series, paid for by a small group of citizens.

With the depression, these backers felt forced to withdraw their support, and Fiedler decided to appeal to the general public support. For 24 years in succession, small contributions from thousands of music lovers have kept the Esplanade concerts going.

Progress has been steady. For five years the musicians played in a wooden shell erected by the MDC. In 1934 a second was constructed, this time of steel plates. In 1940 the present granite Hatch Memorial Shell was dedicated. It is a sumptuous affair, with the most modern lighting equipment and dressing rooms.

Character of the concerts has changed steadily as the musical taste of the public has been educated. Fiedler introduced the orchestral repertoire by easy stages. When symphonies appeared, one or two movements only were played in a single evening. In his seventh season he tested the orchestral taste of his audiences with all nine of the Beethoven symphonies. They were received with enthusiasm.

Similar progress has been made through the years, and today most of the symphonic repertory is familiar and received with appreciation.

Since 1938 there have been special concerts for children on Wednesday mornings, attended by many thousands weekly.

ARTHUR FIEDLER, conductor of the Esplanade concerts and of the Boston Pops), who has seen his idea of 1929 bloom into one of the finest civic activities in all of America.

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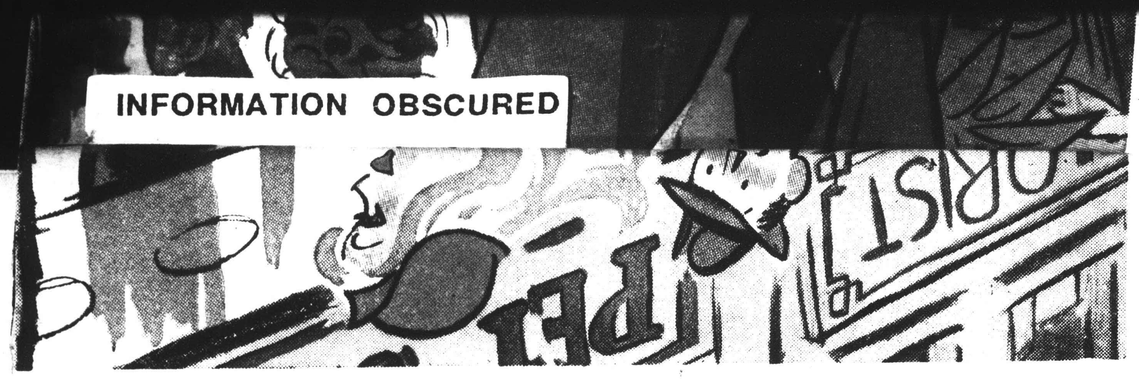

A FUSSY customer in a local restaurant asked the waitress if the beverage he had been served was tea or coffee and added: "It tastes like kerosene."

"Well," she replied, "If it tastes like kerosene, it is positively tea. Our coffee tastes like turpentine."

Sielson U. Reporter

Mrs. Counterfeiter: "Darling, I'm so proud of junior, he's following in your footsteps. He printed a boxtop today that would have fooled a T-man."

Coed

"Now," said the architect, "if you will just give me some idea of the kind of house you want."

"That's easy," replied the prospective home owner, "we want something to go with this antique door knocker my wife bought in Mexico City last Winter."

The Ram-Bullet
Air University Dispatch

He: "Let's get married, darling. Two can live as cheaply as one."

She: "Nothing doing—it's worth the difference to me to stay single."

"Do you know Art?"

"Art who?"

"Artesian."

"Oh, yes, I know artesian well."

Lone Star Scanner

A goof was zipping around town at high speed when a policeman yelled at him to stop. Instead of stopping, the goof pushed the gas pedal to the floor and took off. When the officer finally caught up with him, he roared, "Why didn't you stop when I yelled at you?"

Replied the goof, "Oh, was that you? I thought it was somebody I ran over."

Voo Doo

"Oope! I didn't know it was loaded!"

Esplanade Programs

The 24th season of free, open-air concerts by members of the Boston Symphony Orchestra opens tonight at 8:30 at the Hatch Shell at the foot of Mt. Vernon street. As in the past, Arthur Fiedler will be the conductor.

The first children's concert of the series will take place next Wednesday morning at 10:15. Paul Cherkassky conducts Thursday and Friday evenings, and G. Wallace Woodworth is the conductor next Saturday at 8:30 P. M. There is no concert on Monday night:

TONIGHT

Entrance of the Guests into the Wartburg from "Tannhauser" Wagner
Symphony No. 5, in C minor, Op. 67 Beethoven
The Star Spangled Banner
"Espana" Rhapsody Chabrier
Selection from "The King and I" Rodgers
Delicado Azevedo
March, "The Stars and Stripes Forever" Sousa

TUESDAY NIGHT

Hungarian March, "Rakoczy" Berlioz
Symphony in A major, No. 4, "Italian," Op. 90 Mendelssohn
First Movement, Concerto No. 1 in B-flat minor, for Piano and Orchestra Tchaikovsky
Soloist: Salvatore Sullo.
"Pineapple Poll," Suite from the Ballet Sullivan-Mackerras
Farandole from "L'Arlesienne" Bizet

WEDNESDAY MORNING

Triumphal March from "Aida" Verdi
Overture to "Die Fledermaus" ("The Bat") Strauss
Third Movement from the "Pathetic" Symphony Tchaikovsky
Little Fugue in G minor Bach-Cailliet
Two Movements from the Concerto in B-flat for Harp and Orchestra Handel
Soloist: Olivia Luetcoke
Delicado Azevedo
"American Salute" (When Johnny Comes Marching Home) Gould
American Patrol Meacham

WEDNESDAY EVENING

Marche Militaire Schubert
Symphony in B-minor, "Unfinished," No. 8 Schubert
Tone Poem, "Finlandia" Sibelius
Concerto in D minor for Piano and Orchestra, No. 2 Mendelssohn
Soloist: Bertica Shulman
Blue Tango Anderson
Ride of the Valkyries Wagner

THURSDAY NIGHT

Overture to "Egmont" Beethoven
Prelude and Love-Death from "Tristan and Isolde" Wagner
Symphonic Poem, "The Moldau", Smetana
Suite from "Carmen" Bizet
"Espana" Waltzes Waldteufel
Dance of the Buffoons Rimsky-Korsakov

FRIDAY NIGHT

National Emblem March ..... Bagley
Overture to "Oberon" ..... Weber
Largo from the "New World" Symphony Dvorak
Overture-Fantasia, "Romeo and Juliet" Tchaikovsky
Egyptian Ballet ..... Luigini
"Voices of Spring" waltzes ..... Strauss
March, "The Stars and Stripes Forever" Sousa

SATURDAY NIGHT

Prelude to "Carmen" ..... Bizet
Symphony No. 34 in C major (K. 338) Mozart
Academic Festival Overture ..... Brahms
Nocturne and Wedding March from "A Midsummer Night's Dream" Mendelssohn
Deep Forest ..... Mabel Daniels
"Emperor" waltzes ..... Strauss
March, "Up the Street" ..... Morse

THE CONCERTS

The Esplanade concerts will be launched on their 24th season by Arthur Fiedler next Sunday evening, June 29, at 8:30, at the Hatch Memorial Shell on Enbankment rd., at the foot of Mt. Vernon st.

The concerts will continue nightly, omitting Monday's, through July 19. Concerts for children will be given Wednesday mornings at 10:15, July 2, 9, and 16.

As before, the maintenance of these immensely popular concerts, free of admission charge, depends on the public's contribution to the Esplanade Concert's Fund, for which the Merchants National Bank at Copley sq. serves annually as voluntary depositary. Contributions may be mailed or brought in personally to that office.

ON THE ESPLANADE

Arthur Fiedler conducts the Esplanade Orchestra in the following program at 8:30 P. M. in the Hatch Shell at the foot of Mt. Vernon street:

Hungarian March, "Rakoczy" ..... Berlioz
Symphony in A Major, No. 4, Op. 90, "Italian" ..... Mendelssohn
First Movement Concerto, No. 1 for Piano and Orchestra ..... Tchaikovsky
"Pineapple Poll," Suite from the ballet Sullivan-Mackerras
Farandole from "L'Arlesienne" ..... Bizet

will play six nights a week (omitting Mondays), and on three Wednesday morning at 10:15 for young people. The concerts will continue through Saturday, July 19.

There is no admission charge, but to maintain this plan, the public is asked to "chip in" to the Esplanade Concerts Fund through the Merchants National Bank at Copley Sq., which annually serves as volutary depositary. "Be an Esplanaider" is the slogan of the Fund.

The opening program is as follows:

Entrance of the Guests into the Wartburg from "Tannhauser" .. Wagner
Symphony No. 5, in C minor, Op. 67 Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

The Star Spanged Banner
"Espana" Rhapsody ..... Chabrier
Selection from "Th King and I" .. Rodgers
Dalicado ..... Azevedo
March, "The Stars and Stripes Forever" ..... Sousa

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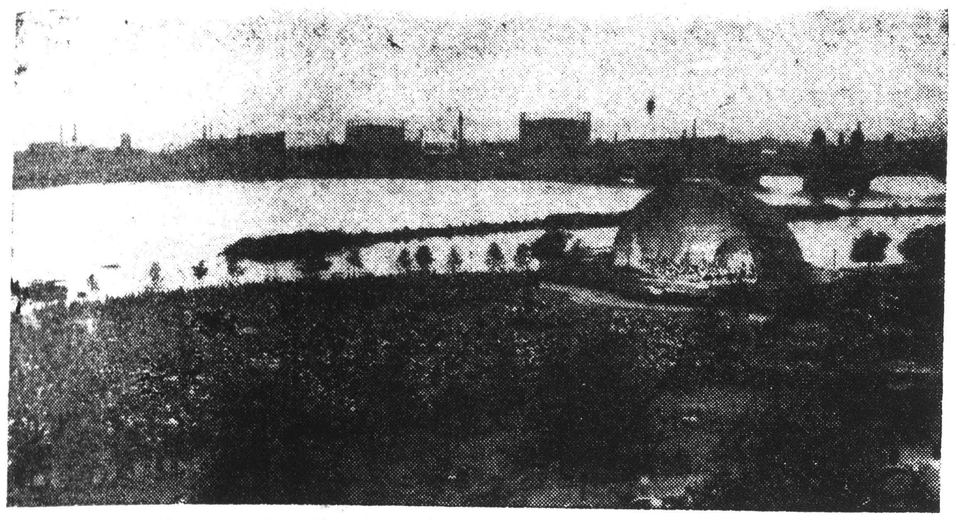
Back Bay Ledger - June 26 1952

Esplanade Concerts To Begin Sunday Arthur Fiedler Will Conduct Series Children's Concerts on Wed. Mornings

OPENING NIGHT ON THE ESPLANADE



Many local residents and visitors will be thronging to the Charles River this coming Sunday evening at 8:30 where Arthur Fiedler will inaugurate the 1952 Esplanade Concert series.

This coming Sunday at 8:30 marks the opening of the July Esplanade Concerts at the Hatch Memorial Shell alongside the Charles River. The Boston Symphony Orchestra under Arthur Fiedler will play every night during the next three weeks, with the exception of Monday evenings.

Special "Children's Concerts" are scheduled for Wednesday morning at 10:15 on July 2, 9, and 16. No other organization in Boston offers such an opportunity for hearing good music suited to the musical tastes of children of all ages.

The opening program typifies the well-rounded program offered each night at the Esplanade. Beethoven's popular Fifth Symphony will be played, as well as Selections from "The King and I," current New York musical stage-play.

Wagner's "Entrance of the Guests," from his opera Tannhauser, will also be included in the first program. "Delicado" by Azevedo, Chabrier's "Espana" Rhapsody, and Sousa's "Stars and Stripes Forever" complete the evening of music.

Originated through the personal initiative of Arthur Fiedler when he was a young violinist in the Boston Symphony, the concerts were started in 1929 as an "experimental contribution to Boston's musical life." Even Fiedler's closest friends were doubtful of the venture.

Continued on Page Five

Esplanade

Continued from Page One

It did not take long for the series to attain a yearly audience of a quarter of a million persons of all ages and from all walks of life.

During the depression, it seemed impossible for the small group of public-spirited citizens to continue financing the Esplanade concerts. Mr. Fiedler decided to try a plan of asking for smaller contributions from a large number of people. For 22 years, this plan has worked because so many Boston residents have come to feel that the Esplanade Concerts are a vital cultural opportunity for thousands of old folks, young parents with their children, young working people and students.

A wooden shell was built for the first concerts by the Metropolitan District Commission. In 1934, a larger shell with welded steel plates was constructed to house the enlarged orchestra. The present granite Shell was the gift of Maria Hatch as a memorial to her brother, Edward.

Mr. Fiedler has also pioneered in the musical repertory offered at the Esplanade Concerts. In 1935, he tried out all nine of Beethoven's symphonies on his delighted audience. Today, he includes modernists such as Shostakovitch and Prokofieff, as well as the classics; the popular renditions of Broadway musical hits, rousing Sousa marches, and light classical numbers are not slighted either.

There are no reserved seats on the Esplanade. You may sit in the first row if you arrive early enough. You may sit on the grass, or folding chairs may be rented for a small fee.

Back Bay residents always attend the river-side concerts in large numbers to escape the heat of the city, as well as to enjoy the unmatched playing of our own world-renowned orchestra.

BOSTON, MASS. Evening Globe THURSDAY, June

HERE AND THERE

A real display of good old American initiative is being shown by the group of Albemarle Street parents. They're taking up where the city left off by organizing their own Fourth of July party . . . We hope other group of citizens in the Back Bay will follow their suggestion and form local committees to give a party on their own street for the kids on the glorious Fourth.

The Boston Pops Concert had distinguished visitors from New York recently—Richard Rodgers and Oscar Hammerstein, creators of the Broadway musical, "The King and I." The celebrities were amazed and delighted by the 90-piece Symphonic rendition of the songs from their hit show.

We heard of a new way to raise money, patterned somewhat after the old "Tortoise and the Hare" story. The Junior Chamber of Commerce and the Lions Club in a mid-western town sponsored a "turtle derby" to raise money for an ambulance for their local Fire Department.

Mayor Hynes came out with a new suggestion that may set a pattern throughout the country. It's the idea that all city officials and employees who run for office should take a month's leave of absence without pay while they are campaigning. Hynes smilingly remarked, "I don't think they will do justice to themselves if they don't devote all their time and energy to vote-getting." The general public would probably add that they could hardly do full justice to their jobs

Continued on Page Ten

Harry Dubbs, who will be guest conductor of the Children's Concert at the Esplanade, Wednesday morning.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JUL 15 1952

HARRY DUBBS, violinist of the Boston Symphony Orchestra, who will guest conduct the final Esplanade Children's Concert at the Hatch Memorial Shell Wednesday morning.

CONDUCTOR

Willis Page, guest conductor at the Esplanade concert tonight and tomorrow night.

Boston Post July 15, 52

[228]

Pre-Europe

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Pops

(Traveler Staff Photo by Anthony Cabral)

INTENT LISTENERS—Shaded by a dainty parasol, Linda Rondina, 5 (left), and Chery Lindstrom, 5, both of Cambridge, enjoy the Arthur Fiedler music at a children's concert given today at the Esplanade.

Boston Traveler 7/19/5- Page I

Fiedler Speeds Pianist To Sub for Sick Soloist At Children's Concert

A last minute switch in soloists for the children's Esplanade concert was made today when the 10-year-old scheduled pianist was taken ill and the son of a Symphony player made a hurried trip by taxi from Wellesley to replace her on the program.

Conductor Arthur Fiedler called 21-year-old Paul Knudson at his home in Wellesley Hills and asked him to be soloist for the concert. This took place 15 minutes before the concert was to begin, when Fiedler was notified by phone that Sandra Lou McEntaffer of Florida was sick with a fever and would be unable to give her scheduled performance.

Fiedler then reshuffled the program so that the soloist, who was to have appeared in the third number, would appear later.

Knudson, son of Clarence Knudson, principal of the second violin section of the Symphony orchestra, arrived near the end of the orchestral fairy tale, "Peter and the Wolf." After five minutes to catch his breath he went on the stage to play the first movement of Mozart's piano concerto, No. 15, the same number he had played when he was soloist at last night's concert.

CONCERT

(Continued on Page Twenty-two)

Concert

(Continued from First Page)

Sandra Lou, who had come to Boston from her home in Fort Lauderdale, Fla. to play in today's concert, was to have played Mozart's Piano Concerto in A major. She recently had played for Fiedler on a Boston visit and then had been invited to be soloist for a children's concert.

More than 5000 persons, most of them children, attended the concert.

Tonight's concert will be at 8:30.

Boston Traveler July 1

(Traveler Staff Photo by Anthony Cabral)

CONCERT AUDITORS—Among those attending the children's concert today at the Hatch Memorial Shell were (left to right) Mrs. Felix Heald and Louise Heald, 2; Mrs. George Buffington, with George Buffinton, 3, and Andy Buffinton, 2, all of Cambridge.

Sunday Post

2 CONCERTS AT THE SHELL

Morning Program 10:15, Evening at 8:30

This is double-header day at the free Esplanade Concerts. From 10:15 to 11:15 o'clock this morning, Arthur Fiedler conducts his Boston Symphony musicians in a children's concert at the Hatch Memorial Shell on Embankment rd., at the foot of Mt. Vernon st. Tonights regular concert will be at 8 o'clock.

Ten-year-old Sandra Lou McEntaffer of Florida will be soloist in Mozart's Piano Concerto in A major at the children's concert. The "orchestral fairy tale," Prokofieff's "Peter and the Wolf" also will be presented. Assisting the orchestra to make the story clear will be narrator, Norman Shirk, concert artist who now is assistant manager of the orchestra.

The program:

AT 10:15 A. M.

Marche Militaire ..... Schubert
Overture to "Fra Diavolo" ..... Auber
First Movement, Concerto in A major (K. 488) for Piano and Orchestra ..... Mozart
Soloist: Sandra McEntaffer
"Peter and the Wolf," An Orchestral Fairy Tale for Children .... Prokofieff
Narrator: Norman Shirk
"Saratoga" ..... Lucien Thayer
Ride of the Valkyries ..... Wagner

Tonight at 8:30, Polonaise from "Eugen Onegin." Tchaikovsky; Symphony No. 8 in F major, Op. 93, Beethoven; First Movement from the Concerto for Violin and Orchestra in D major, Brahms, Soloist, George Zazafsky; Suite "Petrouchka," Stravinsky.

Seldomridge

Sandra MacEntaffer of Florida will be the piano soloist at the Children's Esplanade Concert Wednesday morning. She will play the first movement of Mozart's Concerto in A major.

MUSIC

Children's Concerts Worth While

BY WARREN STOREY SMITH

Among the many admirable features of our Esplanade Concerts are the special concerts for children on Wednesday mornings. They were originated in 1938 and have gone on continuously since, a better record than Symphony Hall has been able to show in the same period of time.

The attendance varies, but as many as 10,000 youngsters have shown up on occasion. The Esplanade Concerts are running for three weeks this year, concluding next Saturday evening. The third children's concert will fall on Wednesday morning, as usual. When possible, Mr. Fiedler prefers to conduct them himself in order that the children may feel that they are getting the best that is to be had. In the matter of programs Mr. Fiedler stresses the musical side in preference to the educational, but the latter is present all the same. In fact, these programs are admirably suited to their purpose.

* * *

Unquestionably many graduates of these Wednesday morning affairs are now regular attendants at the evening concerts. Not a few of them are probably Pops fans or even subscribers to one of the four seasons of regular Symphony concerts. Precise figures on this sort of thing are difficult to obtain, but the inference is obvious. People who acquire an interest in music relatively early in life are likely to keep it. Alexander Pope didn't exactly have music in mind when he wrote, "'Tis education forms the common mind: Just as the twig is bent the tree's inclined," but it applies here, too. I won't say that no one ever outgrows an early love for music or that no one develops it late in life, yet on the average it surely works the other way.

* * *

In M. A. DeWolfe Howe's "The Boston Symphony Orchestra, 1881-1931," we read: "Concerts for young people were introduced by Gericke in 1887 and continued for a number of seasons. Again, in 1920, young people's concerts were established. The tickets are distributed through the schools at the all-reaching price of 35 cents. There is mutual enlightenment when a conductor submits Mozart or Beethoven, Strauss or Stravinsky, to the frank appraisement of our grammar and high school citizens." Eventually, however, these Symphony youth concerts fell by the wayside, but before returning to the situation at Symphony Hall, I would like to say a word about the most individual children's concerts ever held in Boston, namely, those given Saturday mornings at Jordan Hall, from 1922-29, under the direction of Ernest Schelling. Mr. Schelling had at his disposal an orchestra of 50 Symphony players and he made much use of lantern slides, some of them instructive and some humorous. A distinguished pianist and composer, Mr. Schelling had also a rare way with young people, and the few older ones that got in had a good time, too.

* * *

When the Symphony's youth concerts were resumed in 1920, Mr. Monteux conducted them himself. When Koussevitzky took over he directed some but the brunt of that particular burden was carried by Mr. Burgin. For a few years there were no such concerts at the hall, then Wheeler Beckett appeared on the scene. This able conductor and sterling musician engaged an orchestra of 70 Symphony men, assembled a list of guarantors and put on the concerts as a private undertaking. They got off to a good start and there was great interest and enthusiasm. They ceased after the 1947-1948 season, their sixth,

Music Draws 5,000 Children

Five thousand children were on hand this morning to enjoy the Esplanade concert held at the Hatch Memorial Shell, Boston, especially for them.

The majority of the children were unaware of the behind-the-scenes drama which was taking place during the earlier part of the program.

At the last minute, Sandra Lou MacEntaffer of Fort Lauderdale, Fla., who was scheduled to play the First Movement of Mozart's Piano Concerto in A major, was unable to appear.

On a minute's notice, Arthur Fiedler, conductor, phoned Paul Knudson of Wellesley, son of Clarence Knudson, first desk man in the second violin section of the Boston Symphony, and asked him to fill in. Young Mr. Knudson rushed in by taxi and was ready to play by the time Prokofieff's narrated tale of Peter and the Wolf, which had been shuffled into third place, was over.

Mr. Knudson played the first movement from Mozart's Piano Concerto No. 15 in B-flat, which was substituted for the scheduled piano number and which he had played at the Esplanade concert last night.

On the Esplanade

Three guest conductors, all of whom are members of the Boston Symphony Orchestra, have been invited by Arthur Fiedler to conduct the Esplanade concerts in the Hatch Memorial Shell next week. Owing to conducting engagements in the West, Mr. Fiedler will conduct no more Boston concerts this summer.

Carlos Pinfield will wield the baton for the concerts tonight and Sunday nights. There is no concert scheduled for Monday evening. Willis Page will be on the podium for the Tuesday and Wednesday night concerts. Harry Dubbs will lead the third and last children's concert on Wednesday morning at 10:15.

For the children's concert Margaret Moreland and Richard Perry will be the duo-piano soloists in "The Animals' Carnival," a Grand Zoological Fantasia by Saint-Saëns. The programs through Wednesday are as follows:

Sunday Evening, July 13

"Carnival" Overture ..... Dvořák
Andante and Finale from the Symphony No. 5, in E minor Tchaikovsky
Ballet Music from "Faust" .... Gounod
"Where the Citrons Bloom" Waltzes Strauss
Selection from "Kiss Me Kate" Porter
Carlos Pinfield conducting

Tuesday Evening, July 15

Symphony No. 4 in F minor Tchaikovsky
Overture to "The Roman Carnival" Berlioz
Serenata ..... Anderson
Sleigh Ride ..... Anderson
March, "Semper Fidelis" ..... Sousa
Willis Page conducting

Wednesday Morning, July 16
Third Children's Concert

Wedding March from "The Golden Cockerel" ..... Rimsky-Kosakov
Overture "Fingal's Cave" ("The Hebrides") ..... Mendelssohn
Toy Symphony ..... Haydn
Peer Gynt Suite ..... Grieg
"The Animals' Carnival" Grand Zoological Fantasia for Two Pianos and Orchestra ..... Saint-Saëns
Soloists: Margaret Moreland and Richard Perry
The Ballerina and Dance of the Coachmen from "Petrouchka" .. Stravinsky
A Birthday Fantasy ..... Calliet
Harry Dubbs conducting

Wednesday Evening, July 16

Overture to "The Magic Flute" . Mozart
Symphony in D major, No. 35 ("Haffner") ..... Mozart
Bacchanale from "Samson and Delilah" ..... Saint-Saëns
"Tales from the Vienna Woods," Waltzes ..... Strauss
The Lost Chord ..... Sullivan
Solo Trumpet: Armando Ghitalla
Overture Solennelle, 1812 ..Tchaikovsky
Willis Page conducting

HARRY DUBBS, who conducts the final Children's Esplanade Concert on Wednesday morning in the Hatch Memorial Shell.

1952

FINAL WEEK AT ESPLANADE

Concert Is Attended by 15,000 Listeners

Opening its final week of the season, the Esplanade orchestra was heard by an audience of 15,000 at the Hatch Memorial shell last night. Carlos Pinfield, the Boston Symphony's senior violinist in point of service, was guest conductor. With the exception of tonight, there will be a concert every night, through Saturday. In addition, the final children's concert will be given Wednesday morning from 10:15 to 11:15.

James Abresch

Willis Page will conduct the Esplanade concerts tonight and Wednesday evening.

CARLOS PINFIELD is conducting the Esplanade Concerts tonight and tomorrow evening.

On the Esplanade

Carlos Pinfield will conduct tonight's Esplanade Concert, starting at 8:30 at the Hatch Memorial Shell. The program is as follows:

March, "Pomp and Circumstance" Elgar
Overture to "Mignon" Thomas
From "L'Arlesienne" Suite
Prelude—Carillon Bizet
Dance of the Hours from "La Gioconda" Ponchielli

Selection from "South Pacific" Rodgers
Largo from "Xerxes" Handel
Solo Violin: Rolland Tapley
"The Skaters" Waltzes Waldteufel
American Salute ("When Johnny Comes Marching Home") Gould

Sunday Concert

The Esplanade Concert tomorrow night will be conducted by Carlos Pinfield. The program is as follows:

"Carnival" Overture Dvorak
Andante and Finale from the Symphony No. 5, in E minor Tchaikovsky

Ballet Music from "Faust" Gounod
Where the Citrons Bloom" Waltzes Strauss
Selection from "Kiss Me Kate" Porter

John Brook

Harry Dubbs will conduct the Children's Concert on the Esplanade Wednesday morning.

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WILLIS PAGE, double-bass player of the Boston Symphony, will conduct the Esplanade Orchestra tonight at 8:30.

Fiedler's Last Esplanade Concert Draws 16,000

A crowd of 16,000 watched Arthur Fiedler last night conduct his own last Esplanade concert of the season. The series will continue with guest conductors selected by him each night, with the omission of Monday, through July 19. There will be a children's concert on Wednesday morning, July 16.

The popularity of Fiedler has brought him conducting engagements in Milwaukee, Chicago and San Francisco and the possibility of an appearance in Alaska with the Seattle Symphony.

Addressing the audience in behalf of Mayor Hines, and also as a trustee of the Boston Symphony Orchestra, Fire Commissioner Michael T. Kelleher paid tribute to Fiedler's services in originating the concerts and conducting them during 24 summers.

Pointing out that when the 25th season opens, the Metropolitan District Commission will have constructed a handsome footbridge leading over auto traffic to the concert grounds, he suggested that the concertgoers and the Boston Chamber of Commerce ask Gov. Dever to consider naming it the Fiedler bridge as a permanent memorial to the conductor's quarter century of artistic contribution to Boston life.

Donald J. Hurley, vice-president of the Boston Chamber of Commerce, brought that organization's compliments, and added that it felt that the concerts, besides their artist merit, had been of business value to the city because of their attraction for summer visitors.

ESPLANADE CONCERT FUND ENRICHED—Patricia Ann Humphrey, 8-year-old pianist who aspires to be a concert artist someday, turns over hard-earned $4 to fund director Fredericka Nielsen from sale of Hatch Shell picture cards. Daughter of Mr. and Mrs. Lanning Humphrey of 364 Woodward st., Waban, the young musician prides herself as being the Boston Symphony Orchestra's youngest "patron."

Esplanade Concert

Harry Ellis Dickson will conduct tonight's Esplanade Concert starting at 8:30 at the Hatch Memorial Shell. The program is as follows:

Overture to "The Marriage of Figaro" ..... Mozart
Little Fugue in G minor .... Bach-Caillet
Ballet Suite ..... Rameau-Mottl
Prelude to "The Mastersingers of Nuremberg" ..... Wagner
Second and Third Movements from the Concerto No. 1 in B-flat minor for Piano and Orchestra ..... Tchaikovsky
Soloist: BERNARD KRITZMAN
"Vienna Blood" Waltzes ..... Strauss
Procession of the Sardar.. Ippolitov-Ivanov
Ippolitov-Ivanov

BLOONS similar to those he dug up on Isl
played by Snow. Originals were impounde
ernment under currency export laws.

GERSHWIN ON THE GRASS—Sally Johnson of Newton, Joan Ward of Boston and Nancy Johnson of Cambridge (left to right) enjoy the Esplanade concert from a vantage point on the green. (Herald Staff Photo by E. O. MacLean.)

E—THURSDAY, JULY 17,

VICTOR ALESSANDRO, who will be guest conductor of the last three Esplanade Concerts, tonight through Saturday. He is a native Texan and conductor of the San Antonio Symphony.

On the Esplanade

Closing Night

Procession of Bacchus from "Sylvia" ..... Delibes
Overture to "William Tell" ..... Rossini
Solo Violoncello: Hippolyte Droeghmans
Air on the G String ..... Bach-Wilhelmj
Third Movement, Allegro molto vivace, from Symphony No. 6, "Pathetic" ..... Tchaikovsky
"Peer Gynt" Suite ..... Grieg
Rêve Angélique ..... Rubinstein
Waltzes from "Faust" ..... Gounod
Prayer of Thanksgiving ..... Valerius
Victor Alessandro conducting

MUSIC LOVERS

Among the most popular features of Boston's early summer season are the Children's Concerts on the Esplanade when the city's junior music-lovers, and some who are not quite so junior, flock in large numbers to hear Arthur Fiedler and his group of musicians from the Boston Symphony Orchestra. Here are some studies of the concert-goers by Anthony Cabral.

Right—A typical morning audience, seated on folding chairs or on the Esplanade greensward listens with rapt interest to one of the Fiedler programs for children—and others.

Above—PAUL KNUDSON, son of Clarence Knudson, principal second violinist of the Symphony, substitutes for a young woman pianist who was taken ill. Below—They Shall Not Pass. This juvenile line, halted by a police barrier, presents a study in expressions as well as types.

Above—THIS LITTLE GIRL has a very special interest in the
and her father is the famous Arthur Fiedler **who conducts the orc**

Right—THIS GROUP of Camp Fire Girls **deserted their usual ac**
to be enjoying it.

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BLISS OR DROWSINESS? Whatever it is, something seems to be affecting these very youthful members of the audience.

TLE GIRL has a very special interest in the program. Her name is Deborah Fiedler e famous Arthur Fiedler who conducts the orchestra.

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[234]

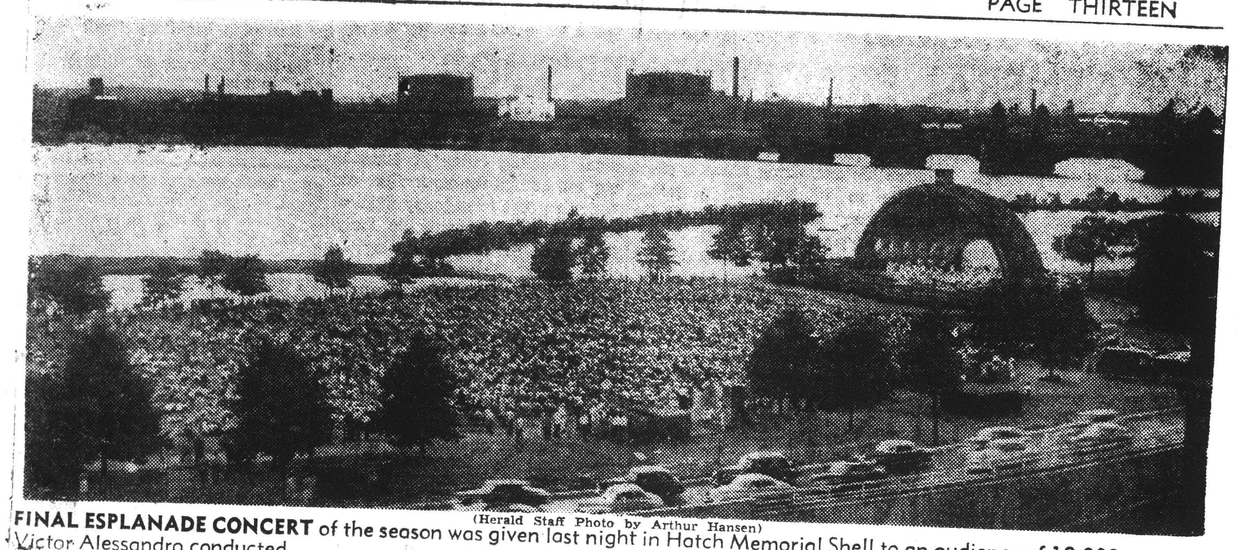
Pre-Europe

Pops

Europe

Pops

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.



(Herald Staff Photo by Arthur Hansen)

FINAL ESPLANADE CONCERT of the season was given last night in Hatch Memorial Shell to an audience of 18,000 persons. Victor Alessandro conducted.

18,000 Applaud Final Concert Of 1952 Season on Esplanade

A crowd of 18,000 applauded the last Esplanade concert of the summer last night, and, as the las chord faded, 20 volunteer firemen showed them the light.

Wide and naked spotlight beams picked out the seven wagons which are marked for donations to the concert fund to end once and for all the complaint—"We'd like to give but we can never find a booth."

Fire Commissioner Michael T. Kelleher arranged the spotlight revelation of the contribution wagons which Public Relations Director Laning Humphrey explained "have apparently been in the dark."

NO BASEBALL

The last night crowd had expected to have a little baseball with their Bach because Red Sox Manager Lou Boudreau was scheduled to talk, but he sent his regrets.

Pinch-hitting for him, however, Commissioner Kelleher told the crowd: "Lou is a real music fan. And he has told me that, after all, 90 percent of the Esplanade symphony players are Red Sox fans."

Two sour notes were sounded at the concert. Manager Norman Shirk reported that the concerts are in the red "in excess of last year's $10,000 deficit."

And George D. Tolman, superintendent of the Jackson Chair, Mo., ported that the best night of this June 29-July 19 season was 4000 chairs.

"Why," Tolman said, "in the old day, before the new road, we rented as many as 11,000 chairs. But, if there's no place to park, who's going to come to the concert if he has to walk a mile?"

GUEST CONDUCTOR

Guest Conductor Victor Alessandro, 36-year-old Texas, had notihng but praise for the concerts and their audiences.

"Naturally, this is one of the finest audiences in the country. After all, a great symphony reflects the personality of its people."

The 88 players of the Esplanade symphony wer erained out only three nights of this season.

Coming up is next year's celebration of the 25th season for which cards asking preferences have been distributed to the audiences this summer.

Humphre yreports an encouraging response from the cards, "especially from East Boston, Somerville and Newton."

And, he adds, "the thing to remember about the Esplanade audience is that it is always one of the quietest, best-behaved audiences in the country."

Pre-Europe

Europe

POPS

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
AUG 22 1952

Arthur Fiedler Conducts "Pops" Programs

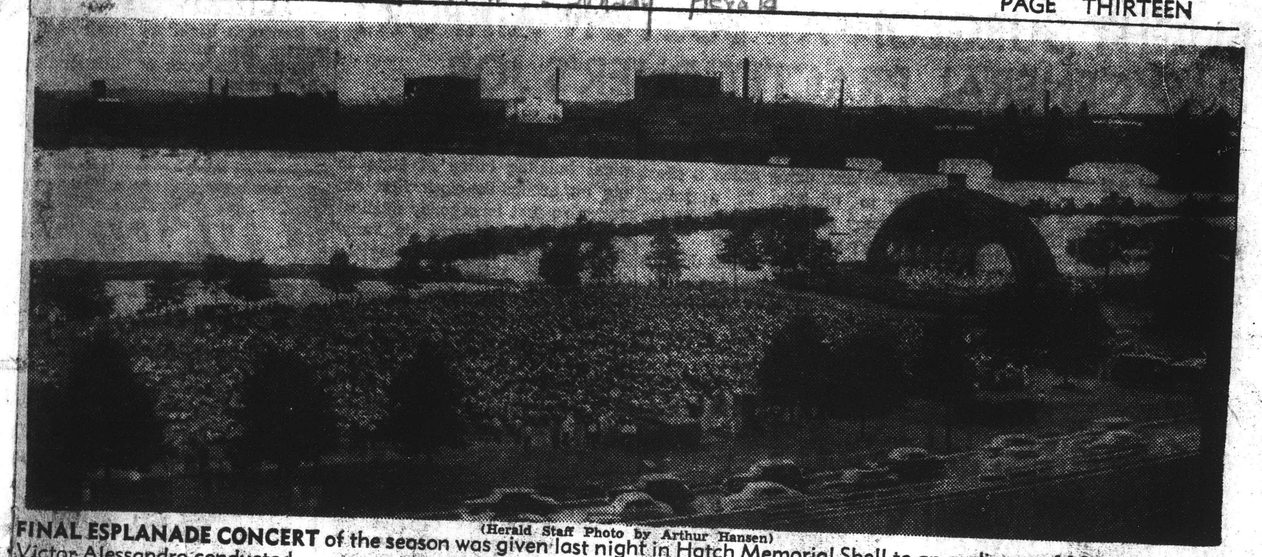
Energetic Conductor Arthur Fiedler of the Boston Symphony Orchestra is currently reviving memories of Vienna's [illegible] concerts with his programs in [illegible] Auditorium consisting of Tsch- [illegible] and Smetana alternating with [illegible]. Not, mind you, that there is anything wrong with beer and [illegible] there are some of us [illegible] tertainment, and maybe [illegible] warm summer eve- [illegible] After the excitement [illegible] one needs something [illegible] in Tschaikovsky can [illegible] what the boys in Chicago [illegible] weeks ago.

[illegible] evening pianist Sylvia [illegible] guest artist in a program that included military marches by Sousa and Albert [illegible] and pieces by Sibelius, Debussy and others, the *piece de resistance* being the first piano concerto of Tschaikovsky. Miss Jenkins, who made her local [illegible] ago, has made recognizable strides in her mastery of both technic and musicianship, and her conception of the concerto was individual enough to make the playing of it a rather novel experience. It is always a task to find something new in the familiar, but Miss Jenkins seems to have the knack of doing this, and with the benefit of added years she should make a creditable addition to the list of contemporary rising young artists.

ABRAMOWITSCH TO PLAY BEETHOVEN

Conductor Fiedler knows his business, of course, and has a way with an orchestra that can even make "Finlandia" and "Clair de Lune" seem new, fresh and inspiring. It is not great conducting, certainly, but it is satisfying music making on a delightful level, and one hopes for more depth and perception tomorrow when Bernhard Abramowitsch will play Beethoven's third piano concerto with the orchestra. For where the Tschaikovsky concerto is at best merely "brilliant," in the best sense of that much-abused term, the Beethoven concerto is a work of art and needs artistic perception in all ways to make its performance the rare experience it should be.

RALD, JULY 20, 1952 Boston Sunday Herald PAGE THIRTEEN



(Herald Staff Photo by Arthur Hansen)

FINAL ESPLANADE CONCERT of the season was given last night in Hatch Memorial Shell to an audience of 18,000 persons. Victor Alessandro conducted.

18,000 Applaud Final Concert Of 1952 Season on Esplanade

A crowd of 18,000 applauded the last Esplanade concert of the summer last night, and, as the las chord faded, 20 volunteer firemen showed them the light.

Wide and naked spotlight beams picked out the seven wagons which are marked for donations to the concert fund to end once and for all the complaint—"We'd like to give but we can never find a booth."

Fire Commissioner Michael T. Kelleher arranged the spotlight revelation of the contribution wagons which Public Relations Director Laning Humphrey explained "have apparently been in the dark."

NO BASEBALL

The last night crowd had expected to have a little baseball with their Bach because Red Sox Manager Lou Boudreau was scheduled to talk, but he sent his regrets.

Pinch-hitting for him, however, Commissioner Kelleher told the crowd: "Lou is a real music fan. And he has told me that, after all, 90 percent of the Esplanade symphony players are Red Sox fans."

Two sour notes were sounded at the concert. Manager Norman Shirk reported that the concerts are in the red "in excess of last year's $10,000 deficit."

And George D. Tolman, superintendent of the Jackson Chair, Mo., ported that the best night of this June 29-July 19 season was 4000 chairs.

"Why," Tolman said, "in the old day, before the new road, we rented as many as 11,000 chairs. But, if there's no place to park, who's going to come to the concert if he has to walk a mile?"

GUEST CONDUCTOR

Guest Conductor Victor Alessandro, 36-year-old Texas, had notihng but praise for the concerts and their audiences.

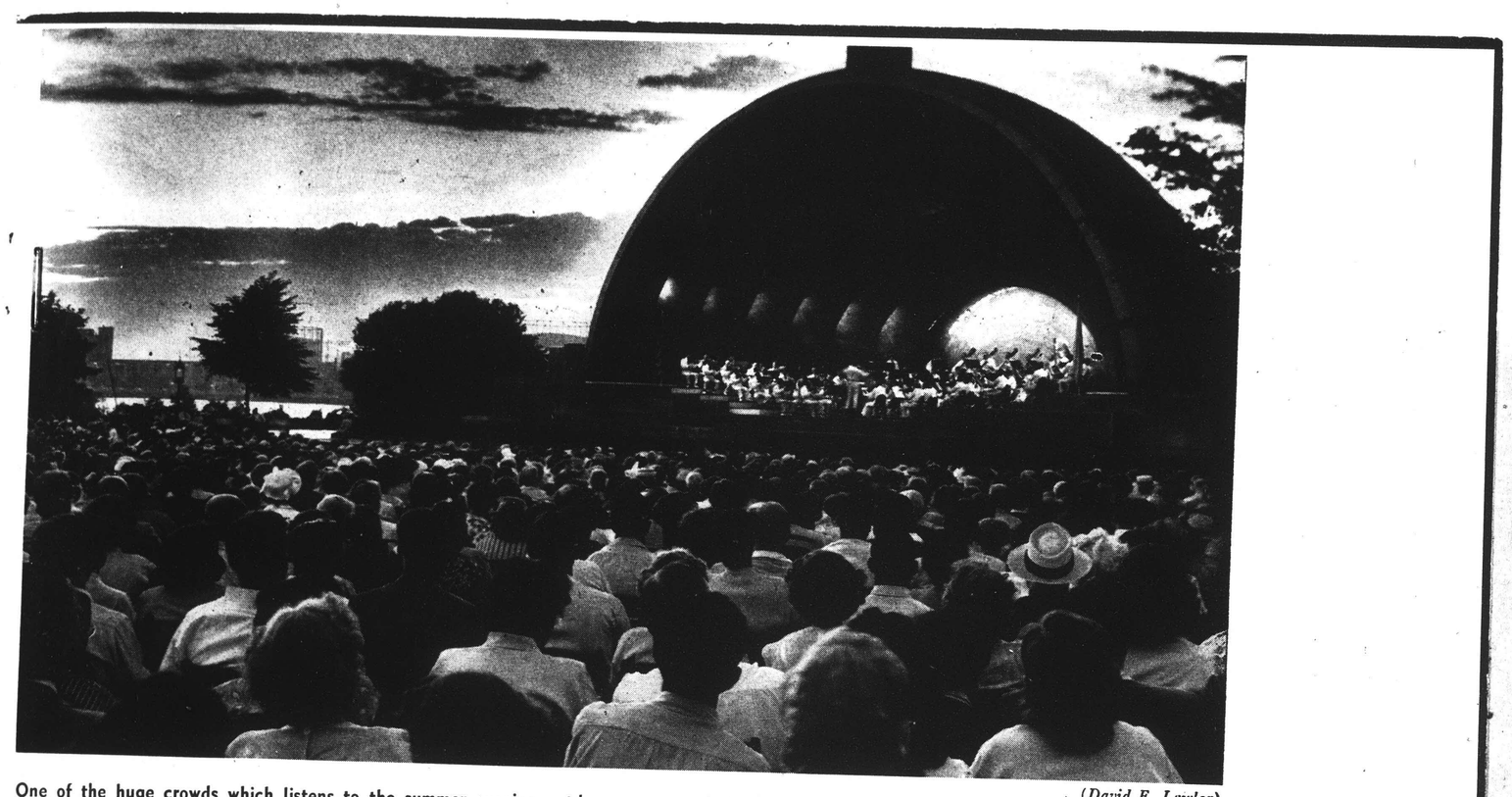
"Naturally, this is one of the finest audiences in the country. After all, a great symphony reflects the personality of its people."

The 88 players of the Esplanade symphony wer erained out only three nights of this season.

Coming up is next year's celebration of the 25th season for which cards asking preferences have been distributed to the audiences this summer.

Humphre yreports an encouraging response from the cards, "especially from East Boston, Somerville and Newton."

And, he adds, "the thing to remember about the Esplanade audience is that it is always one of the quietest, best-behaved audiences in the country."



One of the huge crowds which listens to the summer evening outdoor concerts of the Boston Pops Orchestra at the Hatch Memorial Shell. (*David F. Lawlor*)

First in Selling Music to the Masses

By Leo J. Hines

ONE man's vision became the perennial pleasure of a quarter million New Englanders just 23 years ago this month when violinist Arthur Fiedler of the Boston Symphony Orchestra persuaded unconvinced public authorities, cynical musicians and the people themselves that a symphony orchestra could play popular music, that untutored popular music lovers could come to love symphony music, that both could be played outdoors, with no admission charge and with huge success.

This was artistic dreaming on the grandest scale, but the dreamer faltered in only one aspect: he didn't dream grandly enough.

Even Arthur Fiedler, now a national figure in the world of music, realized that a few weeks ago when he raised his dramatic baton, glittering eyes and neatly trimmed mustache to the waiting Symphony Orchestra musicians who comprise the Boston Pops Orchestra, to open the 23rd Hatch Memorial Shell Esplanade concert season.

A Dream Come True

These things Arthur Fiedler has learned in the past quarter century: That he reckoned rightly in every element of his original plan; that not only symphony music but entire classical symphonies could be played and happily received by mass outdoor audiences; that his classically trained musicians could play adeptly swing, jazz, bebop, nonsense music, patriotic fantasies, and novelties of every kind; that public officials will cooperate with enthusiasm and efficiency in a well-formulated cultural movement; and, perhaps most arresting truth of all, dimes and quarters from the pockets of the poor and average man are never wanting when the rich man's wallet stays.

For the Esplanade could never have continued its ambitious enterprise through the hard years of the Big Depression had not Mr. Fiedler appealed to the thousands seated, standing and sprawling on the bank of the Charles to hear his concerts, for many modest contributions. These were needed to offset the deficit left each year after the Boston Symphony Orchestra Fund and a mailing list of well-to-do music patrons had done their level best to finance the programs.

Expenses now are shared several ways: by the proceeds of an annual fund-raising campaign by small donations, the rental of wooden chairs for a small fee, from which the concerts receive a percentage, and, should there be a deficit, by the funds of the Boston Symphony Orchestra Corporation, which, some years ago, assumed the obligations of the Esplanade concerts, declaring them an official adjunct of Symphony business.

Symphony Shares Expense

The musicians and stagehands, the program and the program distributors are paid for by Symphony. Care of the shell itself and the surrounding land is taken by the Metropolitan District Commission, which owns the land. The Hatch Shell is held by a deed of trust by the M.D.C.

While the dimes and quarters collected at small booths on the Esplanade amount to several thousand dollars each year, they are not enough, not even when added to the gift from the Symphony and the patrons' donations. The future financial security of the Esplanade set-up, Mr. Fiedler believes, will result from subsidies by large corporations and successful business

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Bostoncasting

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Those in the $2,000 to $3,000 income group pay almost 30 percent of their income.

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Other cities have free concerts. Some present symphony music outdoors. A few can attract masses of people. But none offers all these elements: free symphony music, brilliantly played, outdoors. None can draw annually thousands of people from as far as California and Florida in the Esplanade season, to help spark Boston's hotel and tourist trade.

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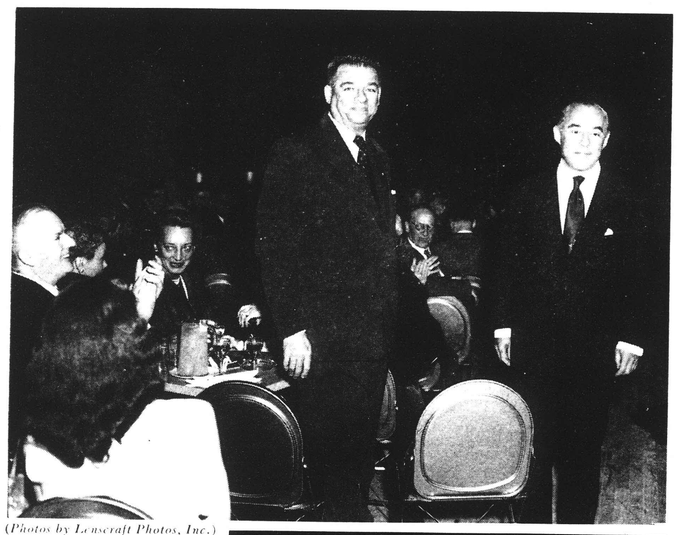

(Photos by Lenscraft Photos, Inc.)

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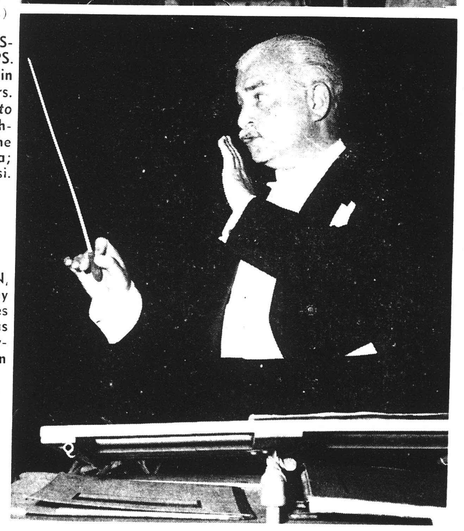

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"Looking Ahead with Boston"

NUMEROUS advantages Boston has over other big cities were cited by President Paul T. Rothwell of the Greater Boston Chamber of Commerce in a talk on "Looking Ahead with Boston" last month before the Boston Kiwanis Club at Hotel Touraine.

Mr. Rothwell, who also outlined some of the recent accomplishments of the Chamber and a number of its immediate aims, declared in part:

"When I speak of Boston, I do not refer merely to that bit of land stretching from the Neponset Bridge or the Dedham Line to Sullivan Square, but the real Boston, the Boston Metropolitan Area which represents the single economic, civic and cultural center which is the source of livelihood and well-being for nearly all of us.

"It would probably be appropriate right here to say something about these advantages of Boston, but I am going to resist that temptation and reverse the usual course in order to examine for a moment one of the strangest phenomena of our time and place—and that is, the tendency of so many of our people to dwell on our civic infirmities and shortcomings rather than upon those things of which Boston should be justly proud.

"That is not the case in other cities. Our friends returning from the South, the West and the Central West report with wonder of the fierce pride which citizens of those areas exhibit about their own advantages—and the indignation they express if even the slightest doubt or criticism of their communities is mentioned. Yet they do not—not one of them—possess the wealth of attractions or leadership qualities which repose in the Boston area; and if they did how noisily and persistently would they proclaim these advantages.

"I think it is actually possible to say that strangers coming to Boston praise our community more than do we ourselves; whereas all too frequently our tendency is to compare the worst of what we have with the best of *all* other communities combined.

"You are as familiar as I with that typical Boston failing. Criticism of this sort could be helpful to some extent if we also realize that something is being done to correct those faults which are within human control; if it is realized that our leaders are working earnestly to improve them; and especially if the critics realize that they too have a stake and a responsibility to cooperate in bringing this improvement about.

Foresees Better Days

"I am one—and not merely because I happen to be president of the Chamber of Commerce — who believes that a change for the better has begun to assert itself in the minds of our people. I believe we can see a heightening of civic morale and civic solidarity, based on those factors which have already won for Boston in two successive years the distinction of being designated an 'all-American city.'

"I believe this improvement stems from the determination of the people of Boston to establish a new form of government and select for their leaders men in whom they feel genuine confidence. I certainly feel, and many like me do also, that Boston's prestige is being revived, that Boston is regaining its self respect, and that the old standard of decency in civic affairs is being restored.

"They believe too that the progress being made, slow as it is, in implementing the new and simplified administrative process in our municipal government and that the steps being taken to improve the management of Boston's debt represent a refreshing gain in morale and an enormous increase in our commercial assets.

Graduated Tax Foes Help Defeat Project

State of New England

By Edgar M. Mills
New England Political Correspondent of The Christian Science Monitor

Behind the heavy defeat administered to the administration-backed proposed state constitutional amendment to permit levying of a graduated state income tax lies the work of a smoothly operating, long-planned opposition organization and a gubernatorial "faux pas."

But the lion's share of the organization work was performed by the Boston Chamber of Commerce which constantly developed the weapons by which the opposition blasted out the amendment's defeat.

Much of the research work was done by E. J. Brehaut, secretary of the chamber's committee on state affairs. The product of this research was used throughout the state by businessmen and civic organization workers in their contacts with legislators.

In the campaign to defeat the graduated income-tax amendment opponents throughout the state employed with considerable

"LION'S SHARE OF THE WORK"

That's what the Greater Boston Chamber of Commerce did in organizing the opposition to the graduated state income tax project on Beacon Hill, as stated in this special article on the subject which appeared recently in *The Christian Science Monitor.*

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strains to be found anywhere in the land.

"What we have inherited from the past can also serve as a foundation for our future. Even, as I say, if we may not build the dream city of tomorrow or see here the last fulfillment of human hope, we shall still have a good city and I believe a superior city. Yet, despite all that we may do, our achievements will be small unless we look hopefully to a power beyond our own. What I mean is best expressed by that philosophy with which you are all familiar, although perhaps in different words than I can recall—'Unless the Lord buildeth he labors in vain who builds. Unless the Lord keep watch over the city he labors in vain who watches.'

"Boston has been singularly blessed over the years. The best wish which I can hold for our future is that we may have the wisdom to strive that we may earn a continuance of that blessing."

FIRST . . . .

(continued from page 7)

1938 there have been concerts for children on Wednesday mornings, sometimes with narrations and special skits, with group singing, and always, beautiful music.

To use a crude analogy: P. T. Barnum used his side show to entice crowds into the Big Top. Arthur Fiedler uses any novelty within reason and the dictates of taste (these are never exceeded), to entice the young, and the old too, into the realm of beautiful sounds, which is appreciation of fine music.

Such was his now famous medley of radio singing commercial tunes, arranged by Leroy Anderson, and played *a la* the most pompous of classical music. This was one of the most productive free advertisements ever given to Rinso, Lifebuoy and similar organizations peddling their wares through the medium of the radio jingle.

It was followed up in later years with various fantasies on juke-box favorites, patriotic songs, Irish airs, and musical comedy favorites. The Pops Orchestra can switch from Wagner to Wearever, from Die Fledermaus to Danny Boy with real aplomb. And the audiences often don't know which they like better.

Leroy Anderson is a major

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has engaged the Chamber's attention for a quarter century.

Fire Prevention

"'(6) The development of a sound fire prevention program and a modern fire code for Boston—a goal which needs no elucidation.

"' (7) An expansion of our foreign trade and the development and maintenance of general port services.

"' (8) The achievement of a sound American opportunity education program, to which I have already referred.

"'(9) A new wholesale and distribution program in order to provide activities and the proper recognition appropriate to the nation's third largest wholesale center.

"'(10) Vigorous efforts to provide the most economical and efficient transportation services for New England.'

"As I have said, the Chamber makes no claim to originality or to sole responsibility for these vital needs, which we must attain if we are properly to claim leadership among American communities. They are certainly goals worth striving for and worthy of the effort of every civic-minded group, including, of course, your own.

"No single group knows all the answers. There is no blueprint for the golden city of the future.

"In any appraisal of Boston's attainments and progress we must never fail to realize how much we owe to the past. We have inherited many material advantages, but we have been also endowed with what may possibly be even more potent gifts on the spiritual and ethical level.

"The New England character is still a valid standard of conduct everywhere, but we right here are its chief beneficiaries.

"We have less crime on the whole —sensational as have been a few of the criminal acts committed here. We have a deeper religious spirit, a better appreciation of brotherhood, more church goers, and the most outstanding amalgamation of racial

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achievement of the Pops. Not that the orchestra does not play the music of other young and talented arrangers and composers, and not that he need depend on any one orchestra to defend his place as a leading composer of light classics in the U.S. But through the medium of the Pops concerts on the Esplanade, Anderson has made himself easily the most popular composer Boston has called its own in years, maybe ever.

Scores of child *proteges* and unknown but richly endowed musicians, many from Boston's own musical schools and colleges, have been introduced to the Esplanade audiences as soloists and accompanists with the orchestra. What such an opportunity to play with a famous symphony orchestra before an audience of thousands can mean to a young musician's career and ambition all can see. Some of these *proteges* have been high school and even grade school children.

They are all part of a plan: a plan to cinch Boston's position as the music leader of America, a plan to bring music to all who have ears to hear it, whether or not they have money to pay for it, an eminently successful plan conceived 23 years ago this month by a young Boston Symphony Orchestra violinist, Arthur Fiedler.

EXECUTIVE EMPLOYMENT

In this column appear brief statements regarding persons desiring executive employment or the requirements of those wishing to secure executives. Positions below the rank of minor executives cannot be included. While statements inserted in this column are believed to be true, they are not guaranteed by "Boston Business" or the Greater Boston Chamber of Commerce. Queries should be addressed to the Commercial and Industrial Department of the Chamber.

E-2613 Young sales engineer with insurance background is anxious to locate with organization offering chance of advancement.

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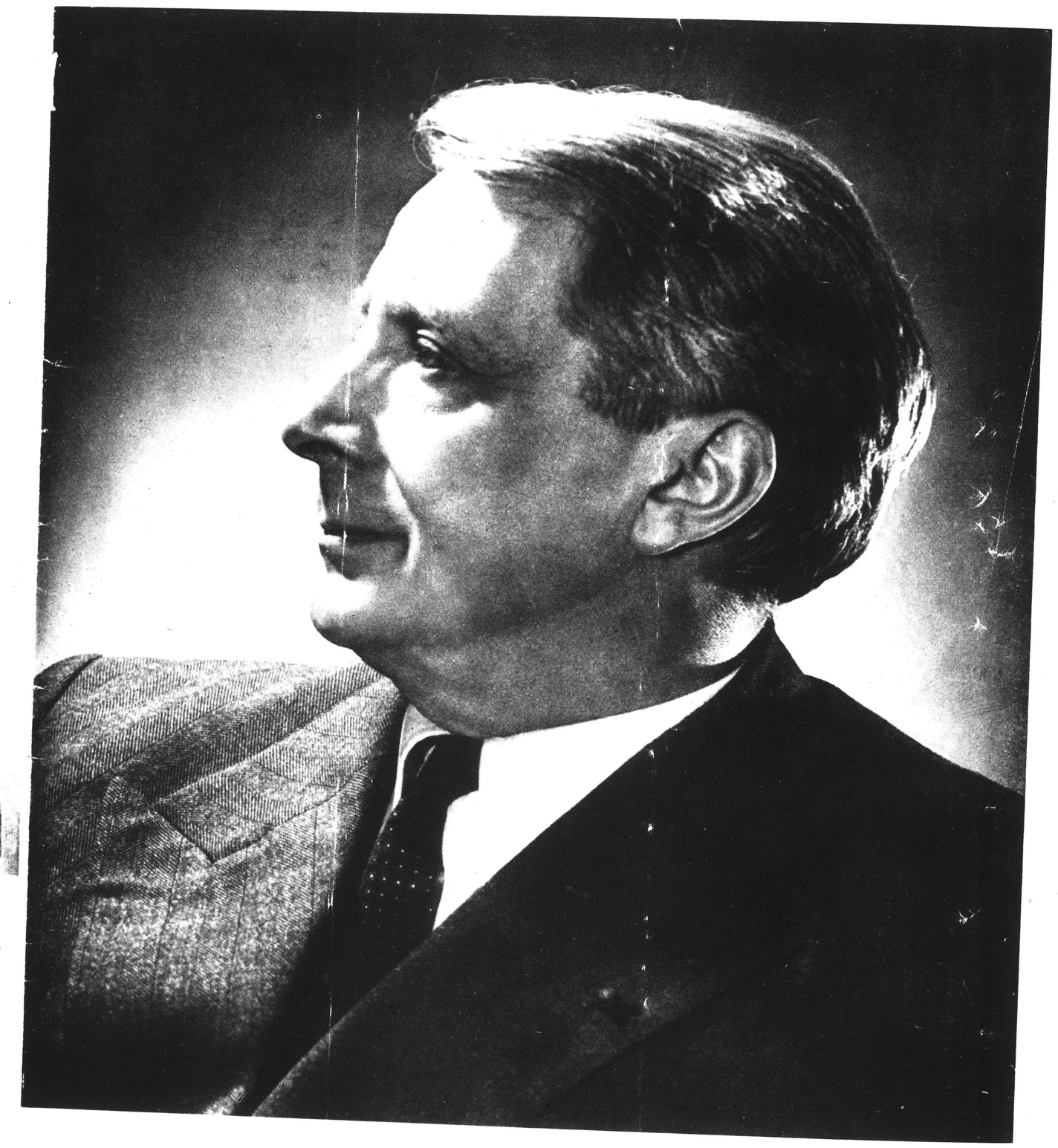
Musical America

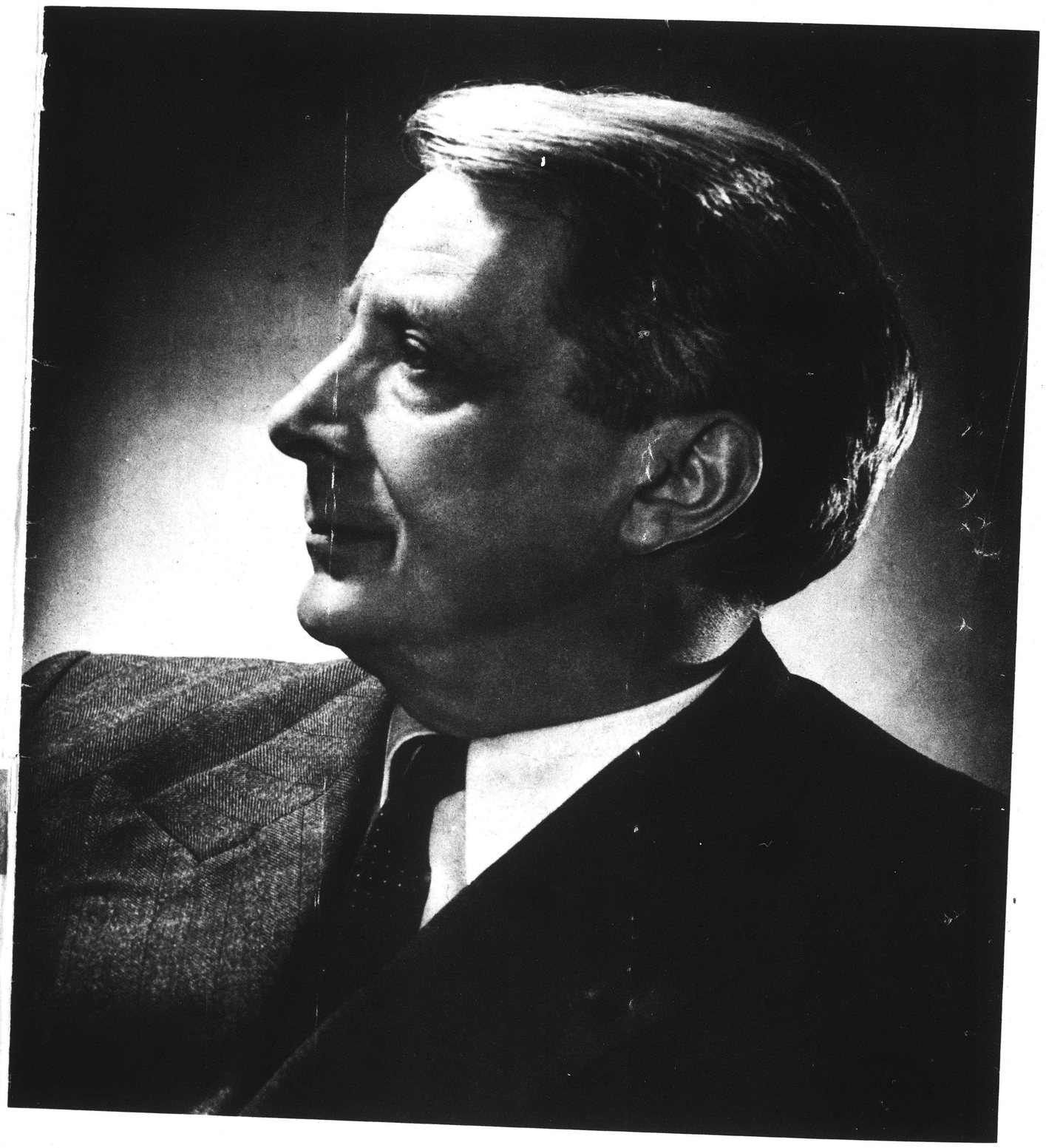
JUNE, 1952



CHARLES MUNCH

Musical America

JUNE, 1952



CHARLES MUNCH

Radio Poll

(Continued from page 3)

ception: the Standard Hour, broadcast by NBC on the Pacific Coast, appears for the first time in the poll in third place among Symphony Orchestras. Two singers, Patrice Munsel and Dorothy Kirsten, enter the lists, Miss Munsel tying for second place among Women Singers with Bidu Sayao and Marian Anderson, who were in a two-way tie for third place last year. Miss Kirsten ties for third place with Miss Steber.

A pianist new to the poll is Clifford Curzon, in second place, with Robert Casadesus, second, last year in third. Isaac Stern is another new poll name, taking second place as Violinist, with Zino Francescatti once again in third. Alexander Schreiner is new as the secondplace Organist, with Richard Ellsasser remaining in third.

Among Men Singers, Leonard Warren, whose name has appeared twice previously in second place, occupies the same spot this year, while Ferruccio Tagliavini exchanged second place for third.

Bruno Walter's is a familiar name to the poll, having been listed both as operatic and symphony conductor. This year, he appears in third place in the latter category. The Opera Conductor category is one of two that remain exactly as they were last year, the other being the Orchestra with Featured Artists. Eugene Ormandy, who conducted Fledermaus at the Metropolitan, is again in second place. Fausto Cleva, who conducted Aïda and other operas, is in third. The Voice of Firestone (NBC) appears again as runner-up in the Orchestra with Featured Artists classification; Concert of Europe (ABC) is third.

BECAUSE of the streamlining of the poll, several categories were omitted to rectify any possible injustice, voters were asked for a write-in vote to name any program not in the poll categories that they believed worthy of mention. Two favorites of the years—the Longines Symphonette, conducted by Mishel Piastro, and the Railroad Hour, an operetta program—were prominently mentioned. Others that received a vote from one or more were a program of old records, played and commented on by Wally Butterworth; the Mario Lanza Show (NBC); the Salt Lake Tabernacle Choir (CBS); the Choraliers, a male-voice ensemble (CBS); and Stars in Khaki and Blue (NBC), a showcase for talent in the Armed forces. One critic cited the Boston Symphony Rehearsals as a splendid program. Unfortunately, it has not been broadcast this year. Alison M. Lyle, of the Yakima, Wash., *Sunday Herald,* and several others mention James Fassett's Your Invitation to Music, a recorded program over CBS, which fills the New York Philharmonic-Symphony time in the summer.

Many critics wanted to favor local programs, and described their candidates with pride. Among these were George Stone's Promenade Concert, broadcast by WMAQ, Chicago, which Theo Jean Ahrends, of the Peoria *Star* claims is "the only late-evening program in the Midwest (that I know of) that carries classical music"; Treasured Music, a transcribed series of four-and-one-half hours from WOSU, Columbus, Ohio, which Lola Hill, of the Piqua *Daily Call,* says, in capital letters, "has no commercials"; and Gunnar Johansen's Bach series, over the University of Wisconsin station, WHA, and the State Radio Council's FM network, recommended by William L. Doudna of the *Wisconsin State Journal,* Madison.

Canadian programs are mentioned by correspondents from that dominion, among them the CBC Little Symphony, by E. B. Young, of the Ottawa *Journal,* and Les Petites Symphonies (Mutual-CBC), by Eric McLean, of the Montreal *Star,* and Pierre Gascon, of the Montreal *Photo-Journal,* who also puts in a word for a program called Stage 52. Phil Barney of the Tampa *Tribune,* says one of his favorite programs is Serenata mejicana, a daily half-hour program of good Mexican music, from station CMW, Havana.

To encourage radio's still feeble interest in contemporary music, critics ranged far and wide once Amahl and the Night Visitors had been voted into first place. They took considerable notice of the Contemporary Festival Broadcast over CBS, and they voted for two works heard on it—Alexei Haieff's Piano Concerto and Roger Goeb's Symphony. Howard Swanson's Short Symphony, a winner of the New York Critics' Circle Award, broadcast by the NBC Symphony under Milton Katims, was mentioned, as was William Schuman's Sixth Symphony. Other votes went to Britten's Peter Grimes, which was evidently heard in Canada if not in the United States, and Berg's Wozzeck. The concert performance of Berg's opera by the New York Philharmonic-Symphony ranked high in the Outstanding Event of the Year voting. The Columbia Festival and the Critics' Circle broadcast also received attention in this department.

Whether television should show recitals and orchestra concerts or devote itself exclusively to stage productions, including opera, musical comedy, operettas, and ballet, was a controversial issue. There were several dissenters to TV recitals, led by John Rosenfield, of the Dallas *Morning News,* who says: "I doubt the possibility of concerts on TV; it is an incompatible mixture of sight and sound." Another "No" to concerts was registered by Walter Monfried, of the Milwaukee *Journal.* Many, however, while voting for operatic productions, included concerts among their preferences. "Recitals à la Poulenc and Bernac, and opera à la Amahl," are the choices of Paul Hume, of the Washington *Post.* Anne Norman, of the Hartford (Conn.) *Times,* wants to see "good orchestras with guest artists," as does Ina B. Wickham, of the Davenport (Iowa) *Democrat and Leader.* A voter whose name cannot be used amplifies this by insisting on TV portrayals of conductors or artists whose technique can be clearly shown. Earl J. Dias, of the New Bedford (Mass.) *Standard Times,* specifies recital programs such as the series Meet the Masters.

Contemporary music, which includes music composed specially for TV, took the lead in voters' preferences. Conrad B. Harrison, of the Salt Lake City *Deseret News,* asked for new music, "if only to stimulate contemporary writers. He believes in the concert form for TV, saying that it "can sell serious music." Mildred Norton, of the Los Angeles *Daily News,* wants contemporary-music forums, in addition to composition workshops, good light opera, and youth programs. Burton Bernstein of *The Dartmouth,* Hanover, N. H., would like to see "concert programs with a minimum of war-horses, and a maximum of works by contemporary composers of all shapes and sizes." Ralph Lewando, of the Pittsburg *Press,* believes that new works should be given, as stimulation to the composer. Works by Leroy Anderson, Piston, Menotti, and Schuman were specified by an anonymous correspondent from Lincoln, Neb., who also wants to hear—and see—modern music from Europe and telecasts from the Metropolitan, San Francisco, New York City, and Toronto operas.

Helene Lewis Coffer, of the Ponca City (Okla.) *News,* thinks there is "no need for new works specially composed. Let's hear the best of the new symphonies and choral works already written," she adds.

The telecasting of opera is important, believes J. F. Goossen, of the St. Cloud (Minn.) *Daily Times,* because it offers TV a "chance to grow up—if it wants to." Harry Warner, Jr., of the Hagerstown (Md.) *Herald-Mail,* advocates single acts of opera instead of abridgements, adding that many single acts will be found to be just the right length and complete in dramatic and musical entity. Scenes from opera "with action" are suggested by Ethelyn Sexton, of the Lansing (Mich.) *State Journal.* "TV to date can't stage large ensembles," she comments. Miss Sexton is one of the few to excoriate TV commercials. "They detract from all programs—they are so vivid," she says. "But they are most irritating for the lone singer."

The pro-opera and con-concert view for TV is expressed by Winstead D. Smith, of the Richmond (Calif.) *Independent.* "Ossification of opera makes the present form abhorrent to me," he writes, "but TV opera, specially composed and staged, might put life in the corpse. Concerts, on the other hand, should stay on radio, with no visual distraction."

"Something original and with movement," is advocated by Maxine Cushing Gray, of the Seattle *Post-Intelligencer,* in other words, "serious choreography." E. B. Young, of the Ottawa *Journal,* is in favor of TV dance productions, as is Miss Sexton, if the ensembles are small, like Mia Slavenska's or Spanish dance troupes. Thomas H. Hamilton, of the Mounmouth (Ill.) *Daily Review Atlas,* expresses himself more tersely. "Ballet!" is what he wants.

Several writers expressed the desire to see educational programs on TV, among them Charles D. Perlee, of the Pasadena *Star News,* and Miss Norton of Los Angeles. Another California voter, Clifford Gessler, of the Oakland *Tribune,* would like to witness performances of folk songs by authentic singers, and ballet.

Against the violent repudiation of TV in any form—"Keep it away!" (one West Coast writer) and "Am not even giving a set house-room!" (a New York State voter who perfers to be anonymous)—can be placed the philosophic and optimistic summing-up of Albert Elias, of the New York *Compass:* "Ideally it should be a type of program no other medium does better."

THE question of recorded vs. live music provided some thoughtful comment, as well as a few fireworks. The question was phrased:

"The use of transcriptions is more and more prevalent on networks, as well as forming the chief musical content of local stations. Should this be discouraged on the ground that it constitutes a menace to the employment of live talent?"

The Nos, reflecting tolerance of recorded music, outnumbered the Yeses by more than two to one—chiefly it would seem, because local stations are the only recourse of many listeners, and most local stations cannot afford to hire much live talent. The voting on this question reflected a *faute de mieux* attitude expressed succinctly by E. B. Young, of the Ottawa *Journal:* "Without records we just would not have enough good music here."

Another trend was toward unqualified approval of recorded programs.

Among the objectors is Marshall F. Bryant, of the Portland (Me.) *Press-Herald, Evening Express,* and *Sunday Telegram.* He writes: "It removes the local opportunity, or responsibility, to provide experience to young singers and instrumental musicians in the art of broadcasting, not to mention the lowering of the level of good music . . . In the earlier days of radio, it was possible to acquire a somewhat liberal education in good music. Except for a few programs, the radio stations do mighty little to raise the level above the infantile . . ." In agreement with him, and emphasizing the need for development and employment through radio of new talent, are G. Appleby, of the *British Columbian,* New Westminster, B. C.; Helen A. F. Penniman, of the Baltimore *News-Post;* and Conrad B. Harrison, of the Salt Lake City *Deseret News* who adds: "Just to play records narrows the field to the most famous or 'popular' artists. Live programs lead to performance in a

WINNERS IN MUSICAL AMERICA'S 1952 RADIO POLL

Outstanding Event of the Year

Beethoven's Ninth Symphony, conducted by Arturo Toscanini (NBC)

Outstanding Metropolitan Opera Broadcast (ABC)

1. **Strauss's Elektra**
2. **Mozart's Cosi fan Tutte**
3. **Gluck's Alcestis**

Outstanding New Work

Menotti's Amahl and the Night Visitors (NBC-TV)

Network serving most faithfully the cause of serious music

National Broadcasting Company

Music on Television

(Opera)

NBC-TV Opera Theatre

(Concert)

NBC Symphony

Symphony Orchestra

1. **New York Philharmonic-Symphony (CBS)**
2. **NBC Symphony**
3. **Standard Hour (Pacific Coast, NBC)**

Orchestra with Featured Artists

1. **Telephone Hour (NBC)**
2. **Voice of Firestone (NBC)**
3. **Concert of Europe (ABC)**

Symphony Conductor

1. **Arturo Toscanini**
2. **Dimitri Mitropoulos**
3. **Bruno Walter**

Opera Conductor

1. **Fritz Reiner**
2. **Eugene Ormandy**
3. **Fausto Cleva**

Woman Singer

1. **Kirsten Flagstad**
2. **Patrice Munsel / Bidu Sayao / Marian Anderson**
3. **Eleanor Steber / Dorothy Kirsten**

Man Singer

1. **Jussi Bjoerling**
2. **Leonard Warren**
3. **Ferruccio Tagliavini**

Pianist

1. **Artur Rubinstein**
2. **Clifford Curzon**
3. **Robert Casadesus**

Violinist

1. **Jascha Heifetz**
2. **Isaac Stern**
3. **Zino Francescatti**

Organist

1. **E. Power Biggs**
2. **Alexander Schreiner**
3. **Richard Ellsasser**

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San Francisco Music Wanes As Opera Announces Plans

SAN FRANCISCO'S thirtieth annual opera season will open on Sept. 16 with a performance of Puccini's Tosca, according to preliminary announcements issued by the San Francisco Opera Association. A total of 41 performances are scheduled for California cities, and the repertoire indicates an uncommonly novel and adventurous season.

Major interest is divided between a new production of Strauss's Der Rosenkavalier, which will be given in the new English translation by John Gutman, and in a new production of Boito's Mefistofele, which has not been heard in San Francisco since 1923. It is understood that Nicola Rossi-Lemeni will sing the title role in Mefistofele.

A third opera will be given a new production, Mozart's Don Giovanni. Other works to be presented during the season will be Verdi's Aïda, Il Trovatore, and La Traviata; Puccini's La Bohème and the trilogy consisting of Il Tabarro, Suor Angelica, and Gianni Schicchi; Donizetti's La Fille du Régiment; Montemezzi's L'Amore dei Tre Re; Mascagni's Cavalleria Rusticana; and Leoncavallo's Pagliacci.

Singers who will make their San Francisco debuts with the company are Mary Curtis, soprano; Fedora Barbieri and Margaret Roggero, mezzo-sopranos; Virginio Assandri, tenor; and Jan Gbur and Frank Guarrera, baritones. Singing for the first time with the company will be Jean Fenn, soprano, and Brian Sullivan, tenor.

Artists who have been re-engaged include Dorothy Kirsten, Brenda Lewis, Herva Nelli, Lily Pons, Bidu Sayao, Thelma Votipka, Dorothy Warenskjold, Eileen Baldwin, and Yvonne Chauveau, sopranos; Blanche Thebom and Claramae Turner, contraltos; Eugene Conley, Caesar Curzi, Mario del Monaco, Alessio de Paolis, Walter Fredericks, Ernest Lawrence, Jan Peerce, James Schwabacher, Ferruccio Tagliavini, and Frans Vroons, tenors; George Cehanovsky, Colin Harvey, Ralph Herbert, Giuseppe Valdengo, Frank Valentino, and Robert Weede, baritones; and Lorenzo Alvary, Salvatore Baccaloni, Dezso Ernster, Désiré Ligeti, Nicola Moscana, Mr. Rossi-Lemeni, and Italo Tajo, basses.

Gaetano Merola continues as general director of the association. The position of assistant to the general director has been created this season, with Kurt Herbert Adler appointed to the post. On the musical staff are Paul Breisach, Pietro Cimara, Fausto Cleva, Glauco Curiel, Antonio Dell'Orefice, Richard Karp, Karl Kritz, Mr. Merola, Corrado Mucciní, and Giacomo Spadoni. Armando Agnini is technical and stage director; Herbert Graf, stage director; Mr. Adler, chorus director; Lew Christensen, choreographer; Etienne Barone, stage manager; and Madi Bacon, director of the boys' chorus.

The company will give eleven performances in Los Angeles. San Diego has joined Sacramento and Fresno as cities where a single performance will be staged. Three matinees for young people will again be sponsored by the local opera guild.

Eight guest conductors for the San Francisco Symphony's 1952-53 season have already been announced—George Szell, Victor de Sabata, Enrique Jorda, Erich Leinsdorf, Alfred Wallenstein, Bruno Walter, Leopold Stokowski, and Massimo Freccia. Other names will be added to the list later.

The Hungarian String Quartet will give the regular summer series of chamber-music programs sponsored jointly by the San Francisco Museum of Art and Mills College. Six programs, beginning June 24, are scheduled at the museum. Each will open with a Mozart quartet.

In its April concert the San Francisco String Quartet was joined by Maria Kurenko in works for soprano and quartet by Virgil Thomson, Chausson, Gretchaninoff, and Pizzetti. In the final program of its eighteenth season the quartet, aided by Jane Hofeld as guest pianist, gave the American premiere of Tibor Harsanyi's Concertino for Piano and Orchestra.

The California String Quartet concluded its series in the Museum of Art with a program that included Berg's Lyric Suite and Bruckner's String Quintet. Ferenc Molnar was the assisting violist.

The Composers' Forum presented chamber music by Paul Pisk, Ernst Krenek, Harold Schiffman, Ingvar Litholm, Charles Duncan, Darius Milhaud, Anton Webern, and Walter Piston, in its April program at the museum. Sonatas for violin and piano by Charles Ives, Beethoven, Lopatnikoff, and Schubert were capably presented by Frances Wiener and Lev Shorr as they ended their season.

One of the finest of recent recitals was that given by Jan Peerce, who sang with beauty of tone and phrasing in a program ranging from oratorio and opera to art song and ballad. A recital by Vronsky and Babin ended the Spencer Barefoot Celebrity Series, and one by Artur Rubinstein ended the Paul Posz concert series.

Alexandra Danilova was guest artist in the spring program presented by the San Francisco Ballet in the opera house. In the program were Swan Lake, with Sally Bailey as Odette and Roland Vazquez as the Prince; Le Gourmand, a novelty more distinguished for Leonard Weisgard's costumes than for Lew Christensen's choreography; Serenade, with Miss Danilova; and Parranda, a colorful South American fantasy devised and designed by Sotomayer. The company, without Miss Danilova, gave a special children's matinee, offering a new version of Carnival of Animals.

The new San Francisco Schola Cantorum, directed by Giovanni Camajani and sponsored by the University of San Francisco, made an impressive debut in the opera house with a program of generally unfamiliar sacred music, both ancient and modern, including Gustav Holst's How Mighty Are The Sabbaths and Thomas Canning's Rogation Hymn.

The University of California Extension Division Chorus, directed by Madi Bacon, beautifully assisted by the Little Symphony of San Francisco, presented the local premieres of Schubert's E flat major Mass and Holst's The Hymn of Jesus, with impressive musical results.

Debut recitals have been given by Tamara Masloff, Freda Trepel, Dorothy Cumming, Douglas Thompson, and Richard Corbett, pianists. Mr. Thompson introduced here Samuel Barber's interesting C minor Sonata. Stephen Bishop, outstanding eleven-year-old pianist of this city, and Roy Bogas, gifted teen-age resident pianist, were also heard. Tadeisz Kadzielawa, excellent cellist of the San Francisco Symphony; Ernestine Riedel, violinist; Joseph Eger, French horn player, and Dorothy Anthony, flutist; and Iris Mabry, dancer, and Ralph Gilbert, composer-pianist, also appeared in debut programs. Donald Gramm, excellent young bass-baritone, was the assisting artist in a program by the San Francisco Boys Choir, directed by Madi Bacon.

—MARJORY M. FISHER

Halasz Awarded Verdict by Jury In Dismissal Suit

Laszlo Halasz, who was dismissed last Dec. 21 as musical director of the New York City Opera Company, won a verdict for $15,324 from a New York Supreme Court jury on May 28 in his $37,000 suit against the New York City Center of Music and Drama, which operates the company. The trial began on May 15.

The jury unanimously agreed that Mr. Halasz's conduct before dismissal did not constitute a threat to the "prosperity and advancement" of the City Center and that the organization did not have sufficient reason to break his contract, which ran until Dec. 31, 1952, and discharge him. The $15,324 awarded him included $12,000 due under the contract, $2,200 due for services while on tour with the company, and $1,124 for expenses incurred during a talent-scouting trip in Europe. The sum Mr. Halasz originally sued for was cut down when certain claims were eliminated by Judge Carroll G. Walter, after studying the contract, and others were turned down by the jury.

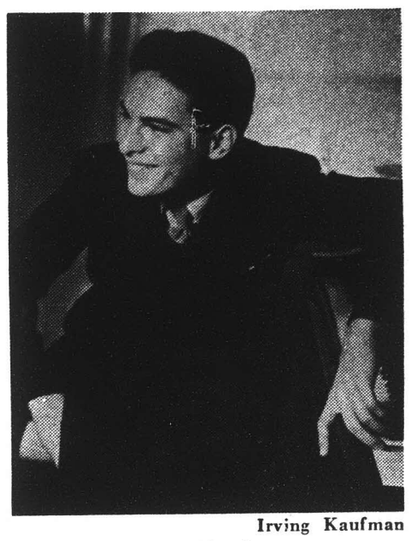
When Mr. Halasz was dismissed the City Center offered the conductor as an alternative $12,000 in exchange for his resignation, which the conductor refused.

During the trial Milton Pollack, attorney for Mr. Halasz, brought fifteen singers and officials of the company to the witness stand to testify to the former director's abilities as an artist and executive. Other members of the company, including Joseph Rosenstock, now general director of the company, and John White, now stage director, were called by Francis J. Bloustein, attorney for the City Center. On the basis of their testimony and the findings of a special committee appointed to study alleged complaints against Mr. Halasz, Mr. Bloustein attempted to show the conductor as "petulant, temperamental and insubordinate to a degree no employer could tolerate."

Since Mr. Halasz's dismissal, there has been severe criticism of the administrative policy of the center's board of directors, and four of the directors resigned: Frederic Umhay, who protested the action regarding Mr. Halasz; Jacob S. Potofsky, who felt that the New York City Ballet, operated by the center, should not have visited Spain during its current European tour; and Howard S. Cullman and Gerald Warburg, who thought the center should have a managing director.

Newbold Morris, chairman of the board, defended its actions in his report to the ninth annual incorporators meeting, on May 20. He noted that the policy had not changed since the center began operations in 1943, that the cost of a managing director is prohibitive, and that the center has always functioned through the board of directors. The report also showed a reduction of operating costs, and this year's deficit amounted to $32,448, as compared to last year's of $68,937. Gross income for the season was estimated at $1,700,000.

The four directors elected to replace those who designed are Mrs. Vincent Astor, Lincoln Kirstein, Dr. Louis Carp, and Thomas J. Todarelli.



Irving Kaufman

Leon Fleisher

American Pianist Wins Belgian Contest

BRUSSELS.—Leon Fleisher, 24-year-old American pianist, won the first prize of 150,000 francs ($3,000) in the 1952 Queen Elizabeth of Belgium International Musical Competition. Two other Americans received prizes in the piano contest: Lamar Crowson, in sixth place, won 40,000 francs ($800), and Theodore Lettvin, in seventh place, won 35,000 francs ($700).

The remaining nine winners were Karl Engel, of Switzerland; Maria Tipo, of Italy; Frans Brouw, of Belgium; Laurence Davis, of Australia; Yury Boukoff, of Bulgaria; Jacques Coulaud, of France; Philippe Entremont, of France; Hans Graf, of Austria; and Janine Kinet, of Belgium. Seventy-five pianists, representing 21 nations as far apart as Cuba and Australia, competed.

The judges were Olin Downes, Rudolf Firkusny, and Artur Rubinstein, of the United States; Walter Kerschpaumer, of Austria; Eduardo de Pueyo, of Spain; Robert Casadesus, Marguérite Long, and Magda Tagliaferro, of France; Kathleen Long, of Great Britain; Carlo Zecchi, of Italy; Willem Andriessen, of the Netherlands; and Emile Bosquet and René Defossez of Belgium.

In the finals, the contestants were required to play with orchestra a new concerto by the Belgian composer Raymond Chevreuille, which they had been given one week to study, and a concerto of their own choosing.

This was the second Queen Elizabeth of Belgium International Musical Competition. Last year's was held among violinists.

Kreisler Retains Post With Veterans Service Group

Fritz Kreisler has been re-elected chairman of the board of the Hospitalized Veterans' Music Service, in New York. Mrs. Lytle Hull remains president and Yolanda Mero-Irion executive director. Vice-presidents are Mrs. Stanley L. Richter, Albert Spalding, and Mrs. Frederick T. Steinway. The treasurer is Edwin B. Orcutt.

Three Composers Given Arts and Letters Grants

Three of the fifteen recipients of the annual $1,000 Arts and Letters Grants awarded this spring by the National Institute of Arts and Letters are composers—Robert Kurka, John Lessard, and Howard Swanson. Mr. Kurka and Mr. Swanson were also awarded Guggenheim Fellowships this year.

Sevitzky To Continue With Indianapolis Symphony

Fabien Sevitzky, who recently completed his fifteenth season as conductor of the Indianapolis Symphony, has signed a contract to continue in that post for another five years, through the 1956-57 season.

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor
SYMPHONY ORCHESTRA

NBC Symphony, Arturo Toscanini, conductor, winners in three categories
TV CONCERTS—SPECIAL AWARDS

Telephone Hour, Donald Voorhees, conductor
ORCHESTRA WITH FEATURED ARTISTS

Gian-Carlo Menotti's opera Amahl and the Night Visitors
OUTSTANDING NEW WORK

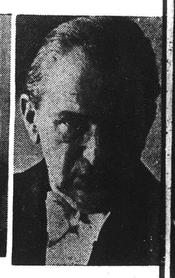
Jascha Heifetz
VIOLINIST

Artur Rubinstein
PIANIST

E. Power Biggs
ORGANIST

Jussi Bjoerling
MAN SINGER

Kirsten Flagstad
WOMAN SINGER



Fritz Reiner
OPERA CONDUCTOR

wider field, a much broader use of individual expression and consequently a more thorough presentation of interpretive thinking."

"A decided threat," says Earl J. Dias, of the New Bedford (Mass.) *Standard-Times,* speaking of recorded broadcasts. William McMahon, of the Atlantic City *Press Union,* goes further: "The biggest threat to production of new concert artists," he calls them. Kenneth Gill, of the Buffalo *Courier-Express,* believes that the present situation in Buffalo, where there are very few live concerts on the air, could be relieved by eliminating recordings. Alice Pardoe West, of the Ogden (Utah) *Standard-Examiner,* would not go so far. She believes recordings are "all right, but can't compare with live talent and relying on them is bad for the artist."

Three voters express sentiments to the effect that recordings should be minimized because the quality of live performances is better. Records are "depressingly lack lustre," says J. F. Goossen, of the St. Cloud (Minn.) *Daily Times.* "Lack the appeal of live performance," believes E. Clyde Whitlock, of the Fort Worth *Star-Telegram.* Eric McLean, of the Montreal *Star,* called the question "loaded," believing that records should not be discouraged because of the question of employment but because live performances are invariably more interesting. "The preceding program was transcribed" has spoiled many a program for Edgar S. Van Olinda, of the Albany *Times Union.*

Fred Broomfield, of the North Hollywood *San Fernando Valley Times,* sums up the anti-record side: "Why put music in cans with the vegetables?," he demands.

Differentiation between network and local programs, in problems of cost and in availability of talent, was made by many correspondents, who tolerate recorded programs because they cannot get live ones, although many recommended the use of live talent whenever possible. These include Lola Hill, of the Piqua (Ohio) *Daily Call;* Helene Lewis Coffer, of the Ponca City (Okla.) *News;* Charles D. Perlee, of the Pasadena *Star-News;* Thomas H. Hamilton, of the Monmouth (Ill.) *Daily Review Atlas;* Clifford Gessler, of the Oakland *Tribune;* Ralph Lewando, of the Pittsburgh *Press;* Al Haugner, of the Port Huron (Mich.) *Times Herald;* Mary B. Mico, of the Canton (Ohio) *Repository;* Warner Twyford, of the Norfolk *Virginian-Pilot;* Frances Griffin, of the Winston-Salem (N. C.) *Twin City Sentinel;* Anne Norman, of the Hartford *Times;* Ina B. Wickham, of the Davenport (Ia.) *Morning Democrat;* Lowell Lehman, of the Chattanooga *News-Free Press;* Sidney Ives, of the Orlando (Fla.) *Sentinel-Star;* and Maurine Halliburton, of the Tulsa *Daily World.*

An even more positive note is sounded by several critics, who, like John Rosenfield, of the Dallas *Morning News,* point out that "it takes live talent to make records, too." The economics of the matter will settle the problem, Mr. Rosenfield believes, and the main business is to secure good music broadcasts. William L. Doudna, of the Madison *Wisconsin State Journal,* thinks that there is a good case for recordings helping live talent in the long run. Agreeing with Mr. Rosenfield that live talent should come first, Paul Hume, of the Washington *Post,* would never give up recorded programs until there is more live music on the air, and perhaps not then.

The elimination of faults by recording is an advantage cited by Toni Child, of the Columbia (S.C.) *Record.* "What assails the ear is a canned product, whether a broadcast originates live or recorded," comments Maxine Cushing Gray, of the Seattle *Post-Intelligencer.* "It [recorded music] should only supplement actual performances . . . but the advantage of records is their guaranteed technical excellence."

The section of the voters which expresses almost unqualified approval is plentiful and vocal. Its ideas can be summed up by Jay S. Harrison, of the New York *Herald Tribune,* who writes: "Canned music is cheaper. Therefore more stations can afford it. As a result, more people can hear it. And that's what I'm interested in."

Gratitude that a larger public is being reached in the cause of good music, and belief that more listening brings deeper appreciation and consequent improvement in the musical situation are the themes expressed by this segment of voters, which includes Elmore Bacon, of the Cleveland *News;* Bruce Campbell, of the Huron (S.D.) *Daily Plainsman;* William J. Swank, of the Jackson (Mich.) *Citizen Patriot;* Norman Shavin, of the Louisville *Times;* James Frankl, of the Cleveland *Press;* Ernie Salvatore, of the Huntington (W. Va.) *Herald-Advertiser;* Martin W. Bush, of the Omaha *World-Herald;* Mildred Norton, of the Los Angeles *Daily News;* James K. Guthrie, of the San Bernardino (Calif.) *Sun-Telegram;* Rosalind Scott, of the Portsmouth (Ohio) *Times;* Helen Crooks, of the Meridian (Miss.) *Star;* Emmy Brady Rogers, of the Denver *Rocky Mountain News;* Col. L. R. Boals, of the Youngstown (Ohio) *Vindicator;* Alison M. Lyle, of the Yakima (Wash.) *Sunday Herald;* and Helen Mary Hayes, of the Lincoln *Nebraska State Journal.*

A voter who does not [illegible] his name used gives an excellent summary of the problem. "Any foreign news in this situation can only limit—not help—music. Needless to say, the more incentives we have toward [illegible] music as a career, the better [illegible] music will be, but the recorded program is here to stay, if not [illegible] emphasized. The bulk of our [illegible] employment in music must come through work with the increasing number of community orchestras and operas, with only the best going on to record or to play in the 'big time.'"

J. Abnesch, N. Y.

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June, 1952

(The contents of MUSI

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J. Abnesch, N. Y.

Tremendous Audience Appeal Brings Another Busy Year!

SUMMER HIGHLIGHTS
1952

JULY 7	**Telephone Hour**
27	**Standard Oil Hour**
18	**Ogden, Utah**
19	Repeat performance as Brigham Young
20	in the great American pageant "All Faces West", by Roland Parry. (Par-Go Records)
29	**Hollywood Bowl** under Gaetano Merola
AUG. 5	**Ohio State University** Recital
SEPT. 22	**Telephone Hour**

WINTER SEASON
1952-53*

RECITALS	Los Angeles, Seattle, Winnipeg, Charleston, W. Va., etc.
SYMPHONY	Indianapolis, Sioux City, Racine, etc.
RADIO-TV	Guest appearances, Firestone Hour

Igor GORIN

BRILLIANT and EXCITING BARITONE

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COLUMBIA ARTISTS MANAGEMENT, INC.

Personal Direction: Kurt Weinhold

113 West 57th Street, New York 19, N. Y. Circle 7-6900

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Opera →

Musical Courier July '52

Paris Festival Of Arts Has Rare Contrasts

By Suzanne Demarquez

PARIS.—Under the auspices of the Congress for the Freedom of Culture, the International Exposition of the Arts devoted to Masterpieces of the Twentieth Century drew visitors from all around the globe. The events were certainly, in part at least, brilliant, and the variety of eminent artists dazzling.

The programs were the object of heated discussion. One was surprised to find names that might have been spared, while missing those of such eminent French composers as Paul Dukas and Florent Schmitt. To such objections, the organizers of the fete replied that "these composers do not represent the spirit of the Twentieth Century." Of course, a good deal of controversy is certain to arise in such matters, but it is rather obvious that much of the fare offered was not representative of today's esthetics.

Nevertheless, the public was attracted *en masse* by the superb manifestations, and the halls were pretty generally sold out—as soon as the tickets went on sale, in some cases. A debt of gratitude is owing to Nicolas Nabokov, the chairman of the festival committee, upon whom much of the responsibility for the series devolved.

It opened with an evening at the Church of Saint Roch, dedicated to victims of tyranny during this century. In their memory the Chorale Saint Guillaume from Strasbourg and the Lamoureux Orchestra, conducted by Fritz Munch, offered works of Bach and the first Paris hearing of Poulenc's Stabat Mater. The work is rich in invention, of a dolorous sensibility, and ranks among the best scores of this richly endowed composer.

Wozzeck by Vienna Opera

The next evening at the Théâtre des Champs-Élysées, Alban Berg's Wozzeck was presented by the Vienna State Opera. This remarkable expressionistic music drama had been previously heard here in a memorable radio performance conducted by Jascha Horenstein. The stage presentation was incomparably vivid, and underlined the morbid, even savage and funereal character of the work. One will not soon forget the impact of these short, poignant, haunting scenes, given in appropriate settings designed by Casper Neher. Among the large cast, Christl Goltz as Marie, Josef Hermann in the title role, and Laszlo Szemere as the Drum Major, acted and sang with fascinating verism. The orchestra and chorus of the Vienna Philharmonic, under the direction of Karl Boehm, had a large share in the immense success of these two performances.

Among the early concerts was that of Bruno Walter, who reappeared with the Orchestra of the Opéra, one of the best ensembles in France today. He gave an ardent performance of Don Juan by Strauss, and in contrast Mahler's Song of the Earth, Elsa Cavelti, replacing Kathleen Ferrier, who was indisposed, and Lorenz Fehrenberger were the remarkable soloists. The reading was such as only Dr. Walter, an intimate friend of the composer, could give.

Boston Symphony Triumphs

The first appearance in Europe of the Boston Symphony took place at the Opéra. The concert was conducted by Charles Munch, whom I had the pleasure of hearing with this orchestra on my visit to New York last year. At that time I expressed great admiration for the organization in a review in Musical Courier, and this judgment was shared by all the critics, musicians and others here, who filled the immense auditorium and gave seemingly endless applause to the performances of works by Debussy, Ravel, Honegger, Barber and Piston.

Two days later Pierre Monteux triumphed in Stravinsky's Sacre du Printemps with the same orchestra, a work which he had led at the sensational Paris world premiere in 1913. The composer was present and shared the tremendous ovation, embracing the the conductor on the stage to the delirious acclaim. The same list contained a symphonic suite, Protée, by Milhaud, and the Third Symphony by William Schuman. Concerning the latter work, it is my opinion that the Paris press was too severe in its appraisal.

Below, SCENE FROM 'DON PERLIMPLIN, opera by Vittorio Rieti and Garcia Lorca, given its stage premiere. L. to r., Maria Morales, Ana Maria Iriarte and Raimondo Torres.

CONGRATULATIONS . . . Charles Munch, conductor of the Boston Symphony Orchestra, felicitates Pierre Monteux, guest conductor of the same, at one of the Paris concerts.

Novelties by Rieti, Sauguet, Auric

A notable premiere for the stage (a previous concert hearing was given in the U. S.) was that of Vittorio Rieti's one-act opera, Don Perlimplin, on a book by Garcia Lorca, in which burlesque elements are mixed with tragedy. The music matches the sultry ond voluptuous atmosphere of the play, as did the voice of Maria Morales, the color and timbre of which were irresistibly evocative of Andalusia. The rather strange setting designed by Antonio Clavé was the object of considerable discussion. The role of Don Perlimplin was sung by Raimondo Torres. The composer received plaudits.

On the same bill, the Grand Ballet du Marquis de Cuevas presented two new works by Sauguet and Auric. Cordelia, by the first-named composer, recaptures the charm which was shown by this musician in his Forains. The *décor* by Jacques Dupont, the choreography by John Taras, the perfect dancing art and technique of Golovine, were much applauded. The ballet of Auric, titled Coup de Feu (Cup of Fire), has a score that is spirituelle and subtly rhythmic. The imaginative choreography of Aurel Miloss and the immense talent of Rosella Hightower as the chief feminine dancer, assisted by Wladimir Skouratoff as the male lead, were other factors in a most successful premiere bill excellently conducted by Gustave Cloëz.

Stravinsky and Schoenberg Works

The appearances of the New York City Ballet, of which so much had been heard, were awaited with curiosity. Among their productions, this reviewer saw Lilac Garden, choreographed by Antony Tudor; The Cage, by Jerome Robbins; Tyl Eulenspiegel, Orphée, and La Valse, all three staged by Balanchine. When the company has concluded its Paris season in June. I shall have more opportunity to appraise their offerings.

The second half of the festival was dominated by the presence of Stravinsky, conducting his own works, including Orphée and Oedipus Rex. For Oedipus, Jean Cocteau designed a backdrop and seven *tableaux vivantes* grouped above the choir and the Orchestra of the Radiodiffusion Française on elevated platforms. These "pictures" opened with the plague of Thebes and ended with the departure of the blind Oedipus and his daughters. They were the subject of violent discussion. Evoking strongly the manner of Picasso, they seemed to me dated and more typical of 1925 than 1952. Certain symbols, such as the blood of Oedipus' blinded eyes represented by a bouquet of cherries attached to long stems, were ridiculous. They only distracted attention from the greatness of the ancient myth, and the original spirit and power which are the essence of the music.

The choreography of Orphée was by Balanchine, the costumes and settings were by Isamu Noguchi. They have the cool bareness which is fitting. The mastery of the choreography is austere and impressive. One could, however, not forget the extraordinary moment of Orphée trying to seduce Eurydice; its eroticism shocked some of the spectators. Nicholas Magallanes and Maria Tallchief proved to be first rate dancers.

Creative Arts Fete at Brandeis University

By Dr. Henry W. Levinger

WALTHAM, MASS. — The newly launched Festival of the Creative Arts, given at Brandeis University from June 12 to 15, made its debut with a daring and unorthodox attempt to further the cause of cultural life. As Leonard Bernstein, the director of the department of creative arts at the University, put it: "This is a moment of inquiry for the whole world: a moment when civilization looks at itself appraisingly, seeking a key to the future."

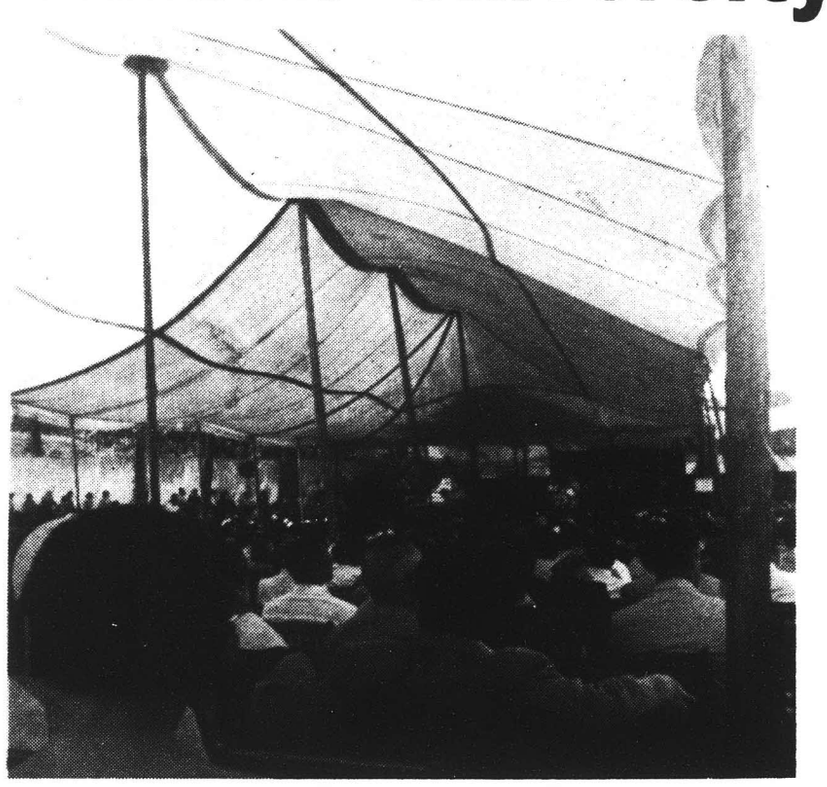
In this spirit the creative arts were examined during the four-day festival, by performances, by asking questions and by answers received. A symposium discussing the present state of the creative arts, preceding the world premiere of Leonard Bernstein's short opera Trouble in Tahiti, united on the discussion platform such luminaries of their respective fields as Mr. Bernstein as moderator and representing music; Ludwig Lewisohn for creative writing; James Johnson Sweeney for art; John Mehegan for jazz; Merce Cunningham, representing the dance; and Hans Heinsheimer, theatre music.

After introductory remarks by the University's president, Dr. Abram L. Sachar, each speaker stated his case and discussed the present situation in his particular domain. In the ten minutes allotted to each, material of thought-provoking impact was offered to an audience of 3,100. The endeavor was summed up in Mr. Bernstein's words: "We cannot pretend to wisdom; but through performance we can provoke thought and free discussion; through discussion we can learn; and through learning we can rediscover our culture and ourselves."

Trouble in Tahiti Premiered

The little opera in seven scenes, Trouble in Tahiti, music and libretto by Leonard Bernstein, premiered on June 12 in the Adolph Ullman Amphitheatre, is a novel and provocative approach to the operatic problem. The action concerns the troubles of an average married couple. The universal applicability of their situation is commented upon by The Trio, ably composed of Constance Brigham, Robert Kole and Claude Heater, who, like a Greek chorus in modern evening attire, intersperse the action with their comments, proving that what happens on stage can occur everywhere. The quarreling concerns little, unimportant things, the household bills, daily occurrences, while Mr. and Mrs.—Sam and Dinah—try to solve the problems in their own way. He does this by forgetting them through his work at his office, through a casual and very insignificant affair with his secretary, by going to the gym; she by visiting a psychoanalyst and the movies. In the course of their daily activities, they meet on the street, but neither has the courage really to talk frankly with the other. They fortify themselves behind white lies. In the evening they meet again at dinner time, continue their petty altercations, but then resolve the situation by agreeing to go to the movies, to see Trouble in Tahiti. In the dark theatre they are able to immerse themselves in watching the screen, not having any need to face each other and their problems.

This libretto could be a quite acid and bitter story, were it not treated with lightness which eases the almost Strindbergean atmosphere and makes it a farcical theatrical sketch. The work is greatly helped in this respect by the music, which is light and charming, drawing freely on jazz elements. A small orchestra gives delicate instrumental support. The score, though it avoids a sequence of separate numbers, is basically a succession of rhythmical and lyrical units. Two of the lyric scenes stand out in memory, the two monologues of the leading characters and their warm and moving duet. Nell Tangeman and David Atkinson as the protagonists did excellent work, even overcoming the pitfalls of a public address system which sometimes showed individualistic tendencies. All the participants and the composer were called on stage repeatedly.



SCENE AT THE BRANDEIS FESTIVAL . . . Partial view of the new Adolph Ullman Amphitheatre during a symposium. The stage is at the further end.

The performance was directed by Elliot Silverstein, the charming settings and costumes were designed by Ariel Ballif. Lighting was by John Ransford Watts; the production manager was Tharin Musser; the stage manager, Alice Kraus.

Symposium on Jazz

After a showing of art films in the morning of June 13, the afternoon presented a symposium on Jazz, followed by a concert in which the participants were Lenny Tristano, John Mehegan, Miles Davis, Alan Eager, Percy Heath, John Lewis, Max Roach, Ruby Braff, Al Drootin, John Field, Roy Haines, John Hammond, Dick LeFavre and George Wein. Those heard in the symposium, under the chairmanship of Leonard Bernstein, were Mehegan, Tristano, Wein, Leonard Feather, and Nat Hentoff.

Moderator Bernstein, after introducing the participants of the forum, gave a short outline of the history of Jazz from the days when it was an offspring of Southern folklore to today's bebop. Two bands, George Wein's ensemble and the Five New Yorkers, shared in a musical program which illustrated the points made in the talk. This was an authoritative résumé of a musical manifestation which, due to its wide audience appeal, is of considerable importance. One felt that the best jazz is a musical endeavor which, though completely different in direction, calls for as much thought as is given to the works of great concert music. Unforgettable were Lenny Tristano's pianistic exhibits.

On the morning of June 13, art films were shown and discussed at a gathering which was so well attended that a repetition of the event was scheduled for the following day.

"Musique Concrete" Demonstrated

The offerings on June 14 opened in the afternoon with a seance devoted to poetry. Ludwig Lewisohn was the chief speaker, Peter Viereck, Carl Shapiro and William Carlos Williams participated and gave characteristic readings from their work.

The main event, however, was the evening concert. Hans W. Heinsheimer was the moderator and his enlightening and lucid comments proved an integral part of thr proceedings.

The first number, Symphonie Pour un Homme Seul (excerpts) by Pierre Schaeffer with the collaboration of Pierre Henry, and choreographed by Merce Cunningham, constituted the first performance of Musique Concrete in this country. This is a novel and, in the opinion of this reporter, not a very convincing attempt to enlarge the limits of musical expression. First presented in Paris in 1950 by the Radio Diffusion Française, the medium uses sound as nature and machines produce and transform it by their manipulations. Musique Concrete aims at "the liberation of music inherent in concrete objects." It is a misnomer, for there is no music in the first place—only sound, and the sound itself certainly is not concrete but an abstraction cut out of its natural surroundings. The piece was played twice, interpreted first by Mr. Cunningham alone and then, at its second hearing, by him and a dance group formed by students of Brandeis University. They were Natanya Neuman, Joan Skinner, Annliese Widman, Joanne Finkelor, Jo Ann Melsher, Marianne Preger, Greta Rosenzweig, Remy Charlip, Ben Garber and Donald McKayle. A rather bewildered audience, of which (a personal inquiry indicated) not all were in favor of the experiment, applauded the self-effacing dancers.

(*Continued on page* 15)

University

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Three appearances of Stravinsky took place at an orchestral concert at the Théâtre des Champs-Élysées, where he conducted the Orchestra of the Société des Concerts in his Symphony in C, Symphony in Three Movements, and Capriccio for Piano and Orchestra interpreted ideally by the notable French pianist, Monique Haas. The success was considerable for composer and soloist. As to the symphonies, with their linear, sober and marvellously balanced music, they were greeted with a long ovation. Stravinsky also conducted his Scenes de Ballet for orchestra.

Another great moment of the festival was the performance of Schoenberg's monodrama, Erwartung. Here everything centers around the anguish of expectation; the voice of the woman, the language of the orchestra, all this plunges us into an atmosphere of dreamlike abandon. The Orchestra National under Hans Rosbaud and Irma Colassi as soloist gave Erwartung a magical interpretation.

We regretted the absence of Patricia Neway, who was to have sung in Oedipus Rex with the excellent Leopold Simoneau. She was replaced by Eugenia Zareska, whose work we shall not soon forget.

Operas by Britten and Thomson Staged

It embarrasses one a bit to talk about Billy Budd, which was presented by the Royal Opera from Covent Garden. It was performed under the direction of the composer, Benjamin Britten, greatly admired hereabouts since the success of his Peter Grimes at the Opéra. The Parisians thronged the theatre, but were unfortunately disappointed. Nothing struck them favorably in this over-long work, which alas, spreads a deadly boredom. Neither the subject or the music could hold the interest of the audience. In spite of the ingenuity of the *mise-en-scène,* the efforts of the excellent artists including Peter Pears and Theodor Uppman (title role), the perfect discipline of the chorus, one has to confess the complete failure of this evening.

The last theatrical offering of the festival was Four Saints in Three Acts, opera by Virgil Thomson on a book by Gertrude Stein. The eminent composer had assembled the press to present his work, which was in spots unintelligible but enchanting in others. This imagery benefited by the originality of its presentation; by the well-staged movements of William Dollar's choreography, and the stage direction of Maurice Grosser. Other assets were the discipline of the chorus, the excellent voices of Inez and Edward Matthews among the many others, the unpretentious simplicity and the naïveté of the music. If some of the critics were quite severe, the public gave a big hand to Thomson and his interpreters.

Several foreign orchestras visited us during the festival. At the helm of the Orchestre de la Suisse-Romande, Ansermet presented the first performance of the Concerto for Violin and Orchestra by Frank Martin, a poetical and strong work which was well interpreted by Szigeti. The RIAS Orchestra of West Berlin, under Ferenc Fricsay, was heard in two events, including an excellent all-Bartok list; the orchestra of the Augusteo of Rome with the Choir of the Academy of Santa Cecilia were conducted by Igor Markevitch. The last concert gave us Pierre Monteux at the helm of the Orchestra Lamoureux in a program of works by Sibelius, d'Indy and Fauré. Nicole Henriot played the Ballade of the latter.

To complete this report one must mention the chamber music concerts, the forum in which one heard writers such as Faulkner, Malraux and Madriaga, and the admirable exhibition of paintings sponsored by James Johnson Sweeney. All these events were attended by big crowds. Their appreciation was a compensation for the tireless efforts of Nicolas Nabokov, Julius Fleischmann, Herve Dugardin and Mme. Denise Tual, the organizers.

Apart from the festival program, there were some excellent concerts given during the period. Bruno Walter directed the Orchestre of the Société des Concerts and Furtwaengler had his usual triumphs with the Berlin Philharmonic.

Boston Symphony Orchestra Makes London Bow

By Arthur Notcutt

LONDON.—After sundry mishaps, the Boston Symphony made its London bow. The players arrived here via France but owing to a midnight cycle race on the road from Bordeaux to Paris, lorries which were carrying their dress clothes and some of their instruments could not get through in time to catch the boat train. There were other delays in consequence of which these vital necessities did not reach London until shortly before the concert. The Royal Festival Hall, seating some 3,500, was sold out. It was decided to postpone the opening until 9 o'clock. The public and press were informed, and the B.B.C. (carrying the entire concert) broadcast this fact.

It did not affect the playing. The program will long remain in the memory of those who were fortunate to be present. It was regrettable that only one London concert could be given, and that of 20th century music—Barber's School for Scandal Overture, Honegger's Fifth Symphony, Roussel's Bacchus et Ariane Suite No. 2, Piston's Toccata, Debussy's La Mer, and Ravel's Daphnis et Chloe Suite No. 2. Undoubtedly, this is one of the greatest orchestras that has ever appeared in London—the richness and mellowness of the strings, the exquisite quality of the woodwind and the sonority of the brass were all outstanding.

Charles Munch is no stranger to us, having conducted here on several occasions a few years ago. He directed the entire program without score, and was at his finest in the Debussy and Ravel—particularly the latter.

American Ambassador Walter S. Gifford was in a party in the Royal Box. This concert was a momentous occasion.

Other recent orchestral concerts have included a few of outstanding excellence. Among them were those of the Philharmonia Concert Society, sometimes known as the Mysore series, being sponsored by the Maharaja of Mysore. Two were conducted by Herbert von Karajan, who had only appeared two or three times in England, but whose fame has been spread abroad by his Bayreuth recordings. At the first, the program included a Mozart Divertimento, Strauss' Don Juan and Beethoven No. 7; at the second the Handel-Harty Water Music, Stravinsky's Jeu de Cartes and Brahms' First Symphony. Karajan is a conductor of high eminence abroad, and these two concerts have set a seal on his reputation here. The Philharmonia Orchestra had just returned from a very successful tour of the continent under his direction.

At a Royal Philharmonic Orchestra concert, the conductor was Walter Susskind and the soloist Claudio Arrau in two concertos, the Brahms D minor and the Tchaikovsky B flat minor. This great player was in superlative form.

The London Philharmonic Orchestra is giving a summer series. At the second concert Dame Myra Hess offered the first performance in England of Howard Ferguson's Concerto for Piano and String Orchestra. This is in the usual three movements, the first Allegro, the second Mesto, a theme with six variations, and the last a captivating Rondo. The work made an immediate appeal and was acclaimed. Dame Myra was a sensitive and romantic interpreter; she is to introduce this concerto next January with the New York Philharmonic.

Stokowski paid us a flying visit, conducting the B.B.C. Symphony in a studio broadcast concert and honoring British music with a Purcell suite arranged by himself, and the elaborate and complex Fifth Symphony by Edmund Rubbra—a work of which he is an enthusiastic admirer. He has already conducted it in Canada and will later do so in the U. S. It is said that there were only two rehearsals, but the playing was of the utmost technical brilliance.

The Boyd Neel Orchestra, under the conductorship of its founder, played four Brandenburg Concertos during one eveing at the Festival Hall. All were interpreted with sympathetic insight and clarity, especially the sixth.

Covent Garden's Tristan

At Covent Garden, Kleiber returned from his continental engagements and was welcomed with enthusiasm by the public, the orchestra and the company. He conducted three performances of Tristan that, with the exception of one of the cast, were of high rank. The Isolde was Helena Braun, who has been heard at the "Met." She is a good artist, though the quality of her singing varies. It was a difficult task to have to follow Flagstad, who has sung the role here for the past four years; that she succeeded as well as she did is a matter for congratulation. Constance Shacklock's Brangäne is now such an accomplished study, both vocally and dramatically, as to be worthy of a place in any company. Svanholm's Tristan is well known, but Dalberg's Marke was new here; he sang with poetic sensitiveness and emotional insight. The representative of Kurwenal was below the necessary standard. Kleiber obtained a magnificent orchestral performance, with playing of the utmost warmth and sensitivity, though to some ears it lacked the intense dramatic power with which Beecham imbued it in pre-war days. The production was by Heinz Tietjen, and there were some new effects of particular interest, though placing the fight in the third act offstage—one heard only the clashing of steel—was by no means effective.

Artists Join European Exodus

Among those prominent in the music world who are overseas this summer are Rudolf Bing, general manager of the Metropolitan, who sailed June 4 on the SS. Ile de France for a three months' stay in Europe, during which he will hear performers and performances in Milan, Florence, Rome, Munich and Berlin. Astrid Varnay, soprano, of the Metropolitan Opera, was a passenger on the SS. America, leaving New York on May 29. Miss Varnay's European schedule includes a re-engagement at the Bayreuth Festival, and concerts and recording sessions in London, as well as guest appearances at the Berlin State Opera in September. The SS. Ile de France, on June 4, carried Zinka Milanov, soprano of the Metropolitan, journeying to Europe to join her husband, the Yugoslav Ambassador to Norway. With her was her brother and accompanist, Bozidar Kunc, Yugoslav composer.

Albert Morini, New York manager, left by air in June for a trip including Italy and Africa.

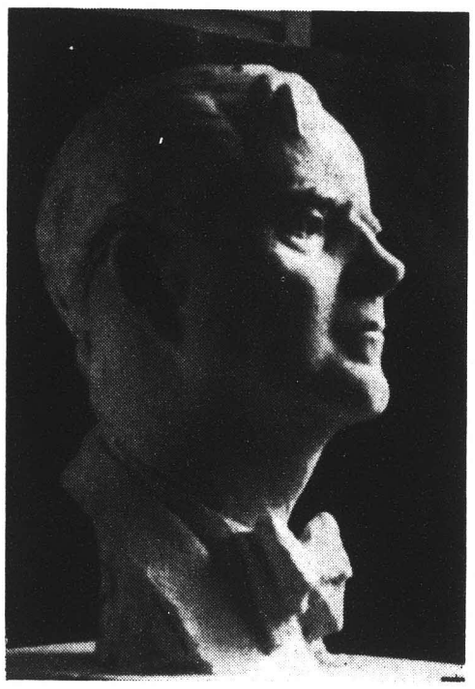
Virgil Fox, American organist, who has played in Berne Cathedral as a representative of the United States (selected by the State Departemnt) at the International Congress of Church Music, will go to Europe again for concerts in August and September. Dr. Enzo Pascarella, president and director of the Southern California Institute of Music, sailed on June 12 for a tour of Italy, Switzerland, France and England. A traveler by air was Larry Adler, harmonica player, who flew to London in May en route to four recitals in Lisbon. He returned to London in June to give the premiere of a concerto written for him by Graham Whetten with the London Philharmonic Orchestra, and the local introduction of the Vaughan Williams' Romance for Harmonica and Orchestra, in Liverpool with the Philharmonic Orchestra there. He came back to America the end of June.

Artists bound for Australia included Michael Rabin, violinist, who on June 11 left for a three monthss' tour there.

Huss Honored on 90th Birthday

Henry Holden Huss, American composer, pianist and teacher, was honored on his 90th birthday, June 21, by a special radio broadcast of his works over WNYC. Intermezzo "Brahmsianer" and Joy of Autumn were played by Gwendolyn Haber, pianist. Carl Tollefsen, violinist, with Augusta Tollefsen at the piano, was heard in Romanza in E major for violin and piano and Northern Melody from the Violin Sonata in G minor. Helen Field, pianist, played Rhapsodie "Life's Vicissitudes" (dedicated to Isidor Philipp). On June 24, Harvey Shapiro, cellist of the WQXR Quartet, performed the Huss Cello Romanza with Leonid Hambro, pianist, preceded by a Beethoven sonata over WQXR. The Violin Sonata was played by Eugene Ysaye in Carnegie Hall in 1913, and Mr. Huss has played his own Piano Concerto with the New York Philharmonic, Boston Symphony and other orchestras. His latest string quartet will be programmed in the 1952-53 chamber music series in the Brooklyn Academy of Music.

During nearly 75 years (Mr. Huss began teaching at 16) he has trained many teachers and young artists. He gave lecture-recitals at Hunter College for seven years on the Wagnerian Operatic Trilogy. He and Mrs. Huss still teach in a studio in Steinway Hall.



TAUNO HANNIKAINEN as sculptured by A. Aaltonen.

Hannikainen in Chicago

Tauno Hannikainen returned to his home in Chicago last month, after a season in Europe. Current engagements on this side of the Atlantic include two appearances in Toronto and the Promenade Symphony Concerts on June 26 and July 3.

Among the works in which the Finnish conductor led the Helsinki Symphony in 1951-52 were Verdi Requiem, Hindemith's Mathis der Maler, Bartok's Concerto for Orchestra, Stravinsky's Petrushka, Gliere's Ilya Murometz, Prokofieff's Fifth Symphony, Debussy's La Mer, Ravel's Daphnis and Cloe, Beethoven's Ninth Symphony, as well as several Finnish novelties. Soloists included Isaac Stern, Joseph Schuster, Bronislav Gimpel, Monique de la Bruchollerie. At the last concert, members of the audience, radio listeners and other music lovers presented Mr. Hannikainen with a portrait of his head in bronze by A. Aaltonen, one of Finland's foremost sculptors.

During the conductor's winter vacation, he was on the podium for several concerts in Sweden, Norway, Vienna and Belgrade. As guest conductor of the Vienna Philharmonic, he included the Second Symphony of Sibelius.

Mr. Hannikainen begins his second season in Helsinki in September, and will also fill engagements as guest conductor in several European countries.

UNESCO Plans Music Exchange

Members of the panel on music of the U. S. National Commission for UNESCO met in New York on May 27, under the chairmanship of Dr. Howard Hanson, director of the Eastman School of Music. The purpose of the meeting was to study the work of the International Music Council, and to examine methods of obtaining cooperation of music organizations in this country in such UNESCO programs as the compilation of catalogues of recorded works, and the encouragement of contemporary music.

Friedberg Scholarship Awarded

The Carl Friedberg Alumni Association has awarded three scholarship grants for study with Carl Friedberg during 1952-53 to Betty June Cooper of Great Falls, Mon., Juliana McLean of Wichita, Kan., and Lois Whiteman of Great Neck, N. Y.

Sigma Alpha Iota Competition

The annual Chamber Music Composition Contest of Sigma Alpha Iota has been announced by Mrs. Jane Alderman, of the Syracuse, N. Y., Alumnae Chapter. It is open to all composers between 17 and 30 who live in New York State at the time the work is submitted. It may be scored for strings alone, for strings and piano or for a combination of strings and winds. Total number of players used should not be more than eight and the performing time should be from 10 to 15 minutes. A prize of $50 will be awarded for the winning composition, which will be performed at the annual S.A.I. concert to be held in Crouse College in January, 1953. Co-chairmen for the concert are Alice Shields and Mrs. Grace Keller. The winning composition will be considered for publication by G. Schirmer.

The judges, all from Syracuse University department of music, are as follows: Dr. Alexander Capurso, director of music; Dr. Harwood Simmons, professor of music; Louis Krasner, professor of violin and chamber music; George Mulfinger, professor of piano; and Kirk Ridge, professor of piano.

All inquiries and requests for instruction blanks may be addressed to Mrs. Edith Holmes, 317 Furman Street, Syracuse, N. Y.

Juilliard Summer Concerts

The Juilliard Summer School on July 1 opens a series of Tuesday, Wednesday and Thursday afternoon concerts at four o'clock in its Concert Hall, continuing until Aug. 7. The Juilliard String Quartet is giving the first program. Other artists to be presented include Appleton and Field, duo-pianists; Fernando Valenti, harpsichordist; Lonny Epstein, in a Mozart program played on a reproduction of that master's piano; Winifred Cecil, soprano, with Gibner King, pianist; Maria Kurenko, soprano, with Robert Hufstader at the piano; and recitals by Katherine Bacon and Carl Friedberg, pianists; Luigi Silva, cellist, with Emanuel Balaban at the piano; and Vernon de Tar, organist. Teddy Wilson, jazz pianist, will take part in a program on July 31, with Leonard Feather as narrator. On Aug. 6, the Juilliard Summer Chorus will be heard in its annual concert. The final event of the series will be a recital by student artists chosen through competition. Coenraad V. Bos will serve as pianist at this event.

A series of six concerts composing a Chamber Music Cycle will be presented by the Juilliard String Quartet during the 1952 Summer School on six consecutive Tuesday afternoons at 4 p.m. in the Juilliard Concert Hall from July 1 through Aug. 5. Accompanying lecture demonstrations will be given on the preceding Monday afternoons from June 30 through Aug. 4 at 4 p m. in the School's Recital Hall. These lectures will trace the development of chamber music repertoire, style and technique during the past 250 years and will deal specifically with the works to be performed by the Quartet at the Tuesday concerts.

Pilotto Singing in Europe

Angelo Pilotto, baritone, is in Europe this summer, fulfilling concert and opera engagements in Italy. He also will go to Venice, his home, for a vacation and to visit his father. Mr. Pilotto will return to New York the latter part of September to begin his winter engagements in the United States.

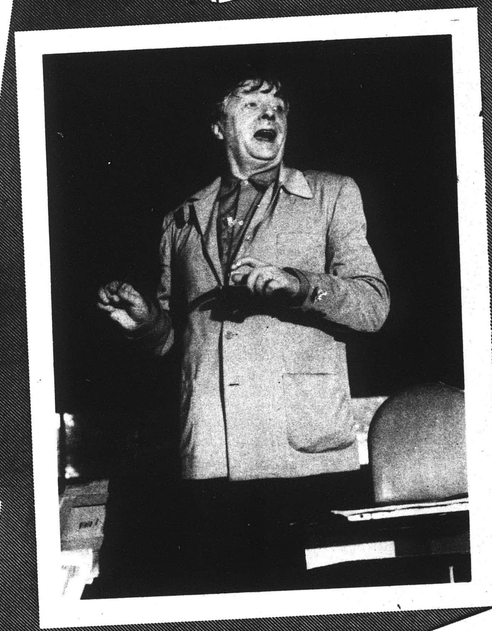
TRIUMPH of the BOSTON

under the auspices of the CONGRESS FOR CULTURAL FREEDOM

Concerts in Paris, 1952
May 6, Charles Munch conducting
May 8, Pierre Monteux conducting

Réalités

LA PLASTIQUE harmonieuse et l'originalité des gestes de Charles Munch sont dues à une formation physique combinant la danse hindoue, le sport, les massages et la pratique durant vingt années d'un instrument à archet. Indépendance des bras, mobilité du visage, intensité du regard, toutes les ressources d'expression sont mises en œuvre pour obtenir le maximum de rendement et la sonorité optimum des instrumentistes. Sur ces images, prises au cours d'une répétition de travail, on remarquera la diversité très grande d'attitudes plastiques commandée par l'interprétation des différents passages de l'œuvre musicale en lecture.



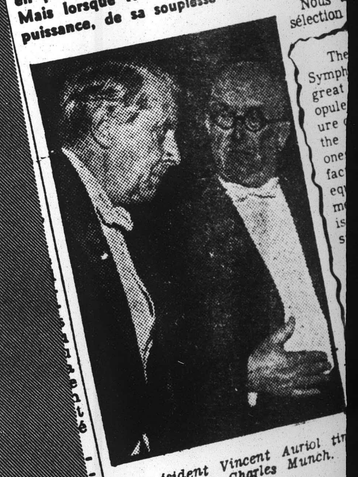
Photos from double-page spread in "Réalités," May Issue

Avec sa carrosserie de grand lux

LE "BOSTON SYMPHO
A EBLOUI LES PARIS

L'E seul aspect du Boston symphony orchest géant, ses « bois » touffus et ses riche quelque chose de satisfaisant pour l'œil en présence d'une usine sonore pourvue d'un Mais lorsque tout ce mécanisme entre en act puissance, de sa souplesse et de sa précision.

Nous a sélection



Le président Vincent Auriol tir à féliciter Charles Munch.

12. — LE MONDE. — 8 mai 1952.

LA MUSIQUE

CHARLES MUNCH et l'Orchestre symphonique de Boston

Bien qu'il n'eût jamais encore franchi l'Océan, l'Orchestre symphonique de Boston était loin d'être inconnu de ce côté-ci de l'Atlantique. Sa réputation s'étendait grâce à ses enregistrements (l'un des plus célèbres est celui de Harold en Italie, sous la direction de Serge Koussevitzki, avec l'altiste William Primrose en soliste), mais aussi grâce au renom des chefs qui furent successivement appelés à le diriger, et qui tous avaient acquis au préalable en Europe, et particulièrement à Paris, une véritable popularité.

Fondé en 1881 par Henry Lee Higginson, le Boston Symphony Orchestra donna son premier concert le 22 octobre 1881. Il accueillit toujours avec empressement les ouvrages et les artistes français : en 1919 Pierre Monteux en devenait le chef et le demeura pendant cinq ans, jusqu'à ce qu'il revînt parmi nous et prît la tête de l'Orchestre symphonique de Paris. Nous le retrouverons au second concert. Serge Koussevitzki, lorsqu'il quitta Paris où il avait pendant trois ans conduit les concerts de l'Opéra, succéda à Pierre Monteux. Il créa à Boston quantité d'œuvres françaises, commandées pour la plupart en sourdre de sa femme Natalie, et c'est ainsi que Florent Schmitt, Albert Roussel, Arthur Honegger, Darius Milhaud, ont écrit pour Boston quelques-uns des ouvrages les plus marquants de la production contemporaine. Koussevitzki, qui allait mourir le 3 juin 1951, se retira en 1949, et conserva le titre de directeur honoraire du Boston Symphony Orchestra. Charles Münch, mis en vedette en Amérique par ses brillantes tournées, recueillit ce lourd héritage, et l'on sait quel est aujourd'hui son prestige, étendu au monde entier.

Les débuts en Europe de l'Orchestre symphonique de Boston, en présence de M. Vincent Auriol, avaient naturellement attiré à l'Opéra un public aussi enthousiaste que nombreux. L'enthousiasme se manifesta dès la fin du premier morceau, une ouverture de The School for Scandal de Samuel Barber, composition fort sage, agréable aussi, mais sans trop d'originalité. Après la Symphonie n° 2, pour cordes et trompettes, d'Arthur Honegger, ce fut du délire, et il fallut que l'auteur paraît auprès de Charles Münch pour recueillir l'hommage de la foule. C'est que l'œuvre possède une vertu qu'elle doit à la vigueur de ses accents, à leur sincérité : c'est que le finale entraînant, l'admirable choral qui lui sert de conclusion, constituent une des pages maîtresses de la musique de ce temps. La deuxième suite de Bacchus et Ariane d'Albert Roussel — revanche de l'échec du ballet à l'Opéra, dû à une malencontreuse mise en scène et à une chorégraphie non moins malheureuse — fut elle aussi saluée d'applaudissements interminables.

La seconde partie du concert débutait par une Passacaille de Walter Piston, [illegible]

After the Symphony No. 2 for Strings and Trumpets by Honegger the audience was delirious and the composer had to be brought forward to receive the homage of the audience. The virtue of this work is due to the vigor and sincerity of its accents. The Finale with the admirable chorale which concludes it constitutes one of the most masterly pages in the music of the present time. The Second Suite "Bacchus et Ariane" became a vindication of the ballet which failed at the Opera House on account of an unfortunate production and a choreography no less so. This too was greeted with endless applause.

René Dumesnil

Le Monde

LE MONDE. — 10 mai 1952.

LA MUSIQUE
— PAR RENÉ DUMESNIL —

Pierre Monteux dirige l'Orchestre symphonique de Boston aux Champs-Elysées

Nous avons retrouvé en Pierre Monteux tout pareil à celui que nous rejoignions tous les dimanches, au temps de l'O.S.P. Et même, en le regardant, en l'écoutant mettre au point le matin, à la répétition, le Sacre du Printemps, c'est plus loin encore que remontaient les souvenirs. En ce beau Théâtre des Champs-Elysées, alors en sa nouveauté, naissait dans le tumulte, sous la baguette du même chef, cette musique de ballet qui allait provoquer tant de discussions. C'était le 29 mai 1913, soir mémorable entre tous ; puis, les passions calmées, sinon complètement éteintes, ce fut en avril de l'année suivante que Pierre Monteux, à ses concerts du Casino de Paris, put enfin faire entendre l'œuvre nouvelle. Souvenirs lointains, mais si bien ineffaçables que deux guerres ont passé sans les amoindrir. Aujourd'hui, le ciel en soit loué ! le Sacre ne soulèvera qu'une tempête de bravos. Et Protée, de Darius Milhaud, qui fut si copieusement sifflé lorsque Pierné eut l'audace de faire entendre au public de Colonne la suite tirée du ballet en 1921, Protée, que Paul Claudel et Milhaud montrent dans l'île de Naxos avec la nymphe Brindosier, ou mieux de leur cour de phoques, Protée, que le temps a rendu enfin inoffensif, provoquera ce soir les applaudissements d'un auditoire que n'épouvantent plus les dissonances et qui serait même déçu s'il en était sevré.

Deux ouvrages américains devaient figurer au programme de ce concert. L'un, la Symphonie n° 3, de William Piper, fut remplacé au dernier moment par la Fantaisie sur un thème de Thomas Tallys, de Ralph Vaughan Williams. Tallys fut le maître de Byrd et l'organiste de la cour d'Henry VIII. Ralph Vaughan Williams est un des musiciens les plus représentatifs de l'école anglaise de la période d'entre les deux guerres, l'un de ceux qui, comme le dit M. Norman Demuth dans ses Musical Trends of the 20th Century, ont le mieux contribué à former un style proprement anglais. Williams, qui étudia avec Max Bruch à Berlin, travailla aussi l'orchestration avec Maurice Ravel. Il en reçut certes d'utiles conseils, mais sut rester lui-même. Sa Fantaisie garde du thème de Tallys toute sa noblesse et le vêt d'une instrumentation raffinée. La Symphonie n° 3 du compositeur américain Williams Schumon, présidée du Protée, de Milhaud, et suivie du Sacre de Stravinsky, n'a pas supporté sans quelque dommage ce dangereux voisinage. Le compositeur ne manque pas d'adresse, et s'il substitue aux mouvements classiques de la symphonie une passacaille et une fugue, un choral et toccata, la hardiesse est sans grands périls. Mais peut-être l'auteur avait-on appréciée davantage si l'auteur avait montré plus d'originalité.

Pierre Monteux fit preuve, lui, d'une vaillance peu commune, et l'Orchestre de Boston montra les qualités les plus solides.

Au. : [illegible]
Ar. : [illegible]
B. : [illegible]

(A.).

Ci : O. K. Néron (L.).
Arlo: Un tramway nommé désir (A.).
Ki: 24 heures chez les Martiens (A.).

Studio 28 : Monsieur Verdoux (A.).
Studio 43 : Trois-ème Coup (R.).
St. Bertrand: le Trente-neuf Ma[illegible]
St. Parne[illegible] : [illegible]

THEATRE NATIONAL DE L'OPERA

EXPOSITION INTERN
L'ŒUVRE DU
SOUS LES AUSPICES DU CONGRES

III' Concert
Premier concert
BOSTON SYMPH
sous la d
CHARLE

Ouverture "The School for Scan
Symphonie n° 2 (pour orchestre
I. - Molto moderato
II. - Adagio mesto
III. - Vivace non troppo
Bacchus et Ariane. .. ..
ENT
Toccata. .. ..
La Mer .. ..
I. - De l'aube à midi sur la mer
II. - Jeux de vagues
III. - Dialogue du vent et de la
Daphnis et Chloé. Suite n° 2
I. - Lever du jour
II. - Pantomime
III. - Danse générale

LE FIGARO

7 MAI 1952

Dernière minute parisienne

CHARLES MUNCH CONDUIT A LA VICTOIRE L'ORCHESTRE DE BOSTON

LA place de l'Opéra en état de siège. Les malheureux automobilistes sans coupe-file, refoulés impitoyablement par le service d'ordre des grands jours : place aux voitures officielles !

Dans la salle, le président Auriol, le corps diplomatique, toutes les vedettes. La foule — naturellement...

L'orchestre est sur la scène : cent deux musiciens, parmi lesquels on dénombre vingt-trois Français : celui-ci, sûrement ; celui-là, peut-être ; mais les autres ? Au sommet de la pyramide, le trompettiste Roger Voisin, né en Amérique. Mais fils de France, tout de même. Ansermet se penche à mon oreille : « Voisin parle français avec l'accent français, américain avec l'accent américain ; mais il peut aussi parler français avec l'accent de New-York et américain avec l'accent de Pantin... » Par là-dessus, il joue de la trompette incomparablement!

Münch est, ce soir, dans une forme extraordinaire. Il dirige deux ouvrages agréables de Barber et de Piston ; puis Honegger, Roussel, Debussy et Ravel, galamment offerts au public parisien par le plus beau des orchestres d'outre-Atlantique.

Apothéose, bis. Münch salue, triomphant et harassé. Les troupes américaines ont débarqué. N'ayons pas la pudeur à nous avouer conquis : c'est un général français qui les commande...

Cl.

And so we have rediscovered the conductor, but for the first time we are introduced to the orchestra. Celebrated throughout America, how is this impressive assemblage to be judged? It must be said that it is an extraordinary ensemble. Our national orchestras will not take umbrage at this enthusiasm, for among its 102 musicians, the orchestra includes 23 Frenchmen! Its dominant quality is surely ardour and even fanaticism.

CHARLES MUNCH LEADS THE BOSTON ORCHESTRA TO VICTORY - "The Climax---an encore! Munch bows, triumphant and harassed. The American forces have invaded us. But let us not be ashamed to admit that we have been conquered. A French general was in command."

LE FIGARO — 8 MAI 1952
« L'ŒUVRE DU VINGTIEME SIECLE »

CHARLES MUNCH et l'orchestre de Boston à l'Opera

CE visage musical du XXe siècle, qu'on entreprend de peindre, commence à se préciser. Voyons de quels traits nouveaux Charles Münch et l'orchestre de Boston l'ont enrichi mardi soir.

Münch est lui-même, et pas un autre : plein d'appréhensions, mais confiant dans la solidarité de son orchestre, épuisé, mais jamais las, frénétique, heureux de faire de la musique, soutenu par l'amour de son beau métier, gravissant les *crescendos* au pas d'un jeune homme. Le public aperçoit une silhouette séduisante, racée, les coudes au corps, sauf dans les péripéties ; quand il s'anime, on voit danser le chrysanthème de sa chevelure grise, et s'il se tourne, c'est Le Barry jouant de profil. L'orchestre a, comme il se doit, la meilleure part. Pour avoir joué une fois sous sa direction, je sais que le regard de Münch, quand il conduit, est le plus éloquent du monde. Certains chefs règnent par l'autorité calme, d'autres se font craindre, celui-là agit par osmose ; rien de plus contagieux que le visage de Münch, illuminé par le chef-d'œuvre qu'il aime. Nul ne résiste à cette foi véhémente qui soulève les orchestres, à défaut des montagnes.

Le chef, nous le retrouvons ; quant à la troupe, nous faisons sa connaissance. Célèbre dans l'Amérique entière, comment juger cet orchestre prestigieux ? C'est un ensemble extraordinaire, il faut le dire. Nos orchestres nationaux ne prendront pas ombrage de cet enthousiasme, car sur cent deux musiciens, l'orchestre de Boston compte vingt-trois Français ! Sa qualité dominante, c'est assurément l'ardeur, et même le fanatisme.

Chacun joue si bien de son instrument, cet instrument est de si belle qualité, la confiance dans le chef est si totale, les œuvres ont été si minutieusement répétées que l'exécution est absolument parfaite. Il y a, de surcroît, un élan, une jeunesse, un dynamisme, quelque chose de vigoureux, de clair, de percutant à quoi l'on n'est pas habitué. Je fais ici surtout allusion [illegible] Je fais ici surtout allusion [illegible] trompettiste Roger-[illegible] super-vedette de [illegible] de trom-

d'îlots à la rêverie. Nettoyée de son halo, de sa brume, de ses vapeurs, de sa féerie, *La Mer* n'était plus *La Mer*. Mais comment exiger d'un orchestre, même splendide, un changement de registre aussi brusque ? Autant demander à Michel-Ange de peindre une aquarelle après le plafond de la Sixtine !

Une *Ouverture* sympathique de Samuel Barber, une *Toccata* nerveuse de Walter Piston mettaient une note américaine dans ce concert gracieusement voué au génie français. L'Orchestre de Boston et son chef l'ont bien servi.

Clarendon.

Quand Charles Münch mène à la victoire son bataillon de choc

Claude Baignères.

IL n'est guère, dans le monde musical, de silhouette plus connue que celle de Charles Münch ! Deux longs bras qui retombent après un ultime sursaut de désespoir, au terme d'un chant où se concentre toute la douleur de la terre, deux épaules qui se haussent tandis que les poings serrés et frémissants viennent essuyer les larmes qui coulent des yeux, deux mains grandes ouvertes vers le ciel en signe de triomphe : voilà trois attitudes de Charles Münch fixées sur l'écran de toutes les mémoires, de Boston à Paris, de Londres à Rome.

Un chef d'orchestre est une sorte de condottiere qui a pour mission d'entraîner les troupes les plus diverses à la [illegible] Boston Symphonic [illegible]

Does there exist anywhere an orchestra that can interpret in so brilliant a fashion a program of contemporary music? From the rich sonority of the basses to the incisive one of the trumpets, every stand gives proof of a most individual quality.

L'AURORE

L'ŒUVRE DU XX

L'Orchestre sy de Boston à

Parmi les reproches que certains cri du XXe siècle, il en était un de justice. de trois musiciens de premier rang, s M. Charles Munch, réparation est fait Roussel.

Sa suite d'orchestre Bacchus et minute en supplément dans le progra l'Opéra par l'Orchestre de Boston, est t oublié, et apprendre à ceux qui l'ignor le plus grand musicien français du 2 et de Daphnis et Chloé son Bacchus habile sans doute, mais plus sensible teurs d'avoir rendu hommage à Rous et nos théâtres se montrent moins s les symphonies et les ballets sont d de qualité bien inférieure.

Berlioz, quand par hasard ses comptant leurs mesures, et quand dans le finale, ne traduirait mi

Aucun mot écrivait à ses ballets sont Bacchus et Daphnis. Entraîné irrésistible, le 103 instrumentistes sonore d'une couleur éblouissant

Eziz-e-t-il au monde un orq manière aussi brillante un orq mais depuis la sonorité sompt des trompettes, tous les pupitr me souviens pas d'avoir fama complet.

Quant à M. Munch non se chefs-d'œuvre, mais il a même vie à des morceaux assez ins Il était impossible qui ouvraient la p musicien prestigieux qui a enthousiaste ? interminable

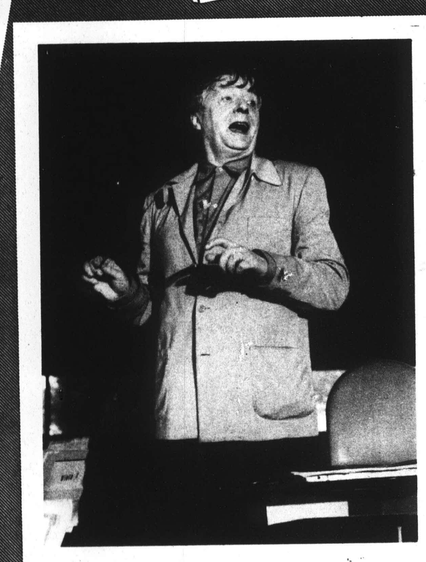
of the BOSTON SYMPHONY O

RESS FOR CULTURAL FREEDOM

CHARLES MUNCH, *Music Director*

rts in Paris, 1952
y 6, Charles Munch conducting
y 8, Pierre Monteux conducting

from double-page spread
"Réalités," May Issue

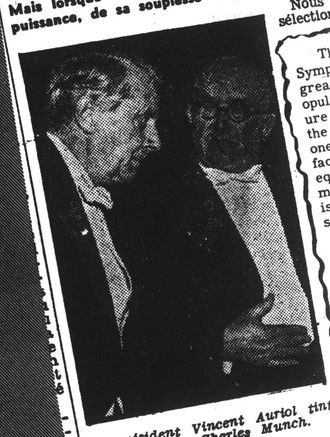


Avec sa carrosserie de grand luxe

LE "BOSTON SYMPHONY" A EBLOUI LES PARISIENS

L E seul aspect du Boston symphony orchestra, avec son quatuor géant, ses « bois » touffus et ses riches mines de cuivre a quelque chose de satisfaisant pour l'œil et l'esprit. On se sent en présence d'une usine sonore pourvue d'un outillage exceptionnel. Mais lorsque tout ce mécanisme entre en action, on est ravi de sa puissance, de sa souplesse et de sa précision.

Nous avons là une admirable sélection de virtuoses appartenant



Le président Vincent Auriol tint à féliciter Charles Munch.

The very aspect of the Boston Symphony Orchestra, with its great quartet (of strings), its opulent winds, and the rich treasure of its brass, at once satisfies the eye and the spirit. One feels oneself in the presence of a factory of sound, beautifully equipped, and when this entire mechanism enters into action one is overwhelmed by its power, its subtlety and its precision.

We have in this orchestra an admirable selection of virtuosos from many nations of the earth. Our compatriots are numerous and their high quality does us honor. The music itself had an equally perfect integration.

musique et une ferveur passionnée, a été apprécié à sa juste valeur.

Le programme nous était, en grande partie familier mais Charles Münch a donné de *Bacchus et Ariane* de Roussel et de la *2me Symphonie*, d'Honegger, une interprétation transcendante. Moins heureux dans Debussy et Ravel, il nous a révélé une *Toccata*, de Walter Piston, écrite avec la savante application d'un bon élève de Nadia Boulanger et une *Ouverture*, de Samuel Barber qui révèle chez son auteur une grande distinction de pensée et de goût, une excellente culture artistique et une clairvoyante pondération.

Emile VUILLERMOZ.

Since 1493 Europeans have had few kind words for American ventures in the arts, and since 1945 few kind words on any score. Last week, however, they had a great many. The Boston Symphony Orchestra, in Paris for an arts festival, gave two performances which left listeners dazed with awe. Critics unanimously used the word "extraordinary," and phrases like, "Is there another orchestra which could interpret modern music with such brilliance?" "Performance unparalleled in finesse and dynamism."

LIFE May 19, 1952

THE CHRISTIAN

Boston

By Emile Vuil

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THE MAG

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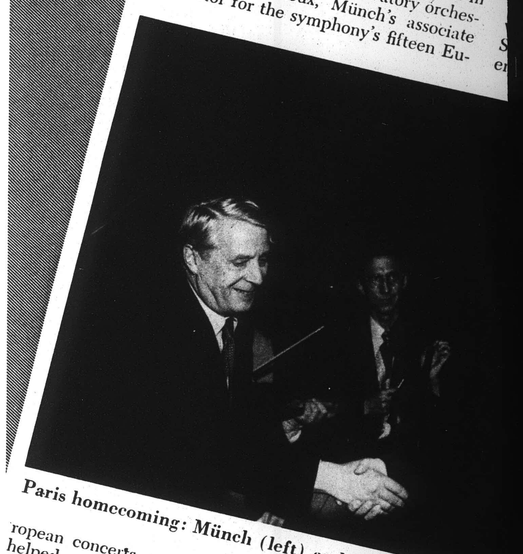

Paris homecoming: Münch (left) and Monteux return wi

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The New York Times

AMUSEMENTS T

[From Late Editions of Yesterday's TIMES.]

Boston Symphony Captivates Paris As It Makes Bow at Festival There

By OLIN DOWNES
Special to THE NEW YORK TIMES.

PARIS, May 6—What must have been one of the most brilliant occasions that the Paris Opera, the scene of many a brilliant occasion, has witnessed in this century was the first appearance in Europe of the Boston Symphony Orchestra, with Charles Munch conducting, which took place in that famous theatre this evening.

As a gala event, this one had all the outward trappings of pomp and ceremony and brilliant festivity. President Vincent Auriol and Mme. Auriol, Foreign Minister Robert Schuman and United States Ambassador James C. Dunn and Mrs. Dunn were among those who attended.

But the performances given by the superb orchestra were by far the highest honor that the evening could invoke. The musicians were obviously on the qui vive to give their utmost. The audience was in an equally tense and expectant vein.

Excitement and enthusiasm were such that when a long program of modern French and American music had ended, it became necessary for Mr. Munch and the orchestra to play the finale of Ravel's "Daphnis et Chloe" suite over again.

This program had several special features appropriate to the purposes of the "Twentieth Century Exposition of the Arts of Democratic Nations" of which it was a feature. One was the presence in the audience of the composer, Arthur Honegger, who could not have failed to be profoundly moved by the reception given his tragical and heroic Second Symphony for Strings with solo trumpet.

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It was Schumann who said that revolution could be concealed within the walls of a symphony and the police be none the wiser. The symphony sounded strange and recondite to many who heard its first performances. Hitler's crew was unaware of its existence. Tonight's audience heard the symphony with unrestrainable enthusiasm, and understood well its cry for liberty.

Two American composers were on this program, Samuel Barber, with his early, gay, adroit overture, "School for Scandal," and Walter Piston, whose brilliant toccata Mr. Munch first presented on the French National Radio in 1948 and introduced in America as conductor of the Boston Symphony on Oct. 14 of the same year.

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Newsweek, May 19, 1952

e Monde

LA MUSIQUE
PAR RENÉ DUMESNIL

NDE. — 10 mai 1952.

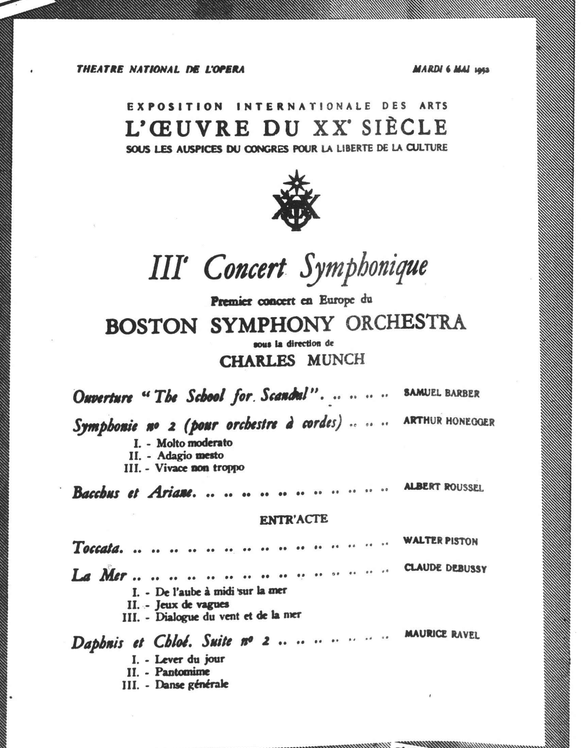
Pierre Monteux dirige l'Orchestre symphonique de Boston aux Champs-Elysées

Nous avons retrouvé au Pierre Monteux tout pareil à celui que nous rejoignions tous les dimanches, au temps de l'O.S.P. Et même, en le regardant, en l'écoutant mettre au point le matin, à la répétition, le Sacre du Printemps, c'est plus loin encore que remontaient les souvenirs. En ce beau Théâtre des Champs-Elysées, clos en sa nouveauté, naissait dans le tumulte, sous la baguette du même chef, cette musique de ballet qui allait provoquer tant de discussions. C'était le 29 mai 1913, soir mémorable entre tous ; puis, les passions calmées, sinon complètement éteintes, Pierre en avril de l'année suivante que fut Monteux, à ses concerts du Casino de Paris, put enfin faire entendre l'œuvre nouvelle. Souvenirs lointains, mais si bien ineffaçables que deux guerres ont passé sans les amoindrir. Aujourd'hui, le ciel en soit loué ! le Sacre ne soulèvera qu'une tempête de bravos. Et Protée, de Darius Milhaud, qui fut si copieusement sifflé Lorsque Pierné eut l'audace de faire entendre au public de Colonne la suite tirée du ballet en 1921, Protée, que Paul Claudel et Milhaud montrent dans l'île de Naxos avec la nymphe Bindosier, ou mieux lieu de leur cour de phoques, Protée, que le temps a rendu enfin moelleusement, provoquera ce soir les applaudissements d'un auditoire que n'épouvantent plus les dissonances et qui serait même déçu s'il en était sevré.

Deux ouvrages américains devaient figurer au programme de ce concert. L'un, la Symphonie n° 3, de William Piper, fut remplacé au dernier moment par la Fantaisie sur un thème de Thomas Tallys, de Ralph Vaughan Williams. Tallys fut le maître de Byrd et l'organiste de la cour d'Henry VIII. Ralph Vaughan Williams est un des musiciens les plus représentatifs de l'école anglaise de la période d'entre les deux guerres, l'un de ceux qui, comme le dit M. Norman Demuth dans ses mieux Trends of the 20th Century, ont le mieux contribué à former un style proprement anglais. Williams, qui étudia avec Max Bruch à Berlin, travailla aussi l'orchestration avec Maurice Ravel. Il en reçut certes d'utiles conseils, mais sut rester lui-même. Sa Fantaisie garde tu thème de Tallys toute sa noblesse et le vêt d'une instrumentation raffinée. La Symphonie n° 3 du compositeur américain Williams Schumann, présentée du Protée, de Milhaud, et suivie du Sacre de Stravinsky, n'a pas supporté sans quelque dommage ce dangereux voisinage. Le compositeur ne manque pas d'adresse, et s'il substitue aux mouvements classiques de la symphonie une passacaille et une fugue, un choral et toccata, la hardiesse est sans grands périls. Mais peut-être le fait-on apprécier davantage si l'auteur avait montré plus d'originalité.

Pierre Monteux fit preuve, lui, d'une vaillance peu commune, et l'Orchestre de Boston montra les qualités les plus solides.

Studio 28 : Monsieur Verdoux (A.).
Studio 43 : le Troisième Coup (R.).
St. Bertrand : les Trente-neuf Marches (A.).
St. Parmentier : [illegible]



THEATRE NATIONAL DE L'OPERA — MARDI 6 MAI 1952

EXPOSITION INTERNATIONALE DES ARTS
L'ŒUVRE DU XX' SIÈCLE
SOUS LES AUSPICES DU CONGRES POUR LA LIBERTE DE LA CULTURE

III' Concert Symphonique

Premier concert en Europe du
BOSTON SYMPHONY ORCHESTRA
sous la direction de
CHARLES MUNCH

Ouverture "The School for Scandal" .. .. SAMUEL BARBER
Symphonie n° 2 (pour orchestre à cordes) .. .. .. ARTHUR HONEGGER
I. - Molto moderato
II. - Adagio mesto
III. - Vivace non troppo
Bacchus et Ariane. .. .. ALBERT ROUSSEL

ENTR'ACTE

Toccata. .. .. WALTER PISTON
La Mer .. .. CLAUDE DEBUSSY
I. - De l'aube à midi sur la mer
II. - Jeux de vagues
III. - Dialogue du vent et de la mer
Daphnis et Chloé. Suite n° 2 .. .. MAURICE RAVEL
I. - Lever du jour
II. - Pantomime
III. - Danse générale

L'AURORE

L'ŒUVRE DU XX' SIÈCLE

L'Orchestre symphonique de Boston à l'Opéra

Parmi les reproches que certains critiques ont adressés au festival du XX' siècle, il en était un de justifié, l'omission dans les programmes de trois musiciens de premier rang : Roussel, Dukas, Schmitt. Grâce à M. Charles Munch, réparation est faite au moins en ce qui concerne Roussel.

Sa suite d'orchestre Bacchus et Ariane, introduite à la dernière minute en supplément dans le programme du concert donné mardi à l'Opéra par l'Orchestre de Boston, est venue rappeler à ceux qui l'avaient oublié, et apprendre à ceux qui l'ignoraient, que Roussel est probablement le plus grand musicien français du demi-siècle. Placé à côté de la Mer et de Daphnis et Chloé, son Bacchus apparaît comme une œuvre moins habile sans doute, mais plus sensible et plus forte. Remercions nos visiteurs d'avoir rendu hommage à Roussel et souhaitons que nos théâtres se montrent moins oublieux à l'égard d'un des ouvrages les symphonies et les ballets sont injustement sacrifiés à des ouvrages de qualité bien inférieure.

Berlioz, quand par hasard ses cors ne s'étaient pas embrouillés en comptant leurs mesures, et quand ses trombones étaient partis à temps dans le finale, écrivait à ses amis : « Exécution foudroyante ».... Aucun mot ne traduirait mieux ce qu'ont été les décorations de Bacchus et de Daphnis. Entraînés par Charles Munch dans un presto irrésistible, les 102 instrumentistes de Boston ont tracé une fresque sonore d'une couleur éblouissante et d'une intensité extraordinaire.

Existe-t-il au monde un orchestre qui puisse interpréter d'une manière aussi brillante un programme de musique moderne ? Je ne sais, mais depuis la sonorité sumptueuse des contrebasses jusqu'au mordant des trompettes, tous les pupitres font preuve d'une qualité dont je ne me souviens pas d'avoir jamais entendu ailleurs un équivalent aussi complet.

Quant à M. Munch, non seulement il a magnifiquement traduit les chefs-d'œuvre, mais il a même réussi par la qualité des timbres, à donner vie à des morceaux assez insignifiants, comme les pièces de Barber et de Piston qui ouvraient le programme et la seconde partie de son concert. Il était impossible en l'entendant de ne pas adopter Koussevitzky, le musicien prestigieux qui a forgé l'incomparable ensemble qu'une salle enthousiaste a interminablement acclamé l'autre soir.

Jean MISTLER.

Does there exist anywhere an orchestra that can interpret in so brilliant a fashion a program of contemporary music? From the rich sonority of the basses to the incisive one of the trumpets, every stand gives proof of a most individual quality.

Quand Charles Münch mène à la victoire son bataillon de choc

Claude Baignères.

IL n'est guère, dans le monde musical, de silhouette plus connue que celle de Charles Münch ! Deux longs bras qui retombent après un ultime sursaut de désespoir, au terme d'un chant où se concentre toute la douleur de la terre, deux épaules qui se haussent tandis que les poings serrés et frémissants viennent essuyer les larmes qui coulent des yeux, deux mains grandes ouvertes vers le ciel en signe de triomphe : voilà trois attitudes de Charles Münch fixées sur l'écran de toutes les mémoires, de Boston à Paris, de Londres à Rome.

Un chef d'orchestre est une sorte de condottiere qui a pour mission d'entraîner les troupes les plus diverses à la [illegible] Boston Symphonic

L'AURORE

France libre

SIXTE QUI

Samedi 10 et Dimanche 11 mai 1952

Tumultuous Greeting for BSO In Its First European Concert

PARIS (AP) — The Boston Symphony Orchestra's first appearance in Europe last night won the tumultuous applause of an audience studded with celebrities.

Charles Munch directed the 71-year-old orchestra at the famed Paris Opera House, playing a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were Debussy's "La Mer," introduced to the U.S. in 1907, and Suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

French President and Madame Vincent Auriol, Foreign Minister Robert Schuman and U.S. Ambassador and Mrs. James C. Dunn were among the socialites present.

The performance was a gala event of the "masterpieces of the 20th century" festival sponsored by the Congress for Cultural Freedom. Made up of Western intellectuals, its objective is to celebrate the accomplishments of art in a free world.

Last night's performance marked the first time in history that an American orchestra has played under the gold and gilt roof of the Paris Opera House.

THE BOS

"We Were Conquered

Paris Acclaim Surpasses Wilde

By RUDOLPH E

PARIS, May 7—Music critics of the Paris press went all out today European debut of the Boston Sym under Charles Munch at the Opera a triumph of the first category.

The concer
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Continued on P

SYMPHONY ORCHESTRA

ARLES MUNCH, *Music Director*

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LIFE May 19, 1952

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, MAY 17, 1952

Boston Symphony Acclaimed

By Emile Vuillermoz

Paris

The musical ambassadors from Boston won a real victory in Paris. The technical and artistic quality of this splendid "instrument" has been a revelation to us. Its sonorous richness, discipline, and resplendent virtuosity truly make of it the outstanding orchestra of the world.

LE FIGARO — 10-11 MAI 1952

« L'ŒUVRE DU XX· SIECLE »

En présence de Strawinsky Pierre Monteux fait triompher « Le Sacre du Printemps »

La première partie du concert avait été morne. On n'en avait pas voulu sérieusement à Ralph Vaughan Williams, car sa *Fantaisie sur un thème de Thomas Tallis*, outre qu'elle est sérieusement écrite, dans un style d'école très sage, avait permis à l'Orchestre de Boston de faire admirer la splendeur de son quatuor : l'école russe du violon y a laissé sa trace. Les soixante-trois « cordes » ont des profondeurs d'orgue ; quant aux solistes, je vous les recommande... Mais je proteste si l'on inscrit cette page estimable sous le signe de « l'esprit du vingtième siècle ». Bannir Dukas et Schnitt sous prétexte que leur esthétique est « du siècle dernier » et admettre Vaughan Williams dont l'écriture est celle d'un élève de Mendelssohn, quelle aberration ! Au reste, les protestations ne sont point demeurées absolument vaines, puisque, depuis le début du festival, les organisateurs ont entr'ouvert la porte à Enesco et à d'Indy, puis accordé à Fauré une place plus importante. Malgré les courageuses lettres d'Enesco et de Honegger, qui s'étalent dans une vitrine des Champs-Elysées, Florent Schmitt sera-t-il exclu jusqu'à la fin ? Ce serait fâcheux, non pour lui, mais pour ses contempteurs.

Jadis sifflée aux concerts Co- la suite symphonique de accueillie avec sympa- clamations sa-

lhouette massive de Pierre Monteux, boulonné sur l'estrade comme une statue sur son socle, l'autorité magistrale du grand chef, l'économie de ses gestes (il se contente, prosaïquement, de battre la mesure !), la couleur de l'orchestre, cette musique, surtout...

J'ai rarement vu de plus folle ovation ! Monteux dans les bras de Strawinsky, l'orchestre debout, l'arme au poing, une salle crépitante, le glorieux chef-d'œuvre rayonnant de toutes ses flammes — c'était vraiment, en ce soir de mai, le sacre du printemps, l'apothéose du génie et l'anniversaire de la gratitude.

Clarendon.

The New York Times

AMUSEMENTS

[From Late Editions of Yesterday's Times.]

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By OLIN DOWNES

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Newsweek

THE MAGAZINE OF NEWS SIGNIFICANCE

MUSIC

Boston in Europe

The Boston Symphony Orchestra had never been heard before in Paris or, for that matter, anywhere else in Europe. But for the two conductors who led the 104 men of the Boston Symphony in their first two triumphal concerts in France last week the Parisian concerts were a gala homecoming. Charles Münch, musical director of the orchestra, went to Boston in 1949 from the Paris Conservatory orchestra. Pierre Monteux, Münch's associate conductor for the symphony's fifteen European concerts, was born in Paris and helped make musical history there in 1912 and 1913 when, as conductor for the Diaghileff ballet, he conducted the premières of Ravel's "Daphnis et Chloé" and Stravinsky's "Le Sacre du Printemps." Monteux, who retired this season as musical director of the San Francisco Symphony, is also closely associated with the Boston Symphony, for he was its conductor from 1919 to 1924.

As the symphony's regular head, Münch quite naturally conducted the opening "gala" at the Paris Opera last week. According to Olin Downes of The New York Times, who was present, the orchestra played "matchlessly." The program included both French and American music by Arthur Honegger, Debussy, Ravel, Samuel Barber, and Walter Piston. Final applause was such that Münch and the orchestra had to encore the finale of Ravel's "Daphnis et Chloé" suite.

Monteux conducted the symphony two nights later at the Théâtre des Champs-Elysées, and included on his program was a work which brought back many memories. It was the historic "Le Sacre du Printemps," first performed at the opening of the Théâtre des Champs-Elysées on May 29, 1913. On that occasion, the audience greeted Stravinsky's violent modernism with an uproar of disapproval. Fist fights broke out, and at times the music could not be heard, although no less a figure than Claude Debussy pleaded for silence and attention. Now, 39 years later, Monteux could once again stand on that same podium and hear an uproar of another kind—a wild ovation which he shared with Stravinsky himself, who was in the audience. "There was just as much noise the last time," commented Monteux, "but of a different tonality!"

This first European tour of the Boston Symphony is being made under the auspices of the Congress for Cultural Freedom, which is currently staging an international exposition of the arts in Paris (NEWSWEEK, May 12). Besides playing in the French capital, the orchestra's schedule also includes performances in The Hague, Amsterdam, Brussels, Frankfurt, Berlin, Strasbourg, Metz, Bordeaux, Lyons, and London. The German appearances are sponsored by the office of the United States High Commissioner for Germany, and the one in Strasbourg, Münch's birthplace, by the Free Europe University in Exile.

Further appearances in Europe could have been arranged, but the orchestra has to be back home in time for the opening of the Boston Pops season on June 3. While all concerned hope that most of the $150,000 to $175,000 cost of the tour can be made back through ticket sales and possible radio broadcasts, the American Committee of the Congress has guaranteed to defray any deficit.

Paris homecoming: Münch (left) and Monteux return with Boston Symphony

Newsweek, May 19, 1952

THE NEW YORK TIMES, SATURDAY, MAY 10, 1952.

[From Late Editions of Yesterday's Times.]

STRAVINSKY SCORES A HIT AT PARIS FETE

Boston Symphony's Reading of 'Sacre du Printemps,' Under Monteux, Real Triumph

By OLIN DOWNES

Special to THE NEW YORK TIMES.

PARIS, May 8—Igor Stravinsky enjoyed a triumph of literally epochal significance tonight when the Boston Symphony Orchestra, Pierre Monteux conducting, performed his "Sacre du Printemps" before a wildly cheering audience in the Champs-Elysées Theatre, and history reversed itself.

For this was the same Igor Stravinsky who fled the violence of a Paris audience that denounced his music and actually denounced mob violence at the première of the "Sacre du Printemps" in Chatelet Theatre on May 26, 1 almost thirty-nine years ago.

On that turbulent occasion man stayed in his place at the of the orchestra, which coul be heard in the din, cond without a superfluous gest expression on a face that only his intentness on the That man was Monteux. S sky had disappeared. Di producer of the "Sacre" a of the Ballet Russe, wa box, and did not emerge

Monteux Retains P

Monteux, his short, st keeping its customary command of the orches and unflinching, saw through to the end, ar made no more signs of agitation of any sort this evening. Turnin brilliant performance the audience and he in response to its ov looking through th for Stravinsky.

After minutes of vinsky, a small, qu ue in an everyday a place at the back the audience we They could not him, and at last stage, where Mor ing him.

What the old must have felt

crashing acclamation, whit they must have been remembering as they faced the roaring crowd can be imagined but not described. The work that affronted the public and aroused its violent indignation in a previous decade was now a classic monument deemed by many the most important symphonic creation of the twentieth century.

"There was just as much noise the last time," said Monteux after the show, "but of a different tonality!"

But Stravinsky was not the only composer of the evening whose score was especially eloquent of the purposes of the Arts of the Exposition of the International Twentieth Century, of which this concert was a part. Darius Milhaud was seated quietly in a corner of the hall, his health not permitting him to rise and acknowledge the enthusiastic reception for his early suite from the ballet "Protee"—a score that this writer has long considered one of his best.

This impression was borne out this evening. With no books or ref- ence at hand, it is nevertheless a first American in the new polytonality, tion and rhythmic

Touch of Brazi

Milhaud had been the French Legation Brazilian rhythms, so akin to American jazz, score. The music had t gency and a Rabelais What is more importan the same youth, brillia gusto today.

There were two other im first, which opened the evenin was Vaughan Williams' po evocation of the Tudor past "Fantasy on the Theme of Ta a work that familiarity never privies of its unique beauty atmosphere.

The other work, by a compos of America's young generation Symphony, a virile and splendidly constructed achievement. The sym- phony's forms are those of the eighteenth century; the content is very modern, with a fine tension and bite of counterpoint, and a confidence and zest in the writing that are contagious. Nor is the work one-sided in the writing There are passages of introspec- and self-communion.

with many cele- - individual

TIME

THE WEEKLY NEWSMAGAZINE

EDITOR-IN-CHIEF ..... Henry R. Luce
PRESIDENT ..... Roy E. Larsen
EDITORIAL DIRECTOR ..... John Shaw Billings

The audience remained quiet for the first two minutes. Then came boos and catcalls . . . Neighbors began to hit each other over the head with fists, canes or whatever came to hand . . . Everything available was tossed in our direction, but we continued to play on . . . Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

—Pierre Monteux in Dance Index

Last week the scene—Paris' Théâtre des Champs-Elysées—and the principals were the same as at that uproarious première of Stravinsky's *The Rite of Spring* in 1913, and again there was bedlam. But this time the composer stood in his box, bathed in spotlight glare and the audience's acclaim, clasping his hands together like a victorious boxer. The *tohu-bohu* did not abate until Stravinsky marched onstage to buss Conductor Monteux on both cheeks. Said beaming Pierre Monteux: "There was just as much noise the last time, but of a different tonality."

A good share of the applause belonged to the orchestra that played the work—the Boston Symphony. The 104 musicians of the Boston had started their first European visit in a muddle over housing arrangements. The men wanted to shift for themselves, rebelled against a plan to billet them all in one hotel. Their conductor, Charles Munch, solved the problem in a hurry: "I don't care whether you gentlemen sleep together. What matters to me is that you play together." Play together they did. In their first appearance at Paris' international Festival of the Arts, they offered modern French (Roussel, Honegger) and American (Barber, Piston) music, and left the audience (including President Auriol) shouting itself hoarse. In courtly appreciation, the orchestra and Conductor Munch broke a long-standing symphonic rule and played an encore. Two nights later came the success of Monteux, Stravinsky and *The Rite of Spring*.

Paris' critics came out gasping superlatives. Said *Le Figaro*: "An extraordinary ensemble, playing with an assurance and ardor that bordered on fanaticism." *L'Aurore's* critic said, "Never before have we heard anything comparable to the sumptuous sonority of the strings and mordant quality of the trumpets." Said one Boston musician: "We did our best because we realized what it meant to Munch and Monteux to play in Paris."

Ahead for the Boston: The Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg (Munch's home town), Lyons, Bordeaux and London.

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STRAVINSKY IN PARIS — From boos to cheers in 39 years. Louis Heckly

L'AURORE

France libre

9, rue Louis-le-Grand, PARIS-2e

Samedi 10 et Dimanche 11 mai 1952

Tumultuous Greeting for BSO In Its First European Concert

PARIS (AP) — The Boston Symphony Orchestra's first appearance in Europe last night won the tumultuous applause of an audience studded with celebrities.

Charles Munch directed the 71-year-old orchestra at the famed Paris Opera House, playing a program of musical firsts it introduced to the United States, including two compositions dear to the hearts of French music lovers. These were Debussy's "La Mer," Suite No. 2 of Ravel's "Daphnis et Chloe," first played in America in 1917.

French President and Madame Vincent Auriol, Foreign Minister Robert Schuman and U.S. Ambassador and Mrs. James C. Dunn were among the socialites present.

The performance was a gala event of the "masterpieces of the 20th century" festival sponsored by the Congress for Cultural Freedom. Made up of Western intellectuals, its objective is to celebrate the accomplishments of art in a free world.

Last night's performance marked the first time in history that an American orchestra has played under the gold and gilt roof of the Paris Opera House.

Parking Lot Ow

THE BOSTON HERALD

"We Were Conquered," Critic Says

Paris Acclaim of Symphony Surpasses Wildest Dreams

By RUDOLPH ELIE

PARIS, May 7—Music critics and feature writers of the Paris press went all out today in proclaiming the European debut of the Boston Symphony Orchestra under Charles Munch at the Opera House last night a triumph of the first category.

The concert itself, with President and Madame Vincent Auriol heading the list of dignitaaries and celebritics attending, was obviously a tremendous audience success. Cheers and bravos echoed throughout the magnificient red and gold Opera House for more than 10 minutes while Dr. Mu took six recalls to the sta

Continued on P

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 13 1952

BATTLEGROUND: Paris was scene of opening of West's cold war cultural offensive

BATTLE OF

by Emily Genauer

Herald Tribune Art Critic

PARIS

A NEW kind of battle is being fought in Europe this summer. It is part of the old cold war, but it is on a new front — the cultural front.

The offensive opened here in April with a month-long festival of arts entitled "Masterpieces of the XXth Century." At the end of August the battle will be carried right into the shadow of the Iron Curtain with a "Berlin Festival."

The plan for the Paris festival was to assemble the best of the Free World's output in all the arts, not to preach and indoctrinate, but merely to show through the works themselves how fresh and vital are creative talents functioning in a free society.

Into the fray went such contemporaries as Igor Stravinsky, Jean Cocteau, Henri Matisse, Georges Rouault, Henry Moore, Aaron Copland, Virgil Thomson, Samuel Barber, William Faulkner, W. H. Auden and a host of other musicians, writers, artists. Represented, too, were immortals like Van Gogh, Schoenberg, Gertrude Stein. And brought up as reserves were the New York City Ballet Company and the Boston Symphony Orchestra, as well the Covent Garden and Vienna State operas and several European symphony orchestras.

Who Pays the Bill?

BETWEEN August 31 and September 30, Berliners will see similar music, ballet, theater and art presentations, provided by the United States, Great Britain, France, and West Berlin itself. This festival, unlike the Paris one, however, will have official government sponsorship. The U.S. State Department's contribution will be in the neighborhood of $50,000.

A group of American philanthropists, convinced that a cultural campaign can have practical — even though only long-range — results, put up well over half a million dollars to finance the Paris festival under the sponsorship of the Congress for Cultural Freedom. The Congress is a world-wide organization of artists, educators, writers and scientists whose purpose is the defense of intellectual liberties against all encroachments on the creative spirit.

Critical Success

THAT the festival in almost all its aspects was a great artistic success there can be no question. All Paris flocked to the events, including a thousand students a day who occupied free or extremely cheap seats at performances or especially arranged dress rehearsals.

Most critics agreed: That the Boston Symphony, which played under the direction of Charles Münch and Pierre Monteux, either equalled or surpassed any symphonic concerts heard in Paris in years. That Alban Berg's opera "Wozzeck," as presented by the Vienna Philharmonic Orchestra and State Opera, was a high spot in opera history. That the New York City Ballet was infinitely superior to that of the Paris Opera.

That Stravinsky conducting his own opera-oratorio

TW — 7-13-52

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TLE OF THE ARTS

Till the Paris festival, Russia's appeal to the European intellectual was uncontested. Now the West has launched a cultural counterattack. Berlin will see the next round

OBSERVERS: Students discuss arts and the man in front of a festival theater

"Oedipus Rex," with narrative written and recited by the poet Jean Cocteau, and the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts," were events of unique quality and interest. That the festival art exhibition was highly rewarding even though regrettably weak in American art.

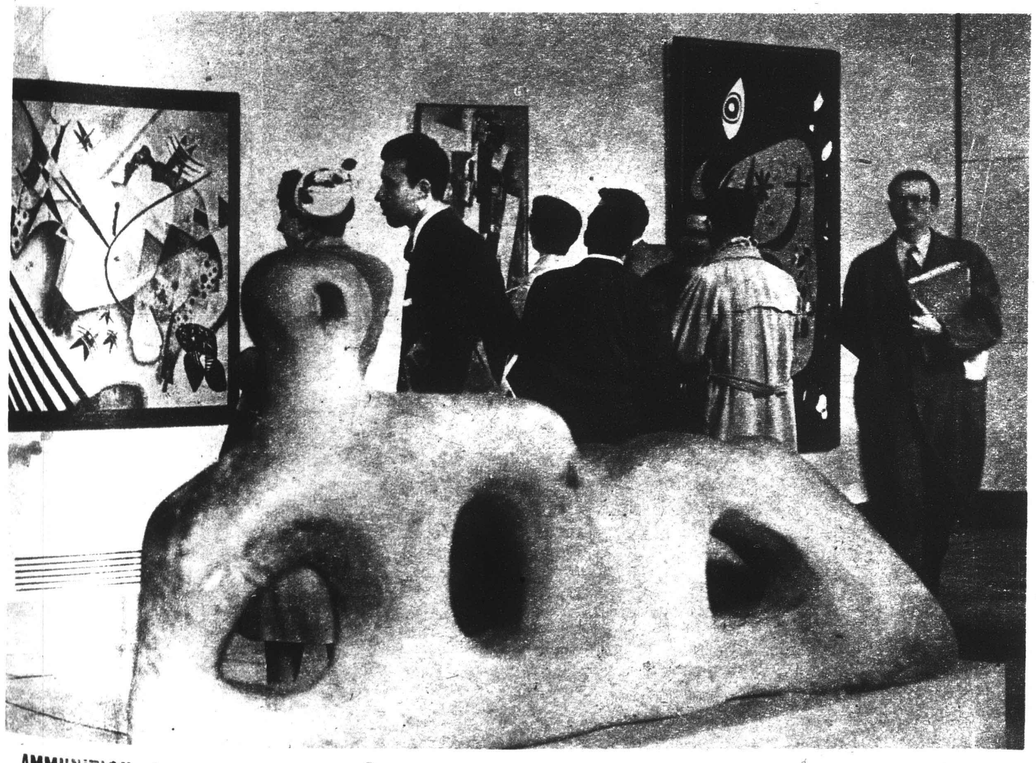
United in Spirit

THE art show included only one work by an American among 126 paintings and sculptures selected as outstanding products of the past 75 years — a mobile by Alexander Calder. But there was no attempt by the American sponsors to exploit any national supremacy. American works and performers were given their place among orchestras, performers and pictures of free Europe to prove how the same spirit, the same ideals of free expression, animate and unite us all.

We wanted, in short, to attract Europe's influential intellectuals to ourselves, not our "camp." Europeans were already aware of our political, economic and military ties to Europe through the Mutual Security program and the North Atlantic Treaty Organization. The festival was to show we were mindful of the cultural bonds that have existed for centuries without the formality of treaties.

The attitude of many Americans on this score is "So what?" It is necessary to remind these people that in most European countries cultural and intellectual matters play a much larger role in the consciousness of the general public than in America. Paris alone has over 20,000 enrolled students and countless others studying on their own, all of whom have a lively interest in cultural matters. Here, too, intellectuals play leading roles in national life. Prime ministers and politicians are apt to be writers like Clemenceau, Blum and Claudel.

The Communists are more aware of the European intellectual than we have been. They have made him a main target for their so-called "peace offensive." Last year, according to a report of our State Department, the Soviets spent more than $150,000,000 on propaganda, most of it cultural in nature, in France alone. This was more than we spent on our information and educational exchange around the world.



AMMUNITION: Show at Musee d'Art Moderne had international scope. Here visitors view works by Russian Kandinsky, Spaniards Miro and Picasso and British Sculptor Moore. One American was in exhibit

It was in 1950, or co-incident with the emergence of Russia's propaganda theme of "peaceful co-existence," that the new emphasis on cultural propaganda became apparent in Soviet tactics. That year, although previously she had participated in only limited degree in international festivals or any events outside her satellite countries, Russia sent, by State Department estimate, some 39,000 carefully screened writers, artists and musicians abroad to participate in events in Europe and Asia.

A year ago, at an international music competition held in Brussels, Russian musicians walked off with first and second places, while two young American artists, there on their own, took, ninth and eleventh. To us this may seem an unimportant occurrence. But to the Belgians and the millions who heard the performances on the radio and read the criticisms in the press, Russia had made an important point — that it is a peace-loving country which believes enough in such peaceful cultural occupations to encourage, train and finance the travels of musical talents.

Soviet Weak Spot

AT THE Milan Fair in 1950 the 16 Russian exhibits were, according to our State Department observers, the largest and most lavish represented. We weren't in the show at all, and the Soviet press made much of the idea that Americans were too materialistic to be concerned with such things.

In New Delhi this spring Russia exhibited the art work of 28 Stalin Prize winners who glorified the abundant life and peaceful intentions of the Soviet Union. By contrast, the Russian pavilion at the international Biennale exhibition, now on in Venice, is dark and empty.

The Russians don't dare show their painting to Western European intellectuals. For on canvas it is most apparent that the Russians just don't use art, they control it utterly. They do not recognize it, as we do in allegedly uncultured America, as an ornament of living, a means of expression through which one sensitive, imaginative human being can deepen the perceptions of others to new experiences, new meanings, new beauty. For them it is tool to extoll the state and its heroes, to propagate unquestioning faith in the dictator.

The Communist Objective

FOR all of the Soviet Union's intense cultural campaign, the fact remains that the Communist vote, here in France for example, has not skyrocketed. Has she, then, accomplished more than to present a peaceful sideshow in the hope of diverting attention from her more aggressive activity in other parts of the world?

Political observers feel that Russia's aim at the moment is not necessarily to win recruits for the Communist party, but rather to foster among non-Communists an attitude of what is called here "neutralism," thereby paralyzing them into fatal inactivity and sleep. To this extent the Communist cultural program in France and has not been unsuccessful.

Our own counteroffensive in Paris cannot be counted an

Continued on page 42

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LEFTY AN

FICTION

RANDI WAS A CUTE LITTLE '

SCIENCE TO BASEBA

DON'T get me wrong — I've got nothing against science. All I say is that a left-handed pitcher has no more business with it than a monkey with a stick of dynamite.

We were rolling along in fourth place as we came into New York for our last Eastern stand. That was as high as we could hope to get, but fourth place was as important to the Bluejays as the pennant for somebody else.

Callahan, our manager, had been told that we would finish in the first division or he could look for a new job during the winter, and for most of the rest of us, fourth place would mean the difference between a nice little raise and that up-to-25-per cent cut the major leagues allow. So, as I say, we were all happy the night we pulled into New York, and thankful for Lefty Gillenwater.

Probably it was because I've been catching pitchers, right-handed and left-handed, for 10 years in this league that Callahan picked me to watch out for Lefty, room with him and keep him out of harm's way. Not that the kid was timid. Fresh up from the Saginaw Jackrabbits, he had a beautiful curve that killed the left-hand hitters and nerve enough to address everybody on the team, including Callahan, as "Buster." When Musial hit a home run off him in St. Louis, Lefty swore Stan had swung with his eyes shut. No, it wasn't nerve Lefty lacked. It was good sense.

I guess I pulled a rock when I let him loose in New York by himself, but there was a poker game going, and I just suggested that the kid go out and look at the neon signs. That was the last I saw of him until one in the morning, by which time I was getting worried.

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NEW YORKERS IN PARIS: Dancers Brown, Hayden and Reed of City Ballet chat with Director Balanchine and Conductor Barzin after festival debut

BATTLE OF THE ARTS

Continued from page nine

unqualified success. Our cultural offensive was the subject of counterattacks. There were skirmishes at the symposiums and debates of the festival, at the café tables on the Boulevard St. Germain, in the studios of Montparnasse.

It was argued, for example, that our artists have liberty only to starve, because there is so little need for art in our materialistic culture. In Russia at least he eats.

If one answered that starving artists are pretty much of an anachronism in America today, that artists who cannot live by their works teach or do commercial assignments and still create exactly as they wish, the argument took another tack.

Why is control by the Politburo, went the new line, any worse than control by the standards of Hollywood, advertising, radio and television?

The big point here is that U.S. artists don't work under the threat of Politburo liquidation. Also, one can cite good examples of art patronage by the Standard Oil Co., Abbott Laboratories, the National Broadcasting Company, the Guggenheim Fellowships and the Ford Foundation.

More Questions

HARDEST to answer were questions raised by the festival itself:

Didn't the art exhibition, with only a single work by an American artist among scores from public and private U.S. collections, prove what the Russians say — that America produces not artists but capitalists rich enough to buy up the art of other countries?

And (Next question!) do cultural events in America always cost $5 a seat?

Some intellectuals honestly sought out answers at the festival. Some were aloof — like Picasso, long a Communist, though his nonconformist art would unquestionably be outlawed in the Soviet Union.

Specific Liberties

SEEN entering another part of the Musee d'Art Moderne, the day the festival exhibit opened there, Picasso was asked by a photographer to pose beside one of his eight pictures in the show.

He refused. "I know my own work. I don't have to see it again. There is no need for me to visit the exhibition."

Jean-Paul Sartre, invited to take part in the festival's roundtables, also refused, according to Nicolas Nabokov, president of the organizing committee. His explanation: "I'm not that much of an anti-Communist."

Ignazio Silone, the distinguished Italian writer and ex-Communist, did participate. He made the point that festivals of this type have meaning only when everyone stops talking vaguely about "liberty" and makes clear what specific "liberties" the free world offers — the right to leave one's country, to listen to the radio, to read the books one prefers, all without risking prison.

W. H. Auden, the poet, made another point:

"It is a weakness of the artist's position today in the free societies," he said, "that he does not more closely associate himself with his community."

A well-known French poet, who insisted on being nameless, said, "I remain neutral. It is a confused state perhaps, but it is a gentle one."

Amid reservations and skepticism evoked by the festival, the reaction of the French Communist press was both revealing and encouraging.

For the first week it ignored the doings. Later, when the artistic quality of the presentations was apparent from the tremendous audience and critical acclaim, it let fly with a barrage of violent denunciations.

The festival, it charged, was a campaign "to enroll French intellectuals in the cause of war and Yankee imperialism."

Reds Hit and Hurt

AND: "There are only two cultures today, those of peace and those of war. This is the culture of war."

And: "Behind such smoke screens the assassins of democratic culture hope to intensify their attacks on freedom at home."

To judge from the outcries, the West's new offensive had hit the Communists where it hurt. The assemblage of simon-pure art and music was free of any inherent propaganda message, but for the Reds it was loaded, a weapon they couldn't spike.

It may yet turn out — for Frenchmen, for West Germans next month, and for the world eventually — to be more convincing than the blatant propaganda of the Communists. *The End*

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This Clipping From
CINCINNATI, OHIO
ENQUIRER

JUN 8 - 1952

Cultural Counteroffensive

All too often, painters, musical artists and creative writers have been used by the Communist party for its own degrading purposes. Making the most of the fact that many artists are highly individualistic persons and sometimes at odds with the economic mores of Western society, the Communists have been tireless in gathering intellectuals together in shrewdly planned enterprises. The effort has been to make it appear that Communist societies, while opposing capitalism, have been the patrons of free and fruitful arts. Nothing could be further from the truth.

In a brilliant counteroffensive of this cold war of the arts, staged in Paris, various orchestras, ballet companies, painters and philosophers of the free world, and especially from America, have concluded a month-long festival of the arts. To the extent that it had a propaganda purpose, this great gathering of artistic and intellectual talent was planned simply to show the whole world that the arts flourish best among free men, and that artistic and intellectual freedom go hand in hand with political freedom.

That principle ought to be obvious. But since it has been obscured by unremitting propaganda to the contrary, the Paris festival was something the free peoples needed. It was especially wise to send the Boston Symphony Orchestra and the New York City Ballet to Europe. They made an extraordinarily good impression. And they must have done a lot to combat the notion—widespread in France and fanned steadily by the leftists—that America is merely the home of a money-grubbing bourgeoisie, devoid of culture and interested only in capitalist imperialism.

Not least of the triumphs of the festival of the free world was that of the RIAS orchestra, developed with American funds and guidance in West Berlin. Its superb performance, against the backdrop of the embattled Western zone of Berlin, dramatizes powerfully the courage of the people in that outpost of freedom, surrounded by Communist oppression.

It should be a matter of especial satisfaction to Cincinnatians that this spectacular parade of artistic talent in the cause of freedom was made possible by the generosity of and vision of their fellow-townsman, Julius Fleischmann. Mr. Fleischmann has done much, in his unostentatious way, to encourage the arts here and in Europe. He also has done much, even more quietly, in the Committee for Free Europe, to strengthen the counteroffensive of the free world against Communist inroads.

In the festival at Paris, he and his associates have combined the showmanship of the arts and the purposeful techniques of political propaganda to do a first-class job for the free world.

This Clipping From
TOLEDO, OHIO
BLADE

JUN 8 - 1952

Americans In Paris

THE MOST remarkable thing about reports from Paris—one by Associated Press, the other by the New Yorker magazine's Paris writer, who signs herself Genet—concerning a mammoth artistic festival just completed there is that there's nothing in the one which actually contradicts the other. Yet they present substantially different pictures of the event, which was entitled "Masterpieces of the 20th Century."

With the AP man, everything is rosy. A "glittering concert" has "climaxed a month-long program designed to prove that art thrives on freedom and is crushed by totalitarian regimes." An enthusiastic Parisian declared that "American orchestras, ballet, and conductors can stand up to or even eclipse most of those in Europe." Brightest of all the gems in the American diadem is the Boston Orchestra, making its first European appearance, which had the audience "on its feet, shouting, yelling and applauding as never before."

None of this is denied by the New Yorker's Mlle. Genet. The music was wonderful, the crowds enthusiastic. Indeed, she suggests, the festival was an "extremely popular fiasco." In what sense a fiasco?

Well, none who consider themselves the guardians of Parisian critical taste was asked to serve on festival committees; worse, none received the "customary first-night invitations."

Then there was trouble over tickets for the Paris critics, "and therefore many of the critics criticized with a jaundiced eye."

Also, the asking price for tickets to the first-night ballet was outrageously high. One newspaper observed that "nobody was there—except the anonymous holders of five-thousand franc seats."

A further complication was the story which got around Paris to the effect that the festival was promoted and financed by one man, Julius Fleischmann of Cincinnati, who made his money in—of all things—yeast and gin. Actually, several Americans were involved, but the Fleischmann story prevailed.

Finally, although Pierre Monteux, Igor Stravinsky and Charles Munch all were received enthusiastically, many Parisians couldn't help remembering that each of them had been "howled at in contempt at various times in the past" by other Paris audiences.

Mlle. Genet writes like one who has been around in musical circles, with a knowledge of how its devotees and critics behave. That knowledge, we suspect, gave her an edge over the AP writer, who only reported what he saw and heard.

Take two pounds of small or medium squids (easily obtainable in the Boston market). Clean and skin (which is, he says, the worst part of the job). Cut up in fine slices, like cucumbers, tentacles and all.

Saute in olive oil slowly for ten minutes with four or five garlic cloves to taste, fine ground fresh parsely, one half onion cut fine and a touch of oregano.

Add squid. Salt and pepper to taste. Saute ten minutes.

Add one half cup of sherry and simmer five minutes.

Add one large can of best plum tomatoes, Italian style.

Boil hard, then simmer while stirring occasionally for half hour.

Spread over bread or spaghetti with a glass of dry red Chianti on the side.

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This Clipping From
BOSTON, MASS.
HERALD

JUN 1 - 1952

THE ROVING EYE

By RUDOLPH ELIE

Doubling in Brass Easy for These Men

Of the 104 members of the Boston Symphony orchestra [illegible] to continue [illegible] tive on the interests and hobbies of [illegible] men—the largest national [illegible] after the United States is France [illegible] French papers made much of [illegible] you got the idea in Paris the Boston Symphony consisted of 21 [illegible] mented for the occasion by various [illegible] cians.

Actually, there are 20 French-born musicians in the orchestra; the 21st was born in Belgium. Russian-born [illegible] next most numerous, with about [illegible] Russian-born musicians in the orchestra, and one critic, on a pro-Communist paper, said it was why the orchestra had such a [illegible] tone. There are perhaps [illegible] Italians in the orchestra, [illegible] mans, two or three Poles, a couple [illegible] Dutchmen, a couple of Scandinavians, [illegible] Portuguese, a Hungarian [illegible] Finn. Nearly all are [illegible] and, like American [illegible] their names reflect every conceivable background. And the vast majority of the men of the Boston Symphony are Americans—born: they look and they talk and they think like Americans. [illegible] all the diverse elements in their [illegible] play like Americans. [illegible] after having heard, as [illegible] European orchestras in their own [illegible] to be instantly aware of [illegible] drive, their mingled freedom [illegible] and unanimity of [illegible] Europeans, leaving the hall [illegible] heard to say they never [illegible] like it, not because it actually [illegible] better than the European [illegible] though it does, but because [illegible] ing spirit and technique [illegible] them off their feet.

Varied Interests

Diverse as the national elements are, they are no more diverse than the interests of the men themselves. As related yesterday, nearly all of them are proficient at instruments other than the ones they use professionally. Mario Zighera, for example, whose instrument is the cello, also performs exquisitely on the viola da gamba. Though it looks something like a cello, the viola da gamba has six strings and is fingered in an entirely different way—which is harder for a cellist to do than to play a quite different instrument.

Bernard Zighera, first [illegible] orchestra, is also the orchestra [illegible] pianist, and a conductor as well. [illegible] Bryant, violin, is also the orchestra's celestra player, while Georges Moleux [illegible] base, began his career as clarinetist [illegible] conductor of a famous French military band. Henry Portnoi, bass [illegible] violin, while John Barwicki, bass [illegible] piano and tuba.

The musicians' interests [illegible] every direction. Manel [illegible] professional photographer [illegible] lection of photos of [illegible] action. Leo Panasuk, [illegible] youngest members of [illegible] knocked out a champion [illegible] ing his service in [illegible] Cioffi, clarinet, [illegible] orchestra under [illegible] Metropolitan [illegible] Rolland Tapley, [illegible] phone for the [illegible] of the North Shore [illegible] Stoneham high [illegible] Wellesley Community [illegible] ing and camping [illegible] achievement so far [illegible] in New Hampshire.

Boaz Piller's [illegible] graphs and musical [illegible] composers is one of [illegible] collections in the world. [illegible] tion of Delift is [illegible] George Zazofsky, violin, [illegible] with the Zimbler Sinfonietta [illegible] with George Madsen, [illegible] tion of being the champion [illegible] Rosario Mazzeo, bass clarinet, [illegible] advanced ornithologist, [illegible] naturalist, mountain climber and [illegible] besides being the personnel [illegible] orchestra.

Expert on Squid

Pasquale Cardillo, [illegible] orchestra's leading chef specializing [illegible] James Stagliano, in Italian dishes, [illegible] having related to him a disastrous [illegible] ture in eating squids in a San Francisco restaurant once, Mr. Cardillo urged me to reconsider my opinion that squid had a flavor like an elastic band. He then dictated the following recipe, which he claims makes squid one of the more delicious items in the whole repertoire of sea foods:

B 4/12/52

THE ROVING EYE

BY RUDOLPH ELIE

Glowing Tribute To Anti-Snafu Dept.

(... tour of Europe.)

... play a little inspiring band music ... shall have a few extravagant words ... praise for the firm of Judd, Perry, Rodgers, Genereux and Sanchez, Inc.

Actually the firm isn't Inc., but it ought to be. And the words aren't extravagant, either, when ... these gentlemen did to make the European tour of the Boston Symphony orchestra such a success everywhere simply cannot be fully related. There was from beginning to end, a magnificent contribution to the anti-snafu department.

Long Cherished

The senior partner in all this is a man long cherished by all those who come in contact with him professionally and socially. He is George Judd, manager of the orchestra, and a man of so unruffled a temperament that not even the news that one of the two trucks carrying the baggage of the orchestra had missed the boat for London and couldn't possibly arrive in time for the scheduled concert shook him up. "Hmmm," he reported to have said without a change in his voice, "this promises to be interesting."

(The truck, containing the orchestra's dress suits, and some of the instruments got caught behind the great Bordeaux to Paris bicycle race, which could no more be interfered with than a Boston marathon race, and just barely made the last boat to Dover. The men were warming and tuning up in their underclothes when the baggage arrived a half hour before the concert, which had to be delayed an hour).

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Special to Spokesman-Review Music Service

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The European summation seems to be that the Boston symphony is wonderful for a visit, but not an orchestra to live with.

Of course, the fact that Europeans aren't offered the opportunity to live with it may have a bearing on the judgment. At the last report London was still disgruntled because provision had been made for only one concert in the Royal Festival hall, rather than the three the critics felt the public would patronize.

The London press was not overly enthusiastic, all told, but without exception it did praise the marvellous virtuosity and the uncanny ensemble of the orchestra. They objected to the lack of even a single classical work, which is, by personal experience, a useful touchstone in judging an unfamiliar ensemble. Here I think Charles Munch was at fault; he had given the Brahms No. 4 a few times on the continent, and I think he would have been well-advised to repeat it in London.

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Left at that, it would seem high praise. But the report continues: "Not that the Bostonians' taste is always perfect . . . their brass behaved with bounce and slickness that smelled faintly of Sousa and symphonic jazz." Since the Boston brass is largely French, that should doubtless read Jean Phillippe Sousa.

Nonetheless the London critical response was far more meaningful than that on the continent, where only the reviews in the Paris Le Mond and in the Frankfurt and Bordeaux papers seemed reasoned and analytical.

All the rest, for my money, were words, words, words, laudatory in the main, but not significant. I return to the United States with an enhanced respect for many things, the Boston Symphony included—but not least, for the consistently competent product of its hard-worked music reviewers.

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Boston Symphony Rated No. 1

By RUDOLPH ELIE, JR.

It is certainly not my intention to keep plucking away at the Boston-Symphony-orchestra-in-Europe-string, but now that the tour is over and most of the comment and most of the results are in, I must give the string one final pluck, as follows: After 50 years of living on its reputation, Boston, with its symphony orchestra alone, has achieved international repute as the home of the ranking culture in the United States.

It is hard to convey what this means to the average American or to convey how important it is both for Boston and for the United States. It is hard to convey because the average American cannot conceive, until he encounters it personally, the low regard the average European has for American culture. It is only the exceptional European who is aware that there is any culture in the United States at all. I shall not forget for some time chatting with a highly educated but haughty girl in Amsterdam. I mentioned that I had just visited the Rijksmuseum and had found it most impressive. "Well," she said, "after all, you haven't anything like that in the United States." I informed her, and rather crisply, too, that we could put the whole Rijksmuseum in one wing of the Boston Museum of Fine Arts, which we could. This, of course, comes under the childish category of My Father Can Lick Yours, but it is galling in the extreme to find this attitude among people who should know better.

The average European view of the United States is hopelessly uninformed and distorted in nearly every regard, in fact. Sometimes this stems from deliberate distortion, as in London where the foulest and cheapest sex books are pub- staunchly referred to as the naughtiest city in the world (though what goes on in three blocks in Amsterdam, the place Pigalle in Paris, Piccadilly Circus in London and the Kurfurstendam of Berlin would make Hollywood look like a Methodist camp meeting ground), and Texas is where cowboys and millionaire play-boys come from. There isn't any other America, save perhaps Chicago, where Tommy guns are believed to be as common an accessory as umbrellas, and The South, which is where, they fancy, black and white are pitted against one another in an inexorable war of extermination. (No discussion of America by an American in Europe ever ends save with the question "Yes, but how about the South?").

Science Regarded

In all this there is no room for any notion that America may have a museum or two, a couple of writers, an artist of sorts, a composer of standing, an educational institution that ranks, an orchestra that can make music, a poet with literacy, a journal with distinction, a newpaper with integrity, a drama with verity, a radio program with an I.Q., a forum with serious intent and a people with a conversational capacity beyond the nursery.

licly displayed everywhere as having sold one million copies in the U. S. when these books, if indeed they are available in America at all, are only obtainable through illicit channels. Sometimes it stems from combined ignorance and chauvinism, as in the case of a noted minister who stated that the American wives, in contrast to the wives of his countrymen, are all nervous wrecks from constant fear of losing their husbands. Meaningless generalities of such sweeping character on every phase of American life, inevitably condemnatory, are everywhere encountered in Europe.

So far as the average European is concerned, America consists of New York, Hollywood and Texas. New York is conceived to be a towering hell - hole of iniquitous money - grubbing, Hollywood is

Science, yes; American science is highly regarded, especially as it relates to the production line. In medical circles American medicine is highly regarded, too, and the initiates are well aware of Boston's special eminence in this field. Generally speaking, however, the European man-in-the-street, who may envy the American washing machine and electric refrigerator, holds the determined view that America is otherwise one vast materialistic society devoid of morals, of principles, of family integrity and of culture.

Thus to have the Boston Symphony orchestra descend upon him, and to have it demonstrate itself to be so vastly superior to anything Europe has to offer from the point of view of technical capacity, unity of ensemble and tonal opulence, proved to be not less than a revelation. It might have been argued — though it wasn't—that the orchestra's esthetic, its spiritual quality, so to speak, was not superior to one or two European orchestras; the programs offered by the Boston Symphony on its tour offered little room for comparison. I have no doubt that some members of the audiences may have held secret reservations about the orchestra in this regard; after all, you can't get to an orchestra's soul in one largely ill - advised program designed for little but display.

Yet audiences everywhere, even in the highly musical, highly critical cities like Amsterdam, were all but bowled over by the Boston Symphony. Ten minute ovations with audiences stamping, clapping, cheering and yelling for more occurred everywhere; there were no exceptions. Only in London, where one of the loudest ovations occurred, were the music critics even decently restrained in their notices, and the London critics, as was expected, gallantly brushed the orchestra off in national chauvinism. (One, a comedian by the name of Leonard Mosly, referred to the orchestra as "The Boys' Town Band.")

Spares Confusion

But there was no doubt anywhere that the orchestra had come as a complete and profound surprise. The attitude, an unflattering one, was "Do you mean to tell us this sort of thing goes on in Boston?" They could hardly believe their senses—and I speak as one who made it a particular point to talk to the musical people who are influenced little either by ovations or musical notices and sound them out privately. There were occasional reservations along the esthetic lines mentioned above: could the orchestra, for example, play Beethoven? And what could it do with Mahler or Handel? Yet the genuine astonishment, the universal admiration for the orchestra, was profoundly gratifying to me.

For the extension of their remarks was that if Boston can produce and support an orchestra like this, then Boston must truly be a cultured city. A thing like this, after all, doesn't spring from some barren desert devoid of the artistic impulse entirely; there must be some well-spring of culture in Boston and perhaps even the United States after all. I did not have the heart to tell them that Boston, officially, is hardly aware of the existence of the orchestra at all and does nothing whatever for it. Nor could I confess that cultural matters, in point of fact, are largely ignored by the city, its people and its press. It would do nothing but confuse them.

But the orchestra itself did not confuse them; this is the sort of thing the European really understands, and this is the sort of thing that really impresses him. Far be it from me to venture too far into the sweeping generality department about Europe, as the Europeans so recklessly do about America, yet from the overpowering evidence offered during the first European tour of the Boston Symphony orchestra, a tour that took it into the major European capitals, I can not but agree with an American general who, at a reception given the orchestra in Metz, stated that the visit of the orchestra had done more to stimulate goodwill toward and appreciation of America than any event in the seven years since the war.

"The European," he added, "judges a nation by the advanced quality of its culture and not by its washing machines or its politics."

If this is so, the Boston Symphony orchestra's feat was no less than prodigious.

B.H. 6/13/52

THE ROVING EYE

By RUDOLPH ELIE

Glowing Tribute To Anti-Snafu Dept.

(Mr. Elie is on a tour of Europe.)

If somebody will play a little inspiring band music, we shall have a few extravagant words of praise for the firm of Judd, Perry, Rogers, Genereux and Sanchez, Inc.

Actually the firm isn't Inc., but it ought to be. And the words aren't extravagant, either, for what these gentlemen did to make the European tour of the Boston Symphony orchestra such a success everywhere simply cannot be fully related. Theirs was from beginning to end, a magnificent contribution to the anti-snafu department.

Long Cherished

The senior partner in all this is a man long cherished by all those who come in contact with him professionally and socially. He is George Judd, manager of the orchestra, and a man of so unruffled a temperament that not even the news that one of the two trucks carrying the baggage of the orchestra had missed the boat for London and couldn't possibly arrive in time for the scheduled concert shook him up. "Hmmm," he is reported to have said without a change in his voice, "this promises to be interesting."

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Boston Herald June 26, '52

THE ROVING EYE

By RUDOLPH ELIE

The Last Roundup Of the Symphony Tour

If somebody were to take me aside and ask me, as often happens to a newspaperman who has covered a story of one kind or another, what *really* happened during the first European tour of the Boston Symphony orchestra, I think I would say that what really happened was so interesting and so important that the real story wouldn't sound believable.

I have tried, in this series, to convey some of that unbelievable flavor but I see now, on looking over the dispatches, that the results are routine; they just do not convey the extent of the impact of the orchestra on Europe or the extent of the favorable reflection it all had on Boston and on the United States in general. Nor do they tell many of the most colorful little odds and ends of the tour.

Never Miss Note

They do not tell, for example, of the night in Lyon when, in the middle of a Brahms symphony, the lights in the house went out leaving audience and orchestra in total darkness for what was estimated to be eight seconds. It seemed like eight minutes before the electrician got the lights back on again—but the orchestra didn't miss a note, continuing on from memory.

The men said later that in two or three more seconds their memories would have given out and they'd have had to stop, but the point is they didn't. And the audience, which had already given the orchestra a tremendous ovation, refused to leave the hall but began clapping in a strange unanimous beat. Monteux, who had never encountered this Lyonnaise reception, which is very rarely produced anyway, thought the noise was an expression of disapproval until a stage hand told him it was, on the contrary, the supreme bestowal of approval.

They do not tell of the night in Berlin when the audience, much of it from the then open Russian sector, remained to applaud after the orchestra had left the stage, bringing Monteux back all wrapped up in his coat to appear on the deserted stage. Nor of the night in Bordeaux after the concert when Munch appeared at a sidewalk cafe, his black homburg crunched down over his head. The crowd of perhaps 400 people, mostly people who had not gone to the concert at all, instantly recognized him and gave him an ovation on the sidewalk. Nor of the morning in Paris when 1000 students were allowed to attend a rehearsal and wouldn't stop applauding to let the rehearsal continue.

Strange Return

There were countless other events, adventures and misadventures, too. One of the strangest was the return to Berlin of Alfred Krips, the assistant first violinist of the orchestra. One of the most popular men in the Berlin Philharmonic on the advent of Hitler, Mr. Krips was horrified to find that the men had turned against him almost overnight. He was Jewish and as such reviled by his closest colleagues who refused at length to speak to him. He fled to America, and just in time, for other Jewish members of the orchestra were not so fortunate. On his return to Berlin he was staggered to be met, feted and entertained by the very men who had repudiated him. He could not but accept their attention, but with feelings of mingled horror and sadness; they acted, he said, as if nothing had ever happened.

There was, in Frankfurt, a touching episode when there appeared at the concert there an 82-year old retired member of the orchestra, a man named Johannes Warnke. He had retired in 1938 and, with his nest-egg and his pension had returned to Germany. He could not have picked a more inopportune moment. He lost most of his family and his house in the fighting, and had the terrible luck to end up in the Russian zone after the war where his pension could not reach him. He had just escaped into the western zone and there he was, backstage after the Frankfurt concert, weeping with joy. The members took up a collection . . . and he's back on the pension list.

(Unlike Mr. Warnke, very few if any members of the Boston Symphony ever plan to return to their native countries on their own retirement. Many, in fact, had planned to before this trip, but what they saw, or rather the different way of life they saw, changed their minds. I'll not forget one member in whose compartment I was sitting when the train passed through his home town. He had always intended to return to it and had never ceased talking about it, the members said. He sat at the window, his face intense with emotion, urging the engineer to slow down, slow down. The train did pass through the town slowly, and his eyes devoured the scene, but he kept saying, "No, no, no, I don't know it, I don't know it." He sat silently for an hour afterward, then he got up and left the compartment. "Not for me," he said).

(Series concluded tomorrow)

June 27, Globe

THE ROVING EYE

By RUDOLPH ELIE

Last Roundup of Symphony on Tour (2)

There were some little accidents and maybe a couple of incidents (to bring this narrative of the Boston Symphony orchestra's tour to an over-due end), but I didn't hear of any arguments. Indeed, I never encountered such a happy family of men anywhere.

As for the accidents, one member collided with a door one night and broke his glasses. He couldn't play the whole concert, but by borrowing another member's glasses of similar power, he did play the one piece he would have been missed in. Another member, putting his faith in a desk clerk who was supposed to wake him from a pre-concert nap, arrived breathlessly at the intermission.

Only two serious events occurred, one when all the baggage didn't arrive in London in time for the concert, which had to be postponed for an hour and played without any rehearsal at all (a very tricky thing for such a sensitive music hall as London's Festival Hall), and the other when the Ile de France had to postpone its sailing date from Southampton by one day.

Came as Surprise

This was serious mainly for the fact that the postponement wasn't known until most of the men had checked out of their hotels. Thomas Perry, the orchestra's assistant manager, finally got most of them into one hotel. (They learned, the next day, it was the first time in many years anyone had checked into that hotel with any luggage). But the men, recalling the celebrated "couchette" or sleeping train from Bordeaux to Paris, took it all in stride. After all, one night on a sleeper in which each tiny compartment sleeps six people with all the intimacy of stacked sardines mingled and interwoven with suitcases, bags, box lunches and clothing shed for the night, hardens anyone for all eventualities.

It omits the postscript on Dr. Guillermo Sanchez, the orchestra's youthful physician-in-attendance. He fortunately had no serious illnesses to contend with, but he had a few scares, including the pneumonia one of the members' wives came down with in Paris. But no matter how trivial the upset, this 27-year-old Guatemalan was on hand. Indeed, he once responded like a fire horse to a scrawled note from a member stating simply "I feel low." He once responded, too, to a call on shipboard early in the morning. In dressing gown, with stethoscope sticking out of pocket, he stumbled into the designated room to find himself among three girls only half dressed. On hearing of this adventure Gaston, our French cabin mate, was delighted. "Tonight," he said, "I weel visit them, and you weel lend me your petite telephone, no?"

It also omits a little sketch of the labors of Leslie Rogers, librarian of the orchestra. His job on the trip was to see that every part was properly placed on every stand in the right order, and that every change, correction or cut ordered by the conductor was carried out exactly.

Nearly Tripped

He nearly got tripped up in Brussels one night when he removed the Belgian national anthem from the stands at the intermission. Then he got the sudden hunch Mr. Munch might play it again at the end. He did, but the men were caught by surprise and it took a half minute for them all to come in. His only disaster was the failure of the music of "God Save the Queen" to arrive in time for the London concert. Mr. Rogers rushed off to the librarian of the Royal Philharmonic, got the music (which the men had never seen) and had it on the stands for the opening ceremony. It went off, too, although the orchestra was playing one version, while Munch was conducting another.

It omits quotations from the fantastically enthusiastic music critics and reporters, who simply ran out of adjectives in every city from Paris to Berlin, from Amsterdam to London. I was most amused by one critic's verdict. The Boston Symphony said, was "the chromium Apollo of all orchestras." Another said "how can we possibly listen to our own orchestra after listening to this?" And still another summed it all up with this: "incontestably the best in the world."

And it omits the endless ancedotes, the language problems with conductors, customs men and border guards and the little details, as in the case of the many anti-American signs appearing usually along the railroad lines near the big cities. These signs, Communist inspired, range from "Ridgway and Your Microbe War Go Home," to merely "Army go home." And under them, in the bright phrase of some sharp American publicity man, occurs the legend: "Via Pan American."

Most of all, it omits a tribute to the man whose orchestra in training, in style, in technical mastery and in spirit it still is. That this man who vainly labored for years to take his orchestra to Europe could not have been there was the melancholy aspect of the tour. For not one member of the orchestra, and indeed even Mr. Munch himself, was unaware that behind it all, behind the ovations, behind the glamor and the glitter and the excitement attending every occasion, stood the ceaseless energy and the unfailing artistic purpose of Serge Koussevitzky.

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of "Red River."

Honor Boston Symphony

The highest award offered by the Académie du Disque Français has been presented to the Boston Symphony Orchestra for its RCA Victor recording of the Brahms Fourth Symphony, Charles Munch conducting. The announcement was made before the French Congress, L'Assemblee Nationale, and sent by radiogram to Symphony Hall officials.

Die Rheinpfalz
May 15, 1952

Ein Exempel vollendeter Orchestertechnik

Das Bostoner Symphonie-Orchester gastierte erstmals in Deutschland

Das Große Haus in Frankfurt war der repräsentative Schauplatz für das erste Auftreten eines der ältesten und angesehensten Orchester Amerikas in Deutschland. Die Musiker Europas sahen dem Ereignis mit um so größerer Spannung entgegen, weil hier endlich einmal Gelegenheit geboten war, die sagenhafte Perfektionierung amerikanischer Orchestertechnik von Auge zu Auge und von Ohr zu Ohr gleichsam abzutasten und kritisch auf sich wirken zu lassen. Und so sah man denn im weiten Rund des wiedererbauten Theaters der Goethestadt viele deutsche Komponisten, Dirigenten und Musiker von Rang und Namen, aber auch bekannte Persönlichkeiten aus Politik, Verwaltung und Wirtschaft. Die Pfalz war vertreten durch Regierungspräsident Dr. Pfeiffer. (Von der Ueberreichung einer Adresse an das Orchester auf einem Empfang bei Hochkommissar McCloy haben wir in unserer gestrigen Ausgabe schon berichtet.)

Das Bostoner Orchester bietet schon äußerlich ein glänzendes Bild. Es ist in den Streichern besetzt mit 20 ersten, 14 zweiten Violinen, 12 Bratschen, 10 Celli und neun Kontrabässen. Die Bläser weisen die auch bei unseren großen Orchestern übliche Stärke auf. Die Klangfarbe des Blechs ist aber heller, schmetternder, durchdringender, als wir dies gewöhnt sind, weil die Mensurierung der Instrumente enger ist als bei uns. Dasselbe gilt auch für die Hölzer, vor allem die Oboen. Ihr süß einschmeichelnder Ton erinnert daran, daß auch sie nach romanischer Mensur gebaut sind. Dieser sinnlich-kräftigen, in südlichen Farben leuchtenden Tonkoloristik der Bläser steht ein Streicherklang von unbestechlicher, klarer Sachlichkeit gegenüber, fast von einer nordischen Kühle. Und es scheint, als ob die Amerikaner bei ihrem Orchester eine Synthese getroffen hätten zwischen dem Ideal südlich-romanischen und nördlich-germanischen Musizierens.

An den einzelnen Pulten sitzen hervorragende Künstler, durchweg. Bei den Bläsern wird dies natürlich leichter ohrenfällig als bei den Streichern. Da fielen uns auf der ganz ausgezeichnete Trompeter Roger Voisin, der Oboist Ralph Gomberg, der Klarinettist Gino Cioffi und der Pauker von Klasse Max Polster. Aber diese Einzelleistungen verdecken nicht das gleichmäßige und ausgewogene Können in den Gruppen. Das Zusammenspiel ist bewundernswert homogen. Präzision und Eleganz der technischen Bewältigung auch der kniffligsten Stellen sind nicht mehr zu überbieten. Die Streicher arbeiten bogentechnisch zusammen wie eine vollendet konstruierte Maschine. Bei den Celli gefiel uns die Beweglichkeit und herrliche Tongebung besonders, während die Kontrabassisten Aufmerksamkeit erregten durch die Weichheit und die Fülle ihrer Klangqualität gleichermaßen. Dies ist wohl eine Folge ihrer gemischten Bogenführung. Denn der eine Teil der Bassisten bevorzugt die deutsche, die andere die französische Schule.

Alles in allem also ein Klangkörper höchster spielerischer Potenz, ein Rieseninstrument, für das es keine Schwierigkeiten mehr zu geben scheint. Dabei muß bedacht werden, daß die Akustik des Frankfurter Hauses nicht ideal ist und den Gästen die gestaffelte deutsche Sitzordnung ungewohnt war.

Nun aber zum Programm und seiner künstlerischen Bewältigung. Hier muß zunächst dem Dirigenten Pierre Monteux eine tiefe Verbeugung gemacht werden für seine bewundernswerte Leistung. Wir lernten in ihm einen Maestro der alten, vornehmen Schule, etwa eines Nikisch oder Weingartner, kennen. Dieser kleine, fast 80jährige Franzose mit dem schwarzen Schopf und dem mächtigen weißen Moustache beherrscht das Orchester mit spielender Eleganz. Gestochene Genauigkeit und unbedingte Werktreue scheinen seine Devise.. Pierre Monteux führte das Bostoner Orchester in einer formalen Transparenz, die fast ästhetisch kühl anmutete. Aber dennoch wehte sinnliche Schönheit, beispielsweise in der Ouvertüre zu „Benvenuto Cellini" oder in „Alborada del Grazioso" von Ravel. Straußens Eulenspiegel" kam in einer fast kammermusikalischen Auflichtung und trotzdem in aller Buntheit. Lediglich die Dritte Symphonie von Brahms ließ uns kühl. Diese Dritte darf bei aller Subtilität nichts einbüßen von ihrer monumentalen Wucht. Wir lieben bei Brahms einen heißeren Odem und leidenschaftlichere Akzente.

Dann aber zu dem für uns Interessantesten des Abends, nämlich zur Dritten Symphonie von William Schuman. Mit diesem Werk brachten uns die Amerikaner ein Werk ihrer eigenen Schule. Von jener Schule, von der Aaron Copland schreibt, daß sie für die künstlerische Entwicklung Amerikas wichtiger sei als die Züchtung der komplizierten Maschinerie erstklassiger Orchester und die Förderung vollendeter Kunsttechnik. Denn diese könnten keine bedeutsame musikalische Kultur schaffen. „Das verzwickte Problem für eine wirklich reife musikalische Stellung liefert der Komponist . . ."

William Schuman widmete seine Dritte Symphonie dem Bostoner Symphonie-Orchester. Im Jahre 1941 war die Uraufführung. Im folgenden Jahr erhielt Schuman den ersten Preis der New Yorker Kritiker-Gilde. Das Werk hat eine Spieldauer von 20 Minuten und ist geteilt in zwei Hälften, deren erste von einer Passacaglia und einer Fuge gebildet wird, während die zweite ein Choral und eine Toccata umfaßt. Man muß wissen, daß Schuman ein Schüler von Roy Harris ist, dem man nachsagt, daß er der erste in Amerika geborene Tonsetzer sei, dessen rhythmische und melodische Begabung amerikanische Urlaute aussagten. Seine Eckigkeit in der Formgebung glich er durch eisernes Studium der musikalischen Gesetzmäßigkeiten aus, so daß heute Harris einer der bedeutendsten Satzkünstler der Neuen Welt ist.

Diese Satzkunst hat Schuman übernommen. Er baut seine Themata auf mit der kühlen Berechnung eines Ingenieurs. Er weiß die einzelnen Bestandteile übereinander zu schichten und nach einem wohlgeordneten Plan Gegensätze und Höhepunkte aufeinander abzustimmen. Er weiß auch kontrastreich zu instrumentieren und kennt dabei die Vorzüge der einzelnen Instrumente so gut, daß er ihnen Paradestückchen auf den Leib zu schreiben vermag.

Mit der Interpretation dieser Symphonie von William Schuman haben die Bostoner Symphoniker uns vom heutigen Stand amerikanischer Musik und Kultur mehriausgesagt, als sie viellecht beabsichtigt haben. Wir danken Pierre Monteux und den Bostonern besonders für den Vortrag dieses amerikanischen Werks.

Die Gäste wurden sehr herzlich gefeiert.

W. M. E.

Boston Symphony to Give 3 EC Concerts

FRANKFURT, May 7 (S&S)—Three concerts—one of them exclusively for members of the U.S. Armed Forces and their guests—have been scheduled in the U.S. Zone and in Berlin next week by the touring Boston Symphony Orchestra.

All military posts in the Zone and their Special Services officers have been allocated ticket quotas for the armed services performance at 3 pm May 14 in Frankfurt's Grosses Haus. Each member of the Armed Forces is permitted to bring one German or American civilian guest, it was announced.

For EUCOM, ticket reservations will start at 8 am today at Frankfurt Military Post Special Services Section, telephone 7254. Military personnel stationed in Frankfurt Municipal Subpost should telephone that number for tickets. Soldiers and officers in other parts of EUCOM and the Frankfurt post must contact their post or subpost Special Services officers for ticket reservations.

The Boston Symphony rehearsing under Charles Munch.

Reserved tickets must be picked up at the Special Services information center in Frankfurt's Carleton Hotel before noon the day of the performance. Tickets unclaimed after that time will be issued on a first-come, first-served basis.

For the military performance the conductor will be Charles Munch, the orchestra's musical director. The program will consist of selections from Barber, Debussy, Ravel and Brahms.

The Boston Symphony, now in Paris, also will present public concerts at 8 pm May 13 in Frankfurt's Grosses Haus and at 8 pm May 15 in Berlin's Titania Palast, with the program featuring the works of a modern American composer along with older French and German compositions.

The American composer is William Schuman, whose Symphony No. 3 (in two parts and four movements) will be presented. Works of other composers include those of Brahms, Berlioz, Ravel, Hindemith and Strauss.

Pierre Monteux, who recently retired as director of the San Francisco Symphony Orchestra, will be the guest conductor in both concerts.

FRANKFURTER RUNDSCHAU

8.5.52

Das Bostoner Symphonieorchester begann am Dienstag in Paris seine erste Europatournee, die es in der kommenden Woche auch nach Frankfurt führen wird. Unter Charles Munch brachte es Werke von Samuel Barber, Walter Piston, Debussy und Ravel. Die Anwesenheit von Staatspräsident Auriol, Außenminister Schuman und anderen hohen Regierungsvertretern und Diplomaten machte das Konzert zu einem gesellschaftlichen Ereignis ersten Ranges. *UP*

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Jubel um die Bostoner Symphoniker

Von unserem Dr.-St.-Musikkritiker

Frankfurt, 14. Mai. (Eigener Bericht) Von weither waren Musiker und Musikfreunde gestern abend im neuen Frankfurter Opernhaus zusammengeströmt, um das einzige Konzert zu hören, das die Bostoner Symphoniker in der Bundesrepublik geben. Die Wagenauffahrt rings um das große Frankfurter Haus ließ schon von außen den Ausnahmecharakter des Ereignisses erkennen. Denn das Bostoner Symphonie-Orchester hat am meisten dazu beigetragen, Amerikas Musikleben in der Welt berühmt zu machen. Arthur Nikisch und Karl Muck, Pierre Monteux und Serge Kussevitzky waren die Lehrmeister dieses mehr als hundertköpfigen Orchesters. Die große europäische Musiktradition lebt hier in einem Stil und in einer Vollendung fort, wie sie das arme Europa heute kaum noch leisten kann.

Freilich ist auch etwas typisch Amerikanisches hinzugetreten: man verachtet dort nicht die Technik. Im Gegenteil: die Virtuosität jedes einzelnen dieser Musiker ist unüberbietbar. Strengste Auslese und Musizierdisziplin hat hier eines der ganz großen Weltorchester entstehen lassen, das uns einen neuen Maßstab für Vollkommenheit aufzwingt. Der greise Pierre Monteux, ein Meister der klaren Form und der unbedingten Werktreue, dirigierte das Frankfurter Konzert mit seinem altmodischen langen Taktstock. Aber was er mit ihm zuwege brachte, war voller Leben und idealer Klangschönheit. Bei Ravel waren die 65 Streicher dieses Orchesters wie eine einzige große Harfe, im „Till Eulenspiegel" von Richard Strauß entdeckte man Dinge, die man mit solcher Klarheit und Präzision überhaupt noch nie gehört hat. Daß aber auch die große Tradition der deutschen Symphonik, in der dieses amerikanische Orchester aufgewachsen ist, ungebrochen weiterwirkt, bewies die klassisch groß gespielte Dritte von Brahms. Mit William Schumans Dritter Symphonie gab es ein repräsentatives Werk des zeitgenössischen Amerika. Der Beifall steigerte sich im Lauf des Abends bis zu einem brausenden Erfolg. Die Bostoner, die zu den Pariser Mai-Festspielen nach Europa gekommen sind, werden morgen noch ein Gastkonzert im Berliner Titania-Palast geben.

Darmstäd

Klarh

Das Bostoner

Wenn man eine New Yorker Z schlägt und nach dem Konzert kann man im Verlauf einer Wo zuweilen sogar an aufeinanderfolgenden Tagen, die Namen der drei bedeutendsten amerikanischen Orchestervereinigungen finden: die New Yorker Philharmonie, das Philadelphia-Orchester und die Bostoner Sinfoniker. Der amerikanische Kritiker Virgil Thomson hat diese drei Klangkörper miteinander verglichen und gesagt, daß jedes dieser Orchester Ausdruck der Wesensart seiner Heimatstadt sei und seine Dirigenten ebenso geformt habe, wie es von ihnen herangebildet worden ist. Besonders interessant ist der Vergleich zwischen dem Philadelphia-Orchester, dem er Klangwärme und größte Empfindlichkeit zuspricht, und den Bostonern, deren Spiel äußerste instrumentale Vollkommenheit, klangliche Durchsichtigkeit und ein innerer Abstand von dem wiedergegebenen Werk kennzeichnen.

Von Paris kommend, hat das Bostoner Sinfonieorchester im Frankfurter Großen Haus gespielt (ein zweites öffentliches Konzert wird es in Berlin geben). Rund hundert Musiker saßen in der gewohnten klassischen Anordnung auf der Bühne, ein wohlproportionierter, allen Aufgaben gewachsener Orchesterkörper, dessen klangliches Volumen von dem Zuschauerraum kaum gefaßt werden konnte. Die ausgedehnte Vortragsfolge war vielseitig und auch symptomatisch: mit zwei französischen und zwei deutschen Werken bedeutete sie Verpflichtung der Vergangenheit gegenüber, mit der Wiedergabe der Sinfonie eines zeitgenössischen amerikanischen Komponisten Aufgeschlossenheit für die Gegenwart, die das Orchester seit je ruhmvoll auszeichnet; sie war aber andererseits auch so gewählt, daß sie die hervorragenden Eigenschaften des Orche-

Die Ouverture zu „Benvenuto Berlioz, in harten glänzenden gestaltet, leitete den Abend ein Sinfonie von Brahms war das der ersten Konzerthälfte. Die entsprach in geradezu jeder bester sinfonischer Tradition; m feststellen, auch ohne zu wissen, daß Carl Muck und Max Fiedler Dirigenten der Bostoner waren. Freilich wirkt diese Tradition, gepaart mit solch moderner Orchesterkultur, wie auf Hochglanz poliert — vielleicht dabei auch einer gewissen Patina beraubt. Es gibt in diesem Orchester keine Instrumentengruppe, die der anderen nachstände, jeder Musiker ist ein Meistersolist seines Instrumentes und zugleich Exponent einer Präzision im ganzen, die nur durch absolute Einordnung erreicht werden kann. Ravels brillantes kleines Orchesterstück „Alborada del Grazioso", noch mehr der „Till Eulenspiegel" von Richard Strauß sind Aufgaben, die mit Virtuosität gelöst werden müssen und faszinierend gelöst wurden. So brauchte auch der junge Amerikaner William Schuman sich keine Fesseln anzulegen, als er für die Bostoner seine Dritte Sinfonie schrieb, die Koussevitzky uraufgeführt hat und die wohl zu den Standardwerken des Orchesters zählt. Die Sinfonie hat zwei Teile, die sich in vier Sätze gliedern: mit Passacaglia, Fuge, Choral und Toccata sind barocke Formen aufgegriffen. In bald strenger, bald freier Satzweise, auch in der instrumentalen Gewandung die Themenkomplexe stark profilierend, musiziert Schuman melodiös, gefühlsklar und unsentimental.

Dirigent des Abends war der Franzose Pierre Monteux, ein überragender Musiker und Orchesterführer, der vor einem

Darmstädter Echo 15 May, 1952

Klarheit als Maßstab

Das Bostoner Sinfonieorchester gastierte in Frankfurt

Wenn man eine New Yorker Zeitung aufschlägt und nach dem Konzertplan sieht, kann man im Verlauf einer Woche, zuweilen sogar an aufeinanderfolgenden Tagen, die Namen der drei bedeutendsten amerikanischen Orchestervereinigungen finden: die New Yorker Philharmonie, das Philadelphia-Orchester und die Bostoner Sinfoniker. Der amerikanische Kritiker Virgil Thomson hat diese drei Klangkörper miteinander verglichen und gesagt, daß jedes dieser Orchester Ausdruck der Wesensart seiner Heimatstadt sei und seine Dirigenten ebenso geformt habe, wie es von ihnen herangebildet worden ist. Besonders interessant ist der Vergleich zwischen dem Philadelphia-Orchester, dem er Klangwärme und größte Empfindlichkeit zuspricht, und den Bostonern, deren Spiel äußerste instrumentale Vollkommenheit, klangliche Durchsichtigkeit und ein innerer Abstand von dem wiedergegebenen Werk kennzeichnen.

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Die Ouvertüre zu „Benvenuto Cellini" von Berlioz, in harten glänzenden Kontrasten gestaltet, leitete den Abend ein, die Dritte Sinfonie von Brahms war das Hauptwerk der ersten Konzerthälfte. Die Wiedergabe entsprach in geradezu jeder Einzelheit bester sinfonischer Tradition; man muß sie feststellen, auch ohne zu wissen, daß Carl Muck und Max Fiedler Dirigenten der Bostoner waren. Freilich wirkt diese Tradition, gepaart mit solch moderner Orchesterkultur, wie auf Hochglanz poliert — vielleicht dabei auch einer gewissen Patina beraubt. Es gibt in diesem Orchester keine Instrumentengruppe, die der anderen nachstände, jeder Musiker ist ein Meistersolist seines Instrumentes und zugleich Exponent einer Präzision im ganzen, die nur durch absolute Einordnung erreicht werden kann. Ravels brillantes kleines Orchesterstück „Alborada del Grazioso", noch mehr der „Till Eulenspiegel" von Richard Strauß sind Aufgaben, die mit Virtuosität gelöst werden müssen und faszinierend gelöst wurden. So brauchte auch der junge Amerikaner William Schuman sich keine Fesseln anzulegen, als er für die Bostoner seine Dritte Sinfonie schrieb, die Koussevitzky uraufgeführt hat und die wohl zu den Standardwerken des Orchesters zählt. Die Sinfonie hat zwei Teile, die sich in vier Sätze gliedern: mit Passacaglia, Fuge, Choral und Toccata sind barocke Formen aufgegriffen. In bald strenger, bald freier Satzweise, auch in der instrumentalen Gewandung die Themenkomplexe stark profilierend, musiziert Schuman melodiös, gefühlsklar und unsentimental.

Dirigent des Abends war der Franzose Pierre Monteux, ein überragender Musiker und Orchesterführer, der vor einem Menschenalter Leiter des Bostoner Sinfonieorchesters war und trotz seiner 77 Jahre mit erstaunlicher Spannkraft und Energie seinen klaren romanischen Interpretationswillen auf die Spieler überträgt: er reißt sie zu Wunderleistungen an Genauigkeit der Einsätze und der dynamischen Differenzierung mit.

Ein wertvolles, ein unvergeßliches Erlebnis: dieses amerikanische Spitzenorchester, das von einem kritischen Publikum mit Beifall überschüttet wurde.

T.

Kahle hinweg auf den Gipfel des Buke Lewu.
Dort flattern schwarze Wolkenfetzen vor dem
grellen Weiß des Himmels. Dumpf bricht es aus
ihm hervor: „Sturm."

Goring schüttelt den Kopf. Er ist wie trunken
in sich selbst. Es wird alles, wie er getraut
hat, Sturm! Er möchte schreien. Die Götter sind
da! Unsere Götter! Die Götter der Weißen! Mit
denen man kämpft. Mit denen man ringt. An
denen man selber zu Gott wird, zum Herrn.
Entscheidung! Entscheidung! Jetzt zeige dich,
Häuptling!

„Sturm?"

Er blitzt nur den Brauen an: „Recht so!"
Und holt die Schoot noch straffer.

In Goleas Augen ist Furcht vor dem sinnlosen Gelabe des Weißen.

„Wir müssen unter Land!"

Goring lacht und schreit in das Brausen: „Es beginnt!"

Als gehorche er einem Befehl, so springt der Sturm herein. Mit einem Satz. Mit beiden Füßen. Und heult. Da bin ich! Und zertrampelt die See zu Schaum. Blaue Wolkenmäuler haben

Goring ist hellwach wieder. Salzwasser pregelt sich ihm in die Lungen, will ihn erstikken. Erstick—? Ende? Nein! Noch nicht! Nein! Wo ist —? Unheimlicher Wille bewegt seine Glieder. Er taucht auf. Er schwimmt. Er ringt. Er wird herumgewirbelt und taucht wieder auf. Er wühlt sich hindurch. Einen Augenblick wirft ihn eine Welle hoch, steht er steil über dem Gewühl. Wo ist —? Da, da drüben. Einen Steinwurf nach Land zu treibt das Boot kieloben. Und der Fetzen darüber? Golea! Der lebt!

Von da ab hat Goring nur noch den einen Gedanken: nicht untergehen, jetzt nicht untergehen, vor den Augen des Fremden. Irsinnig bohrend immer nur dieser eine Gedanke. Nicht untergehen. Du kämpfst nur um dich. Du kämpfst für uns alle uns Weiße. Er fühlt seinen Körper

NEWSPAPER CUTTINGS ON AMERIKA HAUS GIESSEN ACTIVITIES

Giessener Anzeiger

vom 1952

Die Bostoner konzertierten in Frankfurt

Nun konnte man sie auch einmal hierzulande vernehmen, die 113 Mann des Bostoner sinfonischen Orchesters, dem der Ruf vollendeter Präzision vorausging. Wir erinnern uns noch an die Äußerungen Stuckenschmidts auf seiner Tournee durch die Amerika-Häuser: die Vollendung sei hier von so hohen Graden, daß selbst an Stelle des musikantischen Impulses das glasklare Gefüge letzter technischer Ausgewogenheit trete. Der Eindruck, den man vorgestern im Frankfurter Großen Haus (wo das weltberühmte Orchester nebst Berlin sein einziges westdeutsches Gastspiel gab) empfangen durfte, war zunächst frappant: hier arbeitete ein Klangkörper, kopfstark wie kaum einer, erste Garnitur musikalischer und instrumentaler Qualitäten, auf Bruchteile von Sekunden genau, in einem wundervollen Zusammenspiel der tonalen Linien, ja, selbst die prägnant eingesetzten Pausen klangen hier. Von imponierender Gewalt die Wucht der Bässe, der Posaunen, der Kesselpauken, die das akustisch gut gebaute Haus voll aufnimmt. Das Geflirre der Streicher, die zart und rein schwebenden Holzbläser-Soli — all das hat den Rang einer bis ins Letzte durchgefeilten, verläßlichen Musikschar, bei deren immenser rhythmischer Beherrschtheit und orchestraler Fülle man gerne jene Imponderabilien vom Seelischen, vom Künstlerisch-Individuellen her vergißt, die uns die großen europäischen Orchester trotz vielleicht minderer Perfektion menschlich näherrücken.

Unter den mannigfach wechselnden Dirigenten der Bostoner sah man in Frankfurt den Meister Pierre Monteux, einen kleinen, Clemenceau ähnelnden Franzosen, trotz leichter Beleibtheit ungemein agil und von graziöser Noblesse, in der Zeichengebung selbst beim Fortissimo sparsam, ein souveräner, sensitiver Orchesterleiter ohne jede Spur von Routine. Nach einem so konventionellen, auf äußere Bravour ausgerichteten Musikstück wie Berlioz' Cellini-Ouvertüre (die sich übrigens in den Staaten besonderer Beliebtheit erfreut) wählte man die Sinfonie Nr. 3 in F-dur von Brahms, die durchsichtig in ihrer Struktur, im 2. Satz voll überirdischer Verklärtheit, im Finale voll elementarer Gewalt erklang. In die grellen, aufpeitschenden Kangbilder der Sinfonie Nr. 3 des modernen Amerikaners Schuman mußte man sich erst hineinhören; die Bostoner interpretierten den heimischen Komponisten in einer hinreißenden Vivace-Manier. Weit mehr als bloße Artistik waren die beiden letzten, dem musikalischen Humor gewidmeten Stücke: Ravels „Alborada de Grazioso", in Noten gesetzter Esprit Galliens, und Richard Strauß' schalkhaft-ausgelassenes Rondo „Till Eulenspiegel" — ein besonderes Erlebnis, die Straußschen sinfonischen Wogen und feinen, scherzhaften Lichter in dieser Klangfrische zu erfahren! Auch hierin schien alles exakt ausgemessen; ein da capo gab es nicht, obwohl die Ovationen des vollbesetzten Hauses für Meister Montreux, für die Bostoner kein Ende nehmen wollten. Eine Huldigung an den Geist der Musik, dargeboten von besten Kräften der alten und der neuen Welt.

gf.

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Im Anschluß an das Konzert gaben Mrs. Ellen McCloy und der hessische Ministerpräsident Gg. August Zinn im Foyer des Großen Hauses einen Empfang. Unter den Gästen sah man Oberbürgermeister Dr. Kolb, Intendant Harry Buckwitz und Eberhard Beckmann vom Hessischen Rundfunk. Der Regierungspräsident der Pfalz, Dr. Pfeiffer, übergab dem Orchester eine Grußadresse an den einzigen noch lebenden Mitbegründer des Ensembles, den 92jährigen Daniel Kunz, der aus Oberstaufenbach in der Pfalz stammt.

MAY 15 1952

Jubel um das „Boston Symphony Orchestra"

Frankfurter Gastspiel unter Pierre Monteux im Großen Haus

Am Schluß des Konzertes, nach dem zündend glanzvoll gespielten „Till Eulenspiegel", verharrten die faszinierten Besucher noch lange auf den Plätzen. Begeisterter Beifall rief Pierre Monteux, den Dirigenten, immer wieder auf das Podium. Mit liebenswerter Bescheidenheit und Bonhomie wies der berühmte französische Seniormeister des Taktstocks die Ovationen dem Orchester zu, schließlich auch dessen jetzigem ständigem Leiter, Charles Münch, der im Publikum saß.

Ein glanzvolles musikalisches und gesellschaftliches Ereignis war dieses erste deutsche Gastspiel des viel genannten amerikanischen Elite-Orchesters. Man kannte den herrlichen Klangkörper, der mit den zwei Tage zuvor hier gehörten Berliner Philharmonikern die fast gleichaltrige Tradition (70 Jahre) hat, hierzulande bisher nur von Schallplatten. Seine fast unwahrscheinliche Volkommenheit der Spielpräzision, der klanglichen Kultur — Ergebnis kontinuierlicher Erziehungsarbeit durch Spitzendirigenten wie Nikisch, Muck, Monteux, Kussewitzky, um nur die hervorstechendsten Namen zu nennen —, diese Qualitäten offenbarten sich am Dienstagabend in Frankfurt hinreißend. Schnittig und federnd elastisch „kam" das Rhythmische, musterhaft durchsichtig bot sich das Klangbild im beweglichen Wechsel- und Zusammenspiel der Instrumentalgruppen. Die Aufzählung der Orchestermitglieder im Programmheft verriet deren Abkunft aus aller Herren Länder. Ein eindrucksvolles Beispiel, wie im „Schmelztiegel" Amerika sich aus dem Beitrag verschiedenster Nationen eine eigene amerikanische Kulturleistung konsolidiert hat.

Die Ouvertüre zur Oper „Benvenuto Cellini" von Hector Berlioz — an sich ein schon etwas verblaßtes, nur noch in seinen impetuosen *Allegro*-Teilen noch stärker fesselndes Stück — wurde hier zum elektrisierenden Auftakt in der brillanten Art, wie sie durch Monteux und das Orchester klingendes Leben erhielt. Die Dritte Symphonie *(F-dur)* von Brahms, in Frankfurt lange nicht mehr gehört, erstand mit einer bei uns ungewohnten, gleichsam lateinischen Klarheit und Eleganz des Klanglichen, die aber in der Zurückdrängung des norddeutsch Schwerblütigen, Grüblerischen sehr ansprechen konnte. Als eine gewisse *„pièce de résistance"* erschien vielen Hörern wohl die Dritte Symphonie des Amerikaners William Schuman. Ein Werk von oft recht harter Linearität und in aggressiven, grellen Farben ausklingend, doch — wenn auch nicht bruchlos im formalen Aufbau — Aeußerung eines urwüchsig kraftvollen, unkonventionellen symphonischen Denkens. Als versöhnliches „Bonbon" gab es hiernach Maurice Ravels *„Alborada del Grazioso"*, dessen burleske Pikanterie sich mit allen delikaten Finessen moderner Orchestersprache mitteilte. Zum Schluß, unnachahmlich funkelnd in seinen kapriziösen Lichtern, Richard Straußens genialstes Konzertwerk: „Till Eulenspiegels lustige Streiche".

Pierre Monteux, der Siebenundsiebzigjährige, dessen Name bereits der Musikgeschichte angehört in Verbindung mit den Uraufführungen der entscheidenden Frühwerke Strawinskys, strahlte die Ruhe überlegener Meisterschaft am Dirigentenpult aus. Dabei spürte man aber eine Antriebskraft von außerordentlicher Intensität, die im Hinblick auf die vorgerückten Jahre des Künstlers ganz besondere Bewunderung wecken mußte. Ein Konzertabend, den die Musikfreunde nicht so bald vergessen werden.

Hugo PUETTER

DIE NEUE ZEITUNG

7.5.52

Kurze Kulturnachrichten

Charles Munch und Pierre Monteux dirigieren in Frankfurt. Frankfurt (NZ). — Das Bostoner Symphonie-Orchester, das beim Kongreß für kulturelle Freiheit in Paris das erste Konzert auf europäischem Boden am Dienstag gegeben hat, wird am 13. und 14. Mai auf Einladung des Frankfurter Amerikahauses einmal für das deutsche Publikum und einmal für Angehörige der amerikanischen Armee konzertieren. Das erste Konzert, dessen Programm wir bereits mitgeteilt haben, leitet der 77jährige, von seiner Tätigkeit am Concertgebouw-Orchester und in San Francisco her hochgeschätzte Pierre Monteux. Der ständige Dirigent des Orchesters, Charles Munch, der zu den bedeutendsten Orchesterleitern der USA zählt, wird vor den Soldaten unter anderem die Vierte Symphonie von Brahms erklingen lassen.

GOINGS ON ABOUT TOWN

ASSOCIATES, 51 E. 57th St.: August Macke; through June 27. . . . ¶ Group shows at the **FEIGL**, 601 Madison Ave., at 57th St.; through July 26. Open Saturdays. **HELLER**, 108 E. 57th St.; through June 28. Open Saturdays. **SALMAGUNDI CLUB**, 47 Fifth Ave., at 12th St.; through Sept. 5. Weekdays, 12:30 to 6; Sundays, 2 to 6.

NOTE—The semiannual Washington Square Outdoor Art Exhibit is on view daily, starting at noon and continuing until dark; through Sunday, June 15.

MUSEUMS

BROOKLYN MUSEUM, Eastern Parkway—Oils, sculptures, and ceramics by students of the Brooklyn Museum Art School; through June 15. (Weekdays, 10 to 5; Sundays, 1 to 5.)

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METROPOLITAN MUSEUM, Fifth Ave. at 82nd St.—Approximately a hundred lithographs, wood engravings, etchings, and drawings, by Cézanne's contemporaries; through Sept. 1. . . . ¶ "Americans on Land and Sea," lithographs by Currier & Ives from a large group recently presented to the Museum by Miss A. S. Colgate; through Sept. 1. (Weekdays, 10 to 5; Sundays, 1 to 5.)

MUSEUM OF MODERN ART, 11 W. 53rd St.—Works by fifteen contemporary Americans, in a rather grab-bag assortment that ranges from paintings by Edwin Dickinson and Jackson Pollock to "colored-light" compositions by Thomas Wilfred, inventor of the Clavilux, a sort of spectrum organ; through July 27. (Weekdays, noon to 7; Sundays, 1 to 7.)

MUSEUM OF NON-OBJECTIVE PAINTING, 1071 Fifth Ave., at 89th St.—Klee and Kandinsky, among others, are represented in a survey covering the years 1900 to the present, called "Evolution to Non-Objectivity." (Tuesdays through Saturdays, 10 to 6; Sundays, noon to 6.)

MUSIC

BENEFIT CONCERT—Fred Waring and his Pennsylvanians, with Frank Davis, baritone. A benefit for the Harlem Branch, Y.M.C.A. (Lewisohn Stadium, Amsterdam Ave. at 138th St. Monday, June 16, at 8:15. For tickets, call AU 6-0700, Ext. 34.)

GOLDMAN BAND—Edwin Franko Goldman conducting this summer's series of Guggenheim Memorial Concerts. (Central Park Mall. First concert, Wednesday, June 18, at 8:30; thereafter, every Sunday, Monday, Wednes-

Charles Munch, Esq. . . . *Distinguished Conductor of the Boston Symphony Orchestra*

PORTRAIT BY FABIAN BACHRACH

Bachrach

PHOTOGRAPHER OF MEN
54 EAST 52ND ST., NEW YORK
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This Clipping From
WORCESTER, MASS.
TELEGRAM
JUN 8 - 1952

Morin to Present Concert Honoring Dr. Koussevitsky

A recording of the late Dr. Serge Koussevitzky playing the double bass will be a highlight of the WTAG "World's Great Music" program tonight at 11.15.

It will be a Koussevitzky Memorial Concert, prepared and presented by Raymond Morin, host-narrator of the radio series. As a two-fold tribute, the program will mark the first anniversary of the famed musician's death and will commemorate the establishment by him of the Koussevitzky Music Foundation 10 years ago.

Mr. Morin interviewed Dr. Koussevitzky several times during the final decade of the latter's life. He will recall three important phases of Dr. Koussevitzky's career: as virtuoso of the double bass, as champion of the contemporary composer, and as conductor of the Boston Symphony. Listeners will hear recording indicative of the three phases.

Career Highlights

Between musical selections Mr. Morin will give highlights of Dr. Koussevitzky's career. He will recall personal associations and will give the backgrounds of the featured works.

The opening selection will be Koussevitzky's "Valse Miniature" for double bass, played by him and accompanied by Pierre Luboshutz.

The second selection will be Four Sea Interludes from Benjamin Britten's "Peter Grimes," one of the first works commissioned by the Koussevitzky Foundation. The opera is dedicated to the memory of Natalie Koussevitzky, the musician's wife. The interludes are Dawn, Sunday Morning, Moonlight and Storm. They will be played by the London Symphony Orchestra under Sir Malcolm Sargent.

Heard in 'Specialty'

Dr. Koussevitzky will be heard conducting the Boston Symphony in three movements from Tschaikovsky's Symphony No. 5 in E Minor. The late musician referred to his conducting of Tschaikovsky works as the "specialty of the house." Mr. Morin will tell listeners the reasons for Dr. Koussevitzky's affinity for Tschaikovsky music.

The Koussevitzky Memorial Concert on WTAG is one of a series of such programs being presented across the nation at this time. Mr. Morin can also be heard Saturday afternoons at 3 on the "Masterworks of Music" program, which is an hour and a half in length. Next Saturday's selections are to be announced.

CRITIC INTERVIEWS CONDUCTOR

Raymond Morin (left) is shown conversing with the late Dr. Serge Koussevitzky at the latter's Summer residence, "Seranak," in Lenox. Between musical works on his Koussevitzky Memorial Concert tonight on WTAG, Mr. Morin will reminisce about his meetings with the late musician. The photograph was taken in 1950.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUN 16 1952

Brandeis Festival Honors Memory of Kousseritzky

By JOHN WM. RILEY

WALTHAM, June 15—The Brandeis University Festival of the Creative Arts came to a close in the Adolph Ullman Amphitheatre today with a concert of music for string orchestra in the afternoon, a film symposium and closing forum in the evening. Several thousand attended each event.

The Sunday afternoon concert was dedicated to the memory of Serge Koussevitzky, for he had had an early hand in the framing of musical policy at Brandeis and had assisted the composers represented on the program.

Aaron Copland, famed American composer, was the program's commentator, under the rather silly title of "Discussant." Leonard Bernstein conducted the orchestra, made up of Boston Symphony players.

William Schuman's Forthright Symphony for Strings, first performed by Koussevitzky in 1943, opened the program. Ben Weber, a new composer, was represented by Two Pieces for String Orchestra, rather unfocused studies in lyric sound. Benjamin Britten's Serenade for Tenor, Horn and Strings concluded the first half of the program.

The second half began with Irving Fine's Notturno for Strings and Harp, a warmly conceived and heartfelt tribute to the memory of Koussevitzky, and closed with Mr. Copland's bright and jazzy Concerto for Clarinet and String Orchestra. David Lloyd, tenor, and James Stagliano, horn, were the soloists in the Britten work. David Oppenheim played the solo part of the Copland Concerto.

★ ★ ★

Such an event as this Brandeis Festival of the Creative Arts, presented in the fourth year of the university's existence, strikingly shows the vitality, awareness and creative energy which pervade the atmosphere at Brandeis.

The stated purpose of the Festival was one of "inquiry." It was not intended that all questions asked should be answered. Yet it was inevitable that the welter of ideas and arts should produce something of a jumble. But the cumulative effect will undoubtedly be one to provoke thought and consideration of values.

Physically the Festival was an impressive and well managed affair. Traffic moved smoothly. The Ullman Amphitheatre proved an attractive and appropriate setting. Somewhere in the management the contract with the audience was forgotten, as each event began later from a half to three quarters of an hour. This necessitated rather scanty coverage. Undoubtedly, there were justifiable reasons.

There were high spots and low spots. The combination of discussion and performance proved unwieldly. The ideas of the various speakers were never integrated. Conclusions were practically impossible, except in the case of Prof. Ludwig Lewisohn, whose brief arrows shot at modern literature hit the mark squarely.

The performance of Stravinsky's "Les Noces" was a noteworthy affair, tarnished only by completely inappropriate settings, costumes and dance. The work of the soloists and chorus was excellent.

Leonard Bernstein's new opera, "Trouble in Tahiti," a musical study of tensions between husband and wife, showed a major talent fussing with a minor thing in jiggly, nervous fashion.

Marc Blitzstein's new version of the late Kurt Weil's "The Threepenny Opera" proved a delight. It will be seen on Broadway next season. And the Sunday afternoon concert of contemporary music showed that some of our modern composers—Copland, Fine and Britten, especially—are not afraid to write memorable tunes, and to compose with the heart as well as the head.

Taken altogether, the Festival of Creative Arts, was a provocative and noteworthy event. In other years, when put on with sharper focus and clearer intention, it should become a stimulating affair which will shed light, and warmth as well, on the contemporary arts.

This Clipping From
BOSTON, MASS.
HERALD
JUN 8 - 1952

Brandeis Schedules Koussevitzky Tribute

A concert by members of the Boston Symphony orchestra, conducted by Leonard Bernstein, in memory of Serge Koussevitzky will be presented next Sunday at Brandeis University as part of the four-day Festival of the Creative Arts. Before his death, Dr. Koussevitzky served as first music consultant to the University.

Aaron Copland will discuss the program, which will feature the first Boston performance of his "Concerto for Clarinet."

Other compositions to be performed include Walter Schuman's "Symphony for Strings"; the premiere of Ben Weber's "Two Pieces for String Orchestra"; "Serenade for Tenor, Horn and Strings," by Benjamin Britten, and the "Notturno for Strings and Harp," by Irving Fine. The concert will be held in the Adolph Ullman Amphitheatre on the campus.

BOSTON, MASS.
POST
JUN 15 1952

MUSIC

Tribute to Wallace Goodrich

BY WARREN STOREY SMITH

The late Wallace Goodrich was not given to boasting. Like most important and successful people he let his accomplishments speak for themselves. But I do recall hearing him say, with pardonable satisfaction, that at appromixately the same time he had been made director of the New England Conservatory, a warden at the Church of the Advent and president of his golf club, the Essex County. That he felt added up to a full and rounded life, as indeed it did. Although his musical achievements were conspicuous, he was far removed from the conventional notion of a musician as a slightly eccentric person, absorbed in his art and indifferent to all else.

* * *

His connection with the Conservatory began in 1888, when, following his graduation from the Newton High School, he became a pupil in organ of Henry M. Dunham and in composition of George W. Chadwick, whom he was later to succeed as director. From 1894-97 he studied in Germany and France and in the latter year he joined the Conservatory faculty as teacher of organ. In 1907 he became dean, and his directorship lasted from 1931-42. He then resigned and was made director emeritus.

* * *

Mr. Goodrich's main musical activities were those of organist, conductor and educator. A composition pupil not only of Chadwick but of Rheinberger in Munich, he composed in a small way, mostly sacred music. His "Ave Maria" for chorus and orchestra (Munich 1895) has been performed at the Conservatory. In 1919 he wrote choral music for a requiem celebration of the Holy Eucharist, excerpts from which were sung at his funeral at the Church of the Advent last Monday. He was a skillful orchestrator and made orchestral settings of songs of Debussy and (quite recently) Strauss. He arranged for organ and orchestra, and most effectively, Franck's organ chorale in B minor. This version was brought out by the Boston Symphony in October, 1921, with the arranger as organist and repeated two years later, when the organist was Marcel Dupre.

* * *

Mr. Goodrich's organ studies were completed with the great Widor in Paris and he was the author of a valuable book, "The Organ in France," one of the reasons why the French government later made him a chevalier of the Legion of Honor. He was organist at Boston's Trinity Church from 1902-07 and previously at the Church of the Messiah. In all he was organ soloist with the Boston Symphony, whose official organist he was from 1897-1900, no less than 18 times. He played Handel's Concerto in D minor at the first pair of concerts in Symphony Hall, in October,

This Clipping From
NEW YORK, N. Y.
TIMES
JUN 16 1952

BLITZSTEIN'S WORK GIVEN AT BRANDEIS

'Threepenny Opera,' in New English Adaptation, Heard at Creative Arts Fete

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

WALTHAM, Mass., June 15—Marc Blitzstein has done a truly creative job in preparing his new English adaptation of "The Threepenny Opera," which was performed here last night at Brandeis University's Festival of the Creative Arts.

Only the musical numbers of the new version were played and sung, and Mr. Blitzstein as narrator tied them together with a succinct commentary that might well have been a model for others in a festival which has been long on words. The whole work was announced for production by the City Center Opera for its last spring season and then deferred. If the rest is as good as what was heard last night, "The Threepenny Opera" in this version is a sure shot to enliven the coming season.

"The Beggar's Opera," the source material of "The Threepenny Opera," was written by John Gay and Pepusch, and had its premiere in England more than two centuries ago. In the late Twenties, Kurt Weill and Bert Brecht made an adaptation in Germany, and it was introduced in Berlin in 1928. It ran for years—in and out of Germany.

Brecht took Day's book and made it meaningful for the troubled and yet vibrant Berlin of those days. Weill's music depended as much on his own genius as on Pepusch. He wrote a score that has inventiveness and subtlety, that used jazz idioms with independence and freshness and that imparted an ineffable pathos to a story that is amusing on the surface but that is impregnated with a ferocious bitterness.

Setting of Story Changed

Mr. Blitzstein has not touched the music or instrumentation. He has changed the setting of the story to New York in 1870, and the raffish people inhabit the docks and the low dives in the area. Being a theatre musician of talent, Mr. Blitzstein has seen to it that the words really fit the music. More than that his conception fits that of Weill and Brecht.

Leonard Bernstein conducted a vivid performance. Lotte Lenya, Mr. Weill's widow, who appeared in "The Threepenny Opera" in Berlin in 1928, was the one singer last night who caught the essential fury of the work. David Thomas, Mary Kreste, Jo Sullivan, George Mathews, Anita Ellis and the Brandeis University Glee Club carried out their assignments vigorously.

Since "The Threepenny Opera" is fundamentally a stage piece, it needs sets, costumes and action. Last night it was done in concert style, although the singers tried to create the feeling of the characters they were impersonating. They were somewhat bedeviled by having to work in front of mikes.

Another stunning work on last night's program was Stravinsky's "Les Noces," scored for soloists, chorus, four pianos and percussion. Written between 1917 and 1923, the music, which is still in the composer's Russian vein, has wonderful sonorities and tremendous rhythmic drive. While Mr. Bernstein conducted it in fine style, acoustical problems prevented him from reaching every one in the audience of 3,600 with full impact. Nevertheless, it is clearly a superb score.

The capable soloists were Phyllis Curtin, Eunice Alberts, David Lloyd and Leon Lishner, and members of the Arthur Fiedler Chorus took part. The pianists were Kalman Novak, Rhea Sadowsky, Allan Sly and Gregory Tucker, and the percussionists were Everett Firth, Charles Smith, Philmore Gilbert, Stanley Spector, Donald Bush and Simon Brown.

Cunningham Prepared Dances

Merce Cunningham of the Brandeis staff prepared choreography for "Les Noces," and he and Natanya Neumann danced the principal roles. It must be said that his dance conception seemed to be far from the barbaric worlds of Stravinsky's music.

Mr. Cunningham also prepared dances for Pierre Schaeffer's "Musique Concrete," which had its first performance in this country. The assignment was much more difficult, if not impossible.

As for "Musique Concrete," it purports to assemble sounds of the natural world on tape or disks and to organize them in some kinds of artistic forms. This is the latest thing in Paris, and it struck this listener as an unmitigated bore.

Perhaps in a sealed chamber such sounds—shouts, tinkles, gasps, clatters, etc.—are amusing. In an open-air amphitheatre, the wind blowing through the trees, the sound of traffic and the clang of a passing train provide overwhelming competition.

This afternoon Mr. Bernstein conducted members of the Boston Symphony Orchestra in a concert for string orchestra, played in memory of Serge Koussevitsky.

There were incisive performances of William Schuman's energetic and spacious Symphony for Strings; of Ben Weber's two pieces for string orchestra, which is chromatic, like early Schoenberg and somewhat prevailingly somber in mood; of Benjamin Britten's evocative Serenade for Tenor, Horn and Strings, with David Lloyd as the tenor and James Stagliano as the horn soloist; of Irving Fine's deeply felt and sensitively wrought Notturno for Strings and Harp, written in memory of Mr. Koussevitsky, and Aaron Copland's imaginative and brilliantly written Concerto for Clarinet, with David Oppenheim as the soloist.

In the talk department, Mr. Copland served this afternoon as "discussant," a favorite word at this festival. Yesterday afternoon at the poetry session, Ludwig Lewisohn was the discussant, and the poets who spoke and read from their works were Karl Shapiro, Peter Viereck and William Carlos Williams. Last night Hans W. Heinsheimer was the discussant. Tonight there was a film symposium and a concluding forum, with Louis deRochemont as a new discussant.

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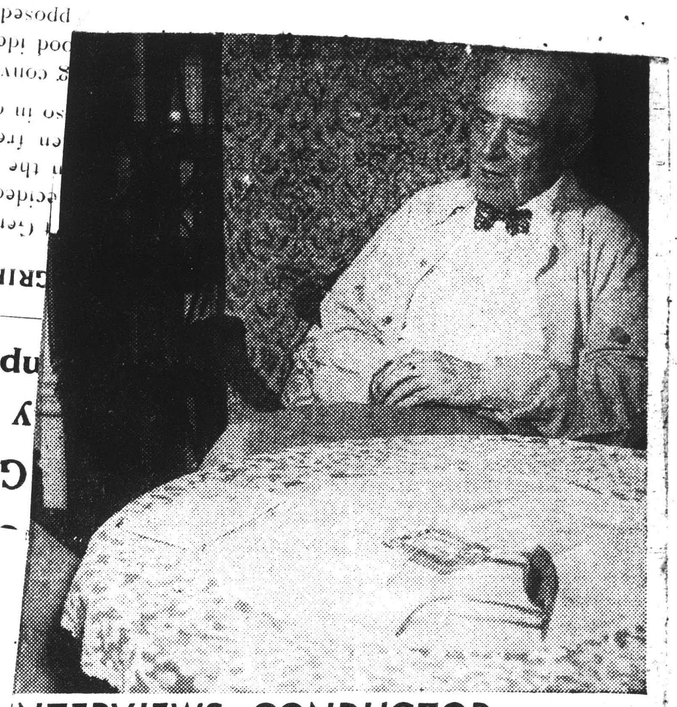

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WORCESTER, MASS.
TELEGRAM
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Morin to Present Concert Honoring Dr. Koussevitsky

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It will be a Koussevitzky Memorial Concert, prepared and presented by Raymond Morin, host-narrator of the radio series. As a two-fold tribute, the program will mark the first anniversary of the famed musician's death and will commemorate the establishment by him of the Koussevitzky Music Foundation 10 years ago.

Mr. Morin interviewed Dr. Koussevitzky several times during the final decade of the latter's life. He will recall three important phases of Dr. Koussevitzky's career: as virtuoso of the double bass, as champion of the contemporary composer, and as conductor of the Boston Symphony. Listeners will hear recording indicative of the three phases.

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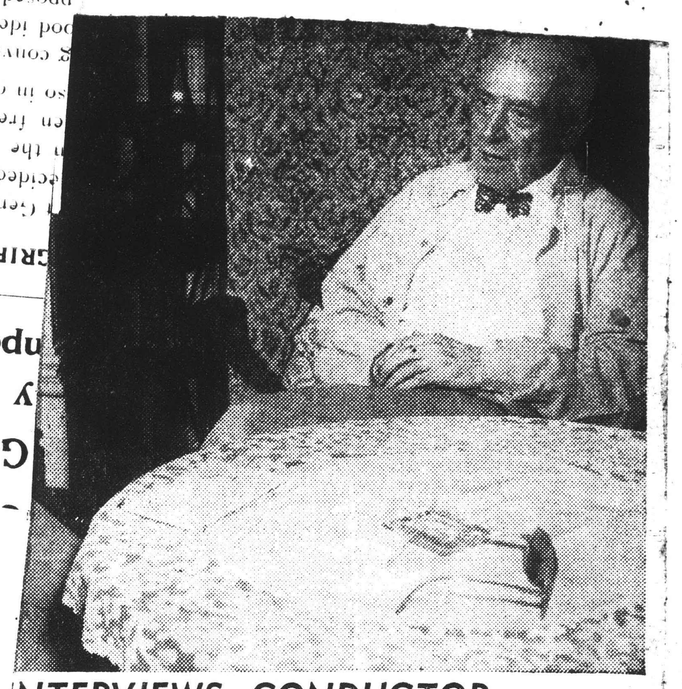

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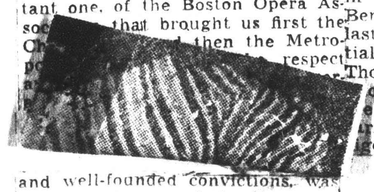

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Times - June 25th 1952

TH

Petrillo Bans Recordings Abroad By Members; Rodzinski Defies Him

Continued From Page 1

Angeles, who was planning to make some records for Capitol with an orchestra in Paris. Notified by both his local and by the national office, he too, canceled his plans.

Mr. Rodzinski's commitment also was with Remington. He was engaged to make records with the Vienna Ton Kuensteler Orchestra. He went abroad last December. In February, according to Remington officials, he received the following cablegram from Mr. Petrillo:

"American dispatches indicate you intend making records with foreign musicians. This is contrary to your obligations as a member of the American Federation of Musicians. If you make these records, you will be placing your membership in the American Federation in jeopardy."

Mr. Rodzinski made the records in March. Whether the union will prevent him from conducting the Seattle Symphony in March, his next commitment here, remains to be seen. This week he is conducting for the Maggio Fiorentino, Florence, Italy.

Mr. Petrillo was not reached yesterday. It was said he was "en route" from the union's convention, which took place in Santa Barbara, Calif., between June 9 and 12.

Resolution 30, brought before that convention with the approval of the resolutions committee, was as follows:

"To prohibit symphony conductors from recording with foreign orchestras when recordings are sold in conjunction with American recordings."

The delegates did not adopt the resolution, but referred it to the president, Mr. Petrillo, and his board, for action.

The confederation confirmed that it was trying to prevent American conductors from bypassing American orchestras by conducting abroad, but the authority for the move against them was problematical. One belief was that it was a new interpretation of an old law. Other spokesmen were vague.

The authority has not been invoked in all cases. Several conductors with European commitments stood by after they had learned that some colleagues had been warned against conducting abroad. When they received no word from Mr. Petrillo, they decided it was safe to go ahead.

Instrumentalists, too, have gone ahead with scheduled recording commitments without interference. London Records reports that as recently as two months ago the union gave clearance for the violinist, Ruggiero Ricci, to go to England to make recordings with orchestras.

Mr. Rodzinski is managed by National Concert and Artists Corporation. Siegfried Hearst, who handles the conductors of that company, said he had heard nothing directly from Mr. Roszinski about the matter, but he challenged the justice of preventing American citizens from making recordings abroad.

"What is Mr. Petrillo's authority?" he asked. "If he could stop the evil of making so many recordings abroad, he would be remedying the situatoin for American musicians. But as it is, if Americans don't do the conducting. Europeans will. And American citizens are deprived of making a living."

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUN 8 - 1952

SERGE KOUSSEVITZKY MEMORIAL CONCERT

Boston, June 7—A concert in memory of Serge Koussevitzky will be presented Sunday afternoon, the 15th, as part of the four-day Festival of the Creative Arts at Brandeis University, Waltham. Before his death, Dr. Koussevitzky served as first music consultant to the university. Conducted by Leonard Bernstein, who is director of the festival, and professor of music at Brandeis, the concert will feature members of the Boston Symphony.

Aaron Copland will serve as discussant of the program, in which there will be the first Boston performance of his Concerto for Clarinet. The program will illustrate a number of trends in the concerted instrumental music of our time, by composers who at one time or another were commissioned by the Koussevitsky Foundation. Instituted at Tanglewood in the summer of 1942, in memory of Mme. Koussevitsky, the Foundation gives grants for specific works.

Sea Bird Wings Atlantic to Set Homing Record

A new trans-Atlantic flight has made history.

Departing from the Logan International Airport here on June 3, at 8:15 a.m., a lone ocean [illegible] began a journey of 3,500 miles across an unknown ocean [illegible].

Twelve days and 18 hours after taking off this sea bird about the size of a crow, and named the Manx Shearwater, landed in his burrow on the Island of Skokholm in Wales—establishing a startling world record in the homing experiments with these birds.

Released by Rosario Mazzeo, personnel manager of the Boston Symphony Orchestra and a member of the board of directors of the Massachusetts Audubon Society, this bird had been taken in Wales on June 1.

Ronald M. Lockley, a world authority on the Manx Shearwater, engaged the assistance of Mr. Mazzeo in bringing two birds to America for release.

The Manx Shearwater, so called because it formerly nested on the Islan of Man, is a sociable bird, breeding in colonies in ground burrows. It has a pigeonlike aspect with long black hooked beak, smooth black head, wings and tail, with snow white underparts. It multiplies chiefly on the islands and headlands in Scotland, Ireland, Wales, and the Scilly Isles.

Mr. Lockley's experiments have found that these birds often travel as much as 600 miles during the nesting season, just to visit their favorite feeding places where they survive off of a fare of small fish.

Since 1933 Mr. Lockley has been extensively banding Shearwaters on Skokholm and conducting experiments to unearth new information about the distances which these birds travel and their instinct to return to a home burrow.

From France, Faroe Islands, and from the Swiss Alps, many of these birds have returned to Skokholm. Until this Manx's recent flight from Boston, a trip from Venice made in 14 days was Mr. Lockley's record for a Shearwater—940 land miles or 3,500 sea miles distant.

Petrillo Bans Recordings Abroad By Members; Rodzinski Defies Him

By ROSS PARMENTER

The American Federation of Musicians is trying to curtail the making of records abroad by American musicians, especially conductors. How far the union's campaign is likely to go is not yet known, but already Arthur Rodzinski has placed his membership in jeopardy by disregarding the ban of James C. Petrillo, president of the American Federation of Labor union. Four other widely known musicians have canceled recording commitments in Europe rather than run into trouble.

Artie Shaw, the band leader and clarinetist, was the first to cancel his plans. He went to England last November to make eighteen sides for Decca, but when the union frowned on the project he decided to abandon the recording sessions.

André Kostelanetz was the next to change his plans. He was committed to make some records for Columbia with the Royal Philharmonic in London. However, on April 3 an official of Local 802, the New York branch of the federation, telephoned Columbia Records here and presented the union's point of view. The company cabled to Mr. Kostelanetz in London the same day, advising him not to go ahead with the recording.

H. Arthur Brown, conductor of the Tulsa Philharmonic, received his notice through his local in Tulsa. He had a commitment of a year's standing to go to Paris to make some records to be released in this country by Remington Records. When the local told him members of the federation were prohibited from recording abroad, he decided to abide by the ruling.

The fourth musician was Leonard Pennario, pianist of Los

Continued on Page 24, Column 2

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUN 7 - 1952

Wallace Goodrich, Boston Conductor

Ex-Head of Conservatory of New England

BOSTON, June 6.—Wallace Goodrich, eighty-one, director-emeritus of the New England Conservatory of Music and one of the most distinguished musicians of this section, died today at his home, 137 Marlboro St.

As organist, choral, operatic and symphonic conductor, he was with the conservatory for more than forty years until his retirement in 1942. He studied organ with Henry Morton Durham and Charles Marie Widor, the great French virtuoso, and composition with the eminent New England composer George Whitfield Chadwick. He was a student at the Royal Academy of Music in Munich.

Returning to the United States in 1897, he joined the faculty at the Conservatory. Mr. Goodrich was organist for the Boston Symphony Orchestra from 1897 to 1900. In 1901, at the age of thirty, he founded the Boston Choral Art Society, meanwhile serving as organist and choirmaster from Boston's historic Trinity Church. Mr. Goodrich directed the Boston Opera society from 1909 to 1912.

He was a member of the Somerset, St. Botolph and Tavern Clubs of Boston, the Essex County Club, a fellow in the American Academy of Arts and Sciences, secretary of the Joint Commission on Church Music for the Protestant Episcopal Church, a trustee of the Paderewski and Frank Huntington Beebe Scholarship Funds and a director of the Boston Opera Association.

He was married in 1904 to Madeleine Boardman, daughter of a Boston real estate broker, and they had two children, Madeleine B. Goodrich, who died, and John Wallace Goodrich.

NEW YORK, N. Y.
TIMES
JUN 8 - 1952

WALLACE GOODRICH, HEADED MUSIC SCHOOL

BOSTON, June 7 (AP)—Wallace Goodrich, director emeritus of the New England Conservatory of Music, died last night at his home after a long illness. His age was 81.

After forty-five years aiding in the development of the conservatory, Mr. Goodrich retired in 1942 as a trustee and executive committee adviser.

He was born in Newton, and studied here and abroad until 1897 when he joined the faculty of the conservatory. He became dean in 1907 and he was made director in 1931.

Surviving are his widow, the former Madeleine Boardman, and a son, John W.

From 1902 to 1909 Mr. Goodrich was organist of Trinity Church, Boston. In 1901 he had founded the Choral Art Society of Boston, of which he was conductor until 1907. He also had been choral conductor of the Worcester County Musical Association, organist at concerts of the Boston Symphony Orchestra, 1897-1909, conductor of the Cecilia Society of Boston, a conductor for the Boston Opera Company and a trustee of the Paderewski and Frank Huntington Beebe Funds. His clubs included the Somerset, Tavern and Essex County.

'Photograms' by John Brook

Display of Abstractions Made by New Technique

By Dorothy Adlow

Photograms by John Brook will be on view until July 12 at the Courtyard Silversmiths.

A photographer by vocation, John Brook has evolved a technique by which he produces a new manner of abstraction. A photogram, he explains, is a design made directly on photographic paper without the use of a negative previously exposed in a camera.

"The only elements involved are a source of light, an object or objects to interrupt, reflect, or distort the light in such a way as to make a design, and a sheet of photographic paper." Since there is no negative, there can be no duplicates. The photographic paper, after exposure and processing, becomes the photogram.

* * *

A sheet of photographic paper exposed to an unobstructed light source will turn completely black when developed. If an opaque or semiopaque object is placed on the paper during exposure, the shapes of the objects will appear in white against a dark background when developed. If the light source is covered with an irregularly transparent object, the flaws in the glass will distort the light and produce a pattern. Mr. Brook has ingeniously projected light that has been reflected from a smooth metal surface. The resulting design produces an illusion of plastic form.

Some photograms have color, the result of "solarization" or exposure to light during development. The color originates in the process.

* * *

The prints in the exhibition reflect not only conditioned light, but also Mr. Brook's imagination. He is deviceful in producing spirals of shadow, scarves of light, layer upon layer of exiguous essences. Some photograms assume clear definition; some are mottled, marbleized, streaked. They elude description, and Mr. Brook does not affix a title to distinguish one from another.

The process lends itself to infinite variation, and it may through deviceful and patient manipulation produce novel designs. For Mr. Brook it provides a creative diversion from the exactions of portrait photography in which he is expert.

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[247]

This Clipping From
Radio & Television Retailing
NEW YORK, N. Y.
JUL - 1952

Phono Record News

RCA Victor has a release by opera singer David Poleri. But instead of opera, Poleri's debut disc is *One Night of Love*, backed by *Some Day My Heart Will Awake*. His big voice and romantic appeal are obvious in both these popular tunes. A really fine record has been released on the RCA Victor label. Perry Como and Eddie Fisher join talents on that beautiful oldie *Maybe* and do a really bang-up job. This one is surefire. Backing is a new composition by Hoagy Carmichael entitled *Watermelon Weather*. Of all the interpretations of this tune, the boys have about the best. Great news from RCA is the fact that Barclay Allen, after being laid up due to a serious accident, is again recording. His first offering on the Victor label is *After You've Gone*, with *Cherokee* as coupling. Both sides feature a multi-piano arrangement. The Boston Symphony Orchestra, under its noted French conductor, Charles Munch, has returned from a trip to Europe after taking part in the "Twentieth Century Exposition of the Arts of Democratic Nations." The most recent RCA Victor recordings by the Boston Symphony are the *Symphony No. 103 in E Flat* by Haydn, and Beethoven's *Symphony No. 1 in C, Op. 21. Charles Munch Conducts French Music* is the title of the latest Boston Symphony album on RCA Red Seal label. The works of Ravel (*Rapsodie Espagnole, La Valse*), Lalo (*Le Roi D'ys: Overture*), Berlioz (*Beatrice and Benedict: Overture*), and Saint-Saens (*La Princesse Jaune, Op. 30: Overture*) are featured. RCA's album offerings also include the *Peer Gynt Suite No. 1, Op. 46*, and *No. 2, Op. 55* by Grieg, played by the Boston Pops Orchestra conducted by Arthur Fiedler, and *Sigmund Romberg Dinner Music* played by Romberg and his Orchestra.

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STAR
JUL 10 1952

Boston Orchestra Wins French Prize

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The awarding of the prize, highest honor conferred by the Academy, will be publicly proclaimed in the French National Assembly.

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TRIBUNE
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* * *

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PHILADELPHIA, PA.
BULLETIN
JUL 13 1952

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* * *

This Clipping From
NORFOLK, VA.
LEDGER-DISPATCH
1952

The New Records

Mozart and Modern Works Are Represented on Disks

By CHARLES HOOFNAGLE

Gina Bachauer, pianist from Greece, who was heard in Norfolk last season, is presented by RCA Victor in a recording of Mozart's "Coronation" Concerto, No. 26 in D (K.537) with Alec Sherman conducting the New London Orchestra. This is the next to the last of Mozart's piano concertos. It is played with good style and well recorded. The concerto derives its name from the fact that it was first performed during the coronation of Leopold II in 1790.

BACHAUER

Rachmaninoff Opera

The first recording of the complete second act of Rachmaninoff's opera, "The Miserly Knight," on a 12-inch Columbia LP, features Cesare Siepi, young Italian basso of the Metropolitan Opera, and Thomas Scherman conducting the Little Orchestra Society, which will be heard here next season in the Community Concert Series.

The entire act is a monolog, in which the miser gloats over his gold and extols its power. Siepi sings with a rich and expressive tone, and is given fine support by the orchestra. On the reverse side the Little Orchestra Society plays Arensky's Variations on a theme by Tchaikovsky.

Schoenberg Monodrama

Another Columbia "first" is a recording of Schoenberg's "Erwarttung" with Dorothy Dow as soprano soloist in the only role and the Philharmonic-Symphony Orchestra of New York playing under Dimitri Mitropoulos in a superb performance. Not everybody wil like this atonal music, but in spite of its difficulties for the unfamiliar listener it has its compensations.

Although composed as far back as 1909, it had its American premiere only last November with the same soloist and orchestra as on the present record. It is a commendable undertaking on Columbia's part, and to make the pioneering aspect complete it is coupled with the first recording of Ernst Krenek's Symphonic Elegy for String Orchestra, also by Mitropoulos and the Philharmonic. Krenek is a Schoenberg disciple.

Two Milhaud Works

A complete recording of all 12 dances in Milhaud's "Saudades do Brasil" Suite for piano features Zadel Skolovsky, young Canadian-American pianist, who is heard on the reverse side of the 12-inch LP Columbia in Milhaud's Concerto No. 4 for Piano and Orchestra with Darius Milhaud himself conducting the Orchestra National de la Radiodiffusion.

The 12 dances are fairly familiar although they probably have not been recorded before on a single disk. They are spicy and enjoyable. The concerto for the most part is fast moving but does not seem particularly inspired upon the first hearings. Skolovsky is an unusually accomplished pianist, however.

French Orchestral Music

Two collections of French orchestral music have been put by RCA Victor and Mercury Classics.

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PITTSBURGH, PA.
SUN-TELEGRAPH
JUL 11 1952

The Record Column

By DONALD STEINFIRST

* * *

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Pre-Europe

Pars

Europe

Pops

Europe

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

JUL 14 1952

Atlantic Record

At the Skokholm Island Bird Observatory off Britain's Welsh coast, a pigeon-sized male Manx Shearwater (*Puffinus puffinus puffinus*) was taking his tour of duty on the family nest last week, none the worse for an epic round-trip Atlantic crossing. A month before, Puffinus had been delivered to Rosario Mazzeo, staff manager of the Boston Symphony Orchestra and an amateur ornithologist, who was flying back to the U.S. from a European visit. Next day, at Boston's Logan International Airport, Mazzeo released Puffinus

Leo Litwin

PUFFINUS IN HAND*
An epic round trip.

from his cage, and launched him out over the water for the return flight.

Though Manx Shearwaters usually migrate roughly north-and-south, Puffinus did not hesitate. He turned east over Boston Harbor and headed straight for home and eggs. Ahead, by the shortest route, lay nearly 3,300 miles of the North Atlantic. Puffinus, if he followed the custom of his species, rested occasionally on the water or stopped to refuel with plankton, small water creatures found just below the ocean's surface. But Puffinus wasted no time. He finished the homing trip in 12¾ days, averaging about 250 miles per day.†

Back in his nest Puffinus found that he had made it just in time. One of the three eggs in the nest, watched over by his mate in his absence, had already hatched; the others were on the point of hatching.

* Held by Amateur Ornithologist Rosario Mazzeo.

† Army-trained homing pigeons have been clocked at speeds up to 70 m.p.h. on short flights, have flown 500 miles in one day.

This Clipping From
NEW YORKER
NEW YORK CITY

JUL 19 1952

DEPARTMENT OF CORRECTION

THÉÂTRE DES CHAMPS-ELYSÉES,
15 AVENUE MONTAIGNE, PARIS
JUNE 23, 1952

To the Editors, *The New Yorker*,
DEAR SIRS:

IN the Letter from Paris in your issue of May 31, 1952, which dealt with the international exposition here called "Masterpieces of the XXth Century," an unfortunate misstatement of fact occurred at the very end of the article. In speaking of the first performance in Paris of the Boston Symphony Orchestra, under the leadership of the orchestra's permanent musical director, Mr. Charles Münch, there appeared the words "Münch was taken back to the Paris bosom with applause because in 1946 he was harshly treated as a supposed collaborationist."

As chairman of the organizing committee for the exposition, and as Secretary General of the Congress for Cultural Freedom, the agency that put on the exposition, I wish to state that to the certain knowledge of my associates and myself Mr. Münch was never "harshly treated" in France as a "supposed collaborationist," because he never was one. Everyone here knows that Mr. Münch, like many other French musicians, became active in the Front National de la Résistance in 1943; hence the term "supposed collaborationist" cannot under any circumstances be applied to him. In 1948, Mr. Münch toured the United States as conductor of the Orchestre National de la Radiodiffusion Française at the express invitation of the French government, and in 1949, he left France to take his present position with the Boston Symphony. Although your correspondent uses the qualification "supposed," my associates and I believe that the sentence may be definitely misleading to the American reader.

Yours very sincerely,
NICOLAS NABOKOV

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 13 1952

COMMENT IN BRIEF

BRUCKNER: Symphony in D minor (Posth); Henk Spruit and the Concert Hall Symphony Orchestra (Concert Hall). An early work composed in 1869, this Bruckner symphony has been revived sporadically in Germany but has never taken root here. The disk is naturally a "must" for Brucknerites. Others quite possibly can survive without it. Faithful interpretation and clear recording.

CHOPIN: Sonatas Nos. 2 in B flat minor and 3 in B minor; played by Guiomar Novaes, pianist (Vox). Both of these were previously available on separate disks. Vox has brought them together on a single. The Brazilian artist's playing fully deserves all the nice things that have been said about it.

FAURE: Requiem; Les Chanteurs de Lyon, soloists, orchestra conducted by Bourmauck (Columbia). A reissue of the famous 1939 set, and a beautiful, sensitive performance of an equivalently beautiful, sensitive work. The recording still retains life; there is little in the transfer to LP to hint at its age.

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POST

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This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
JUL 14 1952

Atlantic Record

At the Skokholm Island Bird Observatory off Britain's Welsh coast, a pigeon-sized male Manx Shearwater (*Puffinus puffinus puffinis*) was taking his tour of duty on the family nest last week, none the worse for an epic round-trip Atlantic crossing. A month before, Puffinus had been delivered to Rosario Mazzeo, staff manager of the Boston Symphony Orchestra and an amateur ornithologist, who was flying back to the U.S. from a European visit. Next day, at Boston's Logan International Airport, Mazzeo released Puffinus

Leo Litwin

PUFFINUS IN HAND*
An epic round trip.

from his cage, and launched him out over the water for the return flight.

Though Manx Shearwaters usually migrate roughly north-and-south, Puffinus did not hesitate. He turned east over Boston Harbor and headed straight for home and eggs. Ahead, by the shortest route, lay nearly 3,300 miles of the North Atlantic. Puffinus, if he followed the custom of his species, rested occasionally on the water or stopped to refuel with plankton, small water creatures found just below the ocean's surface. But Puffinus wasted no time. He finished the homing trip in 12¾ days, averaging about 250 miles per day.†

Back in his nest Puffinus found that he had made it just in time. One of the three eggs in the nest, watched over by his mate in his absence, had already hatched; the others were on the point of hatching.

* Held by Amateur Ornithologist Rosario Mazzeo.

† Army-trained homing pigeons have been clocked at speeds up to 70 m.p.h. on short flights, have flown 500 miles in one day.

This Clipping From
NEW YORKER
NEW YORK CITY
JUL 19 1952

DEPARTMENT OF CORRECTION

THÉÂTRE DES CHAMPS-ELYSÉES,
15 AVENUE MONTAIGNE, PARIS
JUNE 23, 1952

To the Editors, *The New Yorker*,
DEAR SIRS:

IN the Letter from Paris in your issue of May 31, 1952, which dealt with the international exposition here called "Masterpieces of the XXth Century," an unfortunate misstatement of fact occurred at the very end of the article. In speaking of the first performance in Paris of the Boston Symphony Orchestra, under the leadership of the orchestra's permanent musical director, Mr. Charles Münch, there appeared the words "Münch was taken back to the Paris bosom with applause because in 1946 he was harshly treated as a supposed collaborationist."

As chairman of the organizing committee for the exposition, and as Secretary General of the Congress for Cultural Freedom, the agency that put on the exposition, I wish to state that to the certain knowledge of my associates and myself Mr. Münch was never "harshly treated" in France as a "supposed collaborationist," because he never was one. Everyone here knows that Mr. Münch, like many other French musicians, became active in the Front National de la Résistance in 1943; hence the term "supposed collaborationist" cannot under any circumstances be applied to him. In 1948, Mr. Münch toured the United States as conductor of the Orchestre National de la Radiodiffusion Française at the express invitation of the French government, and in 1949, he left France to take his present position with the Boston Symphony. Although your correspondent uses the qualification "supposed," my associates and I believe that the sentence may be definitely misleading to the American reader.

Yours very sincerely,
NICOLAS NABOKOV

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NEW YORK, N. Y.
TIMES
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COMMENT IN BRIEF

BRUCKNER: Symphony in D minor (Posth); Henk Spruit and the Concert Hall Symphony Orchestra (Concert Hall). An early work composed in 1869, this Bruckner symphony has been revived sporadically in Germany but has never taken root here. The disk is naturally a "must" for Brucknerites. Others quite possibly can survive without it. Faithful interpretation and clear recording.

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Applause ran high; curtain calls were counted into the thirties; both artists and audiences outdid themselves to give each other pleasure and to express thanks.

THE FESTIVAL proved, if nothing else, that the music of our century can be thoroughly self-sufficient and thoroughly successful. Even so recondite a work as the "Socrate" of Erik Satie, rarely heard and never popular, received a full-dress ovation for its performance by Suzanne Danco under the orchestral direction of Darius Milhaud.

Schoenberg's "Erwartung," sung by Irma Kolassi and led by Hans Rosbaud, is still being praised. And Alban Berg's "Wozzeck" seems to have been France's major post-war musical experience. Mahler's "Das Lied von der Erde" did not go down so well, I must admit.

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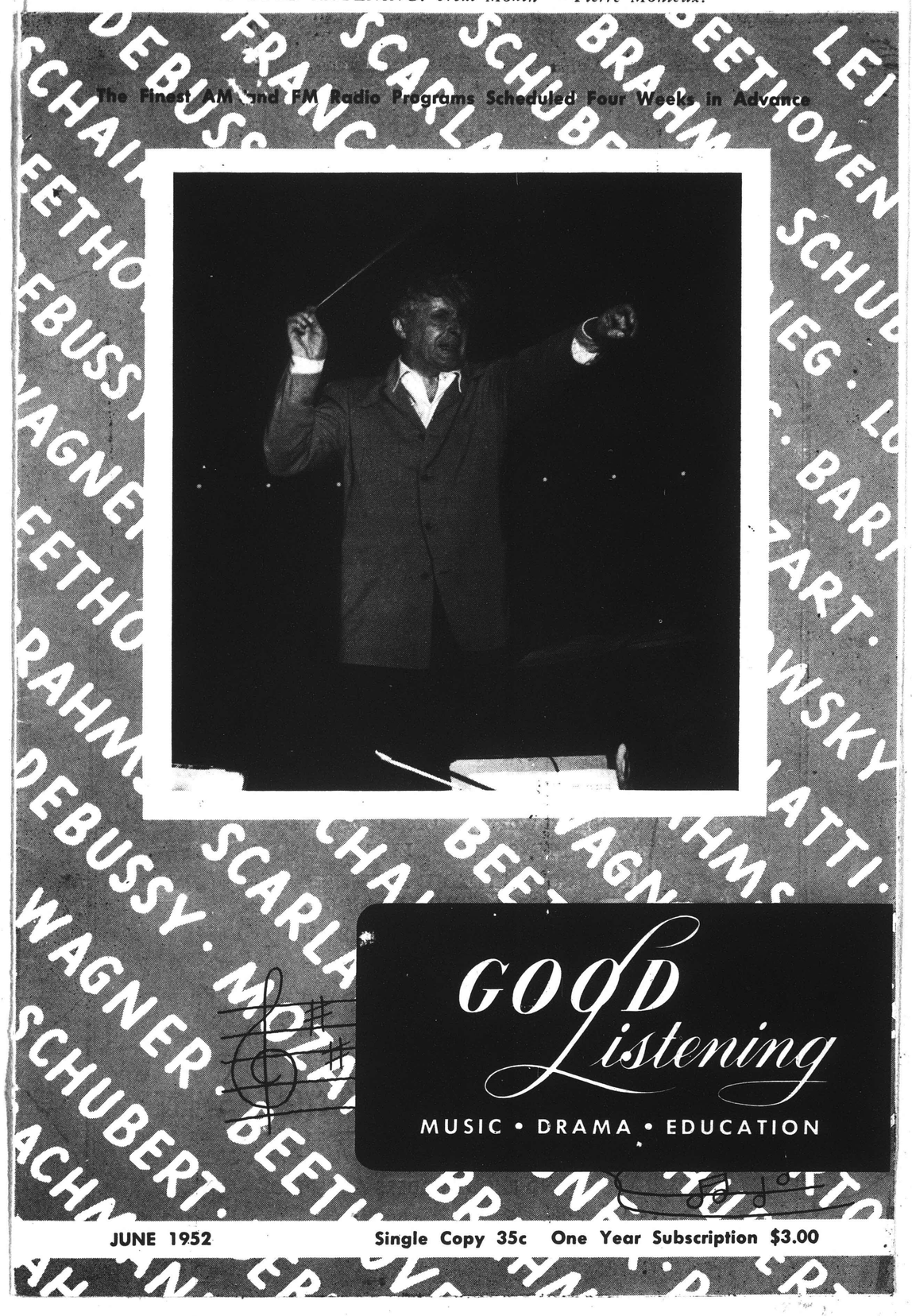

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  WDMC-125 (45 RPM) $17.75 LM-6101 (33 1/3 RPM) $17.16
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  WDM-1078 (45 RPM) $7.46 LM-1007 (33 1/3 RPM) $5.72
- HIGHLIGHTS FROM DIE FLEDERMAUS — J. Strauss, Jr. Jan Peerce, Patrice Munsel, James Melton, Robert Merrill, Robert Shaw Chorale, Robert Shaw, Conductor.
  WDM-1457 (45 RPM) $7.46 LM-1114 (33 1/3 RPM) $5.72
- HIGHLIGHTS FROM LA TRAVIATA — Verdi, Licia Albanese, Jan Peerce, Leonard Warren, RCA Victor Orchestra.
  WDM-1473 (45 RPM) $6.29 LM-1115 (33 1/3 RPM) $5.72
- HIGHLIGHTS FROM MADAME BUTTERFLY — Puccini. Licia Albanese, James Melton, RCA Victor Orchestra.
  WDM-1068 (45 RPM) $3.99 LM-2 (33 1/3 RPM) $4.67

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MEET THE CONDUCTOR

Editor's Note: This is the first in a series of articles about great conductors to be published in GOOD LISTENING. Next Month — Pierre Monteux.

By Cyrus Durgin
Drama and Music Critic, The Boston Globe

When in October of 1949, Charles Munch assumed leadership of the Boston Symphony Orchestra, he took over a fabulously great musical organization. Just the Spring before this orchestra had ended a Golden Age of 25 years under the direction of Serge Koussevitzky.

Immediately, a new Golden Age began, for Mr. Munch is one of the world's truly great conductors, a man of profound musicianship and a formidable technician. Like his predecessor, Mr. Munch also is one of music's most forceful personalities. Where Koussevitzky heard sonorities in terms of purple richness, the Munch ear runs to Gallic sweetness and clarity. But one over-mastering quality characterizes the work of both men: an unceasing quest for perfection.

Perhaps the next most powerful attribute of Munch's musical personality is its passion. This is not a matter of playing loud and fast, nor of squeezing the last drop of emotional juice. Munch is too good a musician and too cultivated a man for that. Nor is that passion expressed in the same way or to the same degree in, say, Bach and Debussy. But that passion is there, human, fundamental and life-giving.

Although it is easily recognizable, it is not easy to define. You find it in the intense effort toward absolutely correct style in Bach. In Tchaikovsky it is almost raw emotion; in Beethoven it is a sense of Promethean spark, as music which so often depends on variational unfolding, seems to grow into huge and flaming artistic expression. With Ravel and Debussy and Roussel, this passion appears to be concentrated upon tonal colors and complexity of rhythms.

As an Alsatian, born in Strasbourg, Mr. Munch may be considered figuratively a musical Janus. One of his artistic faces looks toward the high seriousness of German art, something to be noted especially in his superlative performances of such towering masterpieces as the Missa Solemnis of Beethoven, the "St. John" and "St. Matthew" Passions of Bach. The other face inclines westward toward the Gallic manner, which is equally an important aspect of his conducting.

This situation is no indication of esthetic weakness. If anything, it is a proof of extraordinary strength, for its gives Munch's work a great depth and a broader range than would be expected from the fact that a man is purely a Frenchman, or a German, or a Russian, or an Italian, or an American, or an Englishman.

Great art, at least in the field of conducting, is rightly esteemed not by its national limitations, but by the degree to which a great conductor transcends national limitations. With Charles Munch they scarcely can be said to exist. He passes from one school of music to another with the same ease that he boards an airplane in Paris and leaves it at New York.

This musical and personal urbanity makes for an easy and attractive stage presence. There is something urgently contemporary in his manner. It is all simplicity and amiability, there is nothing of the egoist or the grand seigneur, none of the outward artificialities of manner which you could find in some conductors of the past.

Although his hair is gray and his age 61, the Munch step was brisk and quick until his recent unfortunate illness suggested un poco andante for a time. His figure is good, his smile ready and beaming, if a little shy. The French have a reason for everything they do. With reason they long since called Charles Munch "Le beau Charles".

Thanks to candid photographs of conductors at work, it is now possible, given a good camera and an alert photographer

(*Continued on Page* 17)

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the Old (the Napoleonic) Conservatory of "musique concrete."

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Calender of MUSICAL EVENTS

Listed below you will find some of the outstanding musical events which will take place during the month of June. This column, however, by no means represents a complete list.

* * *

Festival of Creative Arts, Brandeis University: Thursday, June 12 at 8:30 P.M., Adolph Ullman Amphitheatre — World premiere of one-act opera "Trouble in Tahiti" by Leonard Bernstein.

Saturday, June 14 at 8:30 PM., Adolph Ullman Amphitheatre — "Threepenny Opera" (Dreigroschenoper) by Kurt Weill, adapted and translated by Marc Blitzstein.

* * *

Boston Art Festival: Friday, June 13 at 8:30 P.M., Hatch Shell, Esplanade — Symphonic Psalm "King David" by Arthur Honegger. Chorus and Orchestra of the New England Conservatory of Music will be conducted by Malcolm Holmes.

BOSTON ART FESTIVAL

Boston's first Art Festival, June 12 to 15, one of the most elaborate ever held in the United States, is still another manifestation of the cultural heritage of New England. Staged in the city's famous Public Garden, and exhibiting paintings and sculpture by artists from Massachusetts, Maine, New Hampshire, and Vermont, the Festival will attract more than 100,000 visitors. A proud city welcomes back its Symphony Orchestra after its first trip abroad where it was tremendously successful, then proceeds to put on the most colorful and ambitious out-door Art Festival ever attempted in the Country.

"Good Listening" is proud to salute the many civic and art leaders, who have worked together to make the Festival possible. Headed by General Chairman Nelson W. Aldrich, President of the Institute of Contemporary Art, the committee has done such a magnificent job that the Festival is attracting national interest.

Meet the Conductor

(*Continued from Page 5*)

(like Gil Friedberg of the Boston Globe) for the public to see what a conductor looks like on the stand. A conductor's back, with the set of his head, the gestures of his arms, is a good index of his re-creative mood at the moment. But a candid picture shows you all.

Sometimes it shows a fierce intensity of expression, a commanding summons to perfection, an insatiable desire for greater emotional feeling from the musicians, and sometimes a triumphant, smiling pleasure with what is being accomplished. All these moods and expressions, and many more, have been caught from the Munch face as he works. About most of them there is a demonic passion that might be frightening did you not know the object toward which it was generated: the making of good music.

But when he is off the stand, in casual conversation, Charles Munch is the most gentle and friendly of men. He is probably shy, at least with strangers, and it has been observed that he does not enjoy going to parties or receptions, or being lionized.

The essential, relaxed, Munch is a courteous and very human man, with a sense of humor that sets off his serious mind. That, I think, apart from his musical mastery, is why musicians like him so much. He may drive them hard, and they respond, never from fear, always from affectionate willingness to join him in a common quest for musical beauty.

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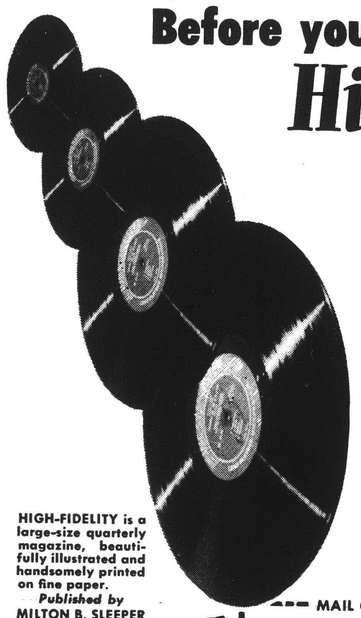

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W G B H — Continued

4:45 Cooper Union Forum. United We Stand (NAEB Tape Network). Educating for Intergroup Relations. Algernon D. Black, Ethical Culture Society

5:45 Sleepytime Storyteller (CBC)

6:00 News, Weather, Highlights

6:10 Glad To Meet You — In Canterbury (BBC)

6:25 East Side, West Side

7:00 Report from Europe (Mutual Security Agency — NAEB)

7:15 Invitation to Read (NAEB Tape Network). Professor Alburey Castell, University of Oregon

7:30 International Politics. Commission on Extension Courses. Professor Leo Gross, Fletcher School of Law and Diplomacy, Tufts college

8:25 Boston Pops Orchestra. Arthur Fiedler, conductor

SUNDAY, JUNE 15

3:30 University of Chicago Round Table (NBC-WNYC)

4:00 Guest Collector

5:00 M.I.T. English and History Department Lecture. What Does It Mean to be Free? Professor Ralph Barton Perry, Harvard University and M. I. T.

6:00 Faculty Report

7:00 Old Books: Old Friends. Benjamin Franklin's Autobiography. Professor I. Bernard Cohen, Harvard University

7:30 Music of the Baroque. French Orchestral Music. Allen Sapp, Harvard University

8:30 "Harvard Symposium"

MONDAY, JUNE 16

3:30 News, Weather, Highlights

3:35 Masters of Modern Drama. Commission on Extension on Courses. Dr. William B. Van Lennep, Harvard University

4:30 Music for the Connisseur (NAEB Tape Network). David Randolph

5:30 Children's Circle. Nancy Harper, Nursery Training School of Boston, Tufts College

6:00 News, Louis M. Lyons, Harvard University

6:15 Faculty Report

6:25 U. S. Weather Bureau Report and Forecast (from Logan International Airport)

6:30 Why the Weather? (from Blue Hill Observatory) Professor Charles F. Brooks, Harvard University

6:35 Buon Appetito

7:00 Say It In French. Professor Robert K. Craven, Tufts College

7:30 How Others Live. Professor Frederick R. Wulsin, Tufts College

8:30 Harvard Phi Beta Kappa Literary Exercises. Poet: Professor John A. Ciardi; Orator: Wilmarth S. Lewis

News, Louis M. Lyons, (rebroadcast), Weather, Highlights

TUESDAY, JUNE 17

3:30 News, Weather, Highlights

3:35 Introduction to Psychology. Commission on Extension Courses. Dr. Edwin B. Newman, Harvard University

4:30 New England Conservatory of Music. Lecture—Concert on Contemporary Music. Francis Judd Cooke and assisting artists

5:30 Children's Circle. Nancy Harper, Nursery Training School of Boston, Tufts College

6:00 News. Louis M. Lyons, Harvard University

6:15 Faculty Report

6:25 U. S. Weather Bureau and Forecast (from Logan International Airport)

6:30 Why the Weather? (from Blue Hill Observatory) Professor Charles F. Brooks, Harvard University

6:35 Bohemian Village

7:00 Masterworks from France (Radiodiffusion Francaise)

7:30 Greek Political Theory. Professor Joseph P. Maguire, Boston College

8:30 Highlights from New England Conservatory Commencement

News (Louis Lyons rebroadcast), Weather, Highlights

WEDNESDAY, JUNE 18

3:30 News, Weather, Highlights

3:35 Masters of Modern Drama. Commission on Extension Courses. Dr. William B. Van Lennep, Harvard University

4:30 Music of the Ballet. Sleeping Beauty

5:30 Children's Circle. Nancy Harper, Nursery Training School of Boston. Tufts College

6:00 News, Louis M. Lyons, Harvard University

6:15 Faculty Report

6:25 U. S. Weather Bureau Report and Forecast (from Logan International Airport)

6:30 Why the Weather? (from Blue Hill Observatory). Professor Charles F. Brooks, Harvard University

6:35 At Acapulco

7:05 Letter from Italy

7:15 Roundup of the London Weeklies

7:30 International Politics. Commission on Extension Courses. Professor Leo Gross, Fletcher School of Law and Diplomacy, Tufts College

8:30 Harvard Symposium, "The Goals of General Education"

News, Louis M. Lyons, (rebroadcast), Weather, Highlights

THURSDAY, JUNE 19

3:30 News, Weather, Highlights

3:35 Introduction to Psychology. Commission on Extension Courses. Dr. Edwin B. Newman, Harvard University

4:30 The Voice and the Orchestra. Bach, Cantata No 51; Wagner, Immolation Scene; Sauguet, La Voyante

5:30 Children's Circle. Nancy Harper, Nursery Training School of Boston, Tufts College

6:00 News. Louis M. Lyons, Harvard University

6:15 Faculty Report

6:25 U. S. Weather Bureau Report and Forecast (from Logan International Airport)

6:30 Why the Weather? (from Blue Hill Observatory) Professor Charles F. Brooks, Harvard University

6:35 Hao Chyn Fann

7:00 Say It In French. Professor Robert K. Craven, Tufts College

7:30 How Others Live. Professor Frederick R. Wulsin, Tufts College

8:30 Highlights from Harvard Commencement and Alumni Meeting

News (Louis Lyons rebroadcast), Weather, Highlights

FRIDAY, JUNE 20

3:30 News, Weather, Highlights

3:35 Masters of Modern Drama. Commission on Extension Courses. Dr. William B. Van Lennep, Harvard University

4:30 BBC World Theatre (NAEB) Tape Network "The Tomb of Tutankhamen"

5:30 Children's Circle. Nancy Harper, Nursery Training School of Boston, Tufts College

6:00 News. Louis M. Lyons, Harvard University

6:15 Faculty Report

6:25 U.S. Weather Bureau Report and Forecast (from Logan International Airport)

6:30 Why the Weather? (from Blue Hill Observatory) Professor Charles F. Brooks, Harvard University

6:35 Goeie Appetit

7:00 Tell You A Story. Professor Donald Born, Boston University

7:15 Let's See New England. Museum of Fine Arts staff

7:30 Greek Political Theory. Professor Joseph P. Maguire, Boston College

8:30 National Gallery Concert (Continental FM Network)

News (Louis Lyons rebroadcast) Weather, Highlights

SATURDAY, JUNE 21

3:30 News, Weather, Highlights

3:35 Introduction to Psychology. Commission on Extension Courses. Dr. Edwin B. Newman, Harvard University

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W X H R — Continued

MONDAY, JUNE 30

5:00-6:00 Preludes for Piano-Orchestral Transcription (Rachmaninoff) (C), Concertino for Piano and Orchestra (Honegger) (C), Wozek-Excerpts (Berg) (C), Song of the Wood Dove from Gurrelieder (Schoenberg)

6:00-7:00 Nutcracker Suite No 1 Opus 71a (Tschaikowsky) (L), The Wonderful One "Hoss" Shay (Brand), Ballet Suite "Billy the Kid" (Copland) (V), Overture: Le Roi d'Ys (Lalo) (L)

7:00-8:00 Sonata in G Opus 79 (Beethoven) (L), Sonata No 29 Opus 106 in B flat Beethoven) (D)

8:00-9:00 This hour reserved for new RCA Victor records

9:00-10:00 Sacred Service (Bloch) (L), Motet for Double Choir, Komm, Jesu, Komm (Bach) (L)

10:00-11:00 Sonata for Cello and Piano No 1 in B Flat Opus 45 (Mendelssohn) (Vx) Sonata for Cello and Piano "Arpeggionne" Opus Posthumous (Schubert) (Vx) Lyrikstueck for Piano (Grieg) (Vx)

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HERALD
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BOSTON SYMPHONY TO TOUR U. S. IN '53

Plans have been completed for the Boston Symphony Orchestra, which made its first European trip last spring, to make its first transcontinental tour next spring.

Beginning April 20, 1953, the tour will be for five weeks and will include 30 concerts on a route taking in Atlanta and New Orleans in the South, Los Angeles and San Francisco in the west and Denver, Chicago and Toronto in the north.

It will be the first time in its 70 odd years that the orchestra has played south of Richmond, Va. The only time it has gone west of the Mississippi was in 1915 when Karl Muck led the ensemble at the 1915 exposition in San Francisco.

Charles Munch, conductor of the Boston Symphony, will alternate on the tour with Pierre Monteux, who shared the podium with him on the European tour.

An extensive program has be outlined for the orchestra in t 1952-1953 season. Co commitments of the Boston P Orchestra under Arthur Fied and the annual festival progra at Tanglewood, the Boston s will play a grand total of about 3 concerts.

In addition to the above tour th Boston Pops Orchestra will go o a ten-week tour under the manage ment of Columbia Artists in Jan ary, February and March.

This Clipping From
BOSTON, MASS.
TRAVELER
AUG 8 - 1952

Displaying Our Talents

The best music in the world is the music that originates in Symphony Hall in Boston, and we are well pleased to be able to share this talent abroad.

That's why it brings a sense of pleasure and pride to hear that the Boston Symphony Orchestra will make its first transcontinental tour next spring. Meanwhile the Boston Pops Orchestra will move out in January for a 10-week tour of the South, Midwest and Southwest.

Earlier this year, the Symphony Orchestra's journey through Europe was one of the greatest artistic triumphs ever witnessed on the continent. With Charles Munch and Pierre Monteux again alternating on the podium, the trip to the West Coast in April is certain to be every bit as successful.

Arthur Fiedler's unique and gifted way with the Pops ensemble is equally certain to bring fame to Boston's name in his swing through the South.

We are greatly privileged to have such talent here in Boston. It is a privilege also to share it.

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HARTFORD, CONN.
TIMES
AUG 9 - 1952

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By IRVING KOLODIN

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HERALD
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BOSTON SYMPHONY TO TOUR U. S. IN '53

Plans have been completed for the Boston Symphony Orchestra, which made its first European trip last spring, to make its first transcontinental tour next spring.

Beginning April 20, 1953, the tour will be for five weeks and will include 30 concerts on a route taking in Atlanta and New Orleans in the South, Los Angeles and San Francisco in the west and Denver, Chicago and Toronto in the north.

It will be the first time in its 70 odd years that the orchestra has played south of Richmond, Va. The only time it has gone west of the Mississippi was in 1915 when Karl Muck led the ensemble at the 1915 exposition in San Francisco.

Charles Munch, conductor of the Boston Symphony, will alternate on the tour with Pierre Monteux, who shared the podium with him on the European tour.

An extensive program has been outlined for the orchestra in the 1952-1953 season. Concerts in the commitments of the Boston Pops Orchestra under Arthur Fiedler and the annual festival program at Tanglewood, the Boston group will play a grand total of about 300 concerts.

In addition to the above tour the Boston Pops Orchestra will go on a ten-week tour under the management of Columbia Artists in January, February and March.

This Clipping From
BOSTON, MASS.
TRAVELER
AUG 8 - 1952

Displaying Our Talents

The best music in the world is the music that originates in Symphony Hall in Boston, and we are well pleased to be able to share this talent abroad.

That's why it brings a sense of pleasure and pride to hear that the Boston Symphony Orchestra will make its first transcontinental tour next spring. Meanwhile the Boston Pops Orchestra will move out in January for a 10-week tour of the South, Midwest and Southwest.

Earlier this year, the Symphony Orchestra's journey through Europe was one of the greatest artistic triumphs ever witnessed on the continent. With Charles Munch and Pierre Monteux again alternating on the podium, the trip to the West Coast in April is certain to be every bit as successful.

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This Clipping From
Saturday Review of Literature
NEW YORK, N. Y.
30 1952

Letters to the *RECORDINGS* Editor

ire for George Byron

the LETTERS TO THE RECORD- *SR* July 26 appears a letter Samson of Baltimore, Mary- asks if the Desto people who corded a Kern album featur- Byron can be persuaded to inger's Gershwin album re- time ago under another

like to inform Mr. Samson Byron has re-recorded his shwin album under the Desto s one change in it—the sub- the suggestion of Ira Gersh- ck Bay Polka" for "The Jolly Milkmaid."

of further interest to add has just completed a Rogers bum and will be in the East s to record a Cole Porter gs selected by the composer. cted for a total of six albums. not decided upon the com- the last two, I am sure he come suggestions re well- mposers whose lesser-known public wants to hear.

WALTER R. PICK.

k, N. Y.

NOTE: *Any suggestions which ay wish to make will be duly to Mr. Pick, who is George personal representative.*

Recordings Wanted

When is RCA Victor going to some LP recitals by Maggie Teyte, Onegin, Tiana Lemnitz, and Elisa- Schumann?

FRANKLIN A. WILLER.

Lancaster, Pa.

EDITOR'S NOTE: *This suggestion would seem to fit in well with RCA's new series of "His Master's Voice releases. Doubtless if the initial HMV issues are a commercial success, RCA will pursue this source of recorded material further.*

SIR: Never have I heard more beautiful playing than is to be found in the recording by Karl Haas and the London Baroque Ensemble of Bach's "Brandenburg" Concertos 2 and 4 (Westminster). After the cold meat and soggy potatoes dished up by Casals, Klemperer, Koussevitzky, *et al*, it is a pleasure to hear these two magnificent works played with the proper instrumentation. After hearing these two wonderful works played with the clarity and precision that the London Baroque Ensemble bestows upon them, I am even more convinced that a hearty dislike for all types of music manifested by the bride of Prince Leopold of Cöthen and Bach's subsequent removal to the ecclesiastical drudgery of Leipzig deprived those of us with a more worldly trend of mind of a vast treasury of the sort of secular music that had its highest flowering at the time the "Brandenburg" Concertos were composed. Now to the point of all this: When are we to have the other four concertos recorded by the same group? And are there plans afoot at Westminster to bring out any other eighteenth-century music by the same ensemble. I already have Symphonies 1, 4, 6, and 8 of Dr. Boyce by them, and would like to own the other four.

GEORGE HOLBERT TUCKER.

Norfolk, Va.

EDITOR'S NOTE: *Since the "ecclesiastical drudgery" resulted in the B minor Mass, the "Matthew Passion," and several score sacred and secular cantatas, we cannot take the deprivation of which Mr. Tucker complains too hard. As for future Haas-Baroque issues, Westminster reports that the remaining "Brandenburgs" and Boyce symphonies have already been recorded and are scheduled for release in 1953. Also on the way are some Haydn divertimenti by this group.*

Pro Munch

SIR: I have attended the concerts of the Boston Symphony Orchestra for several years and in that time I have come to feel a considerable pride in the wonderful music-making of that great orchestra. I have read with interest your comments on the various records made by that orchestra under its conductor, Charles Munch. As I remember, there was no performance among these various recordings of Mr. Munch which you liked.

Now, Mr. Munch may not be the best hand at the works of German composers, but most people will at least agree that he is very highly thought of as a conductor of French music. But your recent review of his new recording of "La Valse" indicates that you dislike his readings of this sort of music also. . . . I suppose that I should not challenge your opinions, but I should like to say that I disagree with your very extreme appraisal of Mr. Munch's work. And I am certain that there is a legion of music-lovers who share my sentiments.

GILBERT R. CHERRICK.

Boston, Mass.

SIR: May I ask without implying undue disrespect what exactly is your attitude toward Charles Munch and the BSO? If I recall correctly, you have never admitted that Mr. Munch has waxed anything except a mediocre performance since his advent in Boston.

DAVID H. FLIGHT.

Fort Benning, Ga.

EDITOR'S NOTE: *There is a fine distinction, but an important one nonetheless, between the standards applied in judging a concert performance and those used in evaluating a recorded interpretation. We have found Mr. Munch more than satisfactory as conductor of the Boston Symphony concerts—and have said so in print. But there is a difference between a single performance of the Beethoven Seventh in Carnegie Hall as part of a varied orchestral program and a record of the Seventh that must stand comparison with the recordings of Toscanini, Weingartner, Walter, et al. In this company, and in the Germanic repertoire, Mr. Munch as yet appears at a disadvantage. We have been very appreciative of this conductor's "Ibéria," "Daphnis et Chloe," and "Festin de l'Araignée"—to name a few items from the French repertoire he has recorded—and we hope that RCA will concentrate on exposing this side of his interpretative personality.*

This Clipping From
BOSTON, MASS.
RECORD
AUG 15 1952

Around Boston

Bernstein's Boogie Beat Bewitches Big Benefit

—By GEORGE CLARKE—

YOUNG MR. LEONARD BERNSTEIN, darling of the Boston Symphony and one of the country's most distinguished composers, conductors and pianists, literally tore Storyville to bits Wednesday night at a musical clam-bake put together for the benefit of the musicians who recently lost most of their all in a fire which destroyed their Summer cottage at Pigeon Cove in Rockport.

Forsaking Bach for boogie, Leonard—and he would be the first to insist on the dropping of formalities—gave out with jazz such as has never been heard in Storyville before, and Storyville, in case you didn't know, is Boston's temple of jazz.

He played blues like Ethel Waters used to sing 'em, tragic as a widow's wail, cynical as an oboe in a lullaby, lonely as a train whistle at midnight, resigned as a bell buoy in a fog . . . and bugged the eyes of "PeeWee" Russell, the jazz great, who couldn't believe his own ears.

Audience Left Limp

Then, with the blues over, he went into a boogie beat which set every head to nodding, shoulders to swaying, feet to shuffling and glasses to bouncing, finishing off with "How High the Moon," "Lady Be Good" and other jazz standards, leaving the audience as limp as square dancers at a fiddlers' picnic.

It was a fabulous, a wonderful performance, and all there now know that when Mozart claimed Leonard's talents W. C. Handy lost a friend!

It could not have been so good, however, without the marvelous support given to him by the before-mentioned "PeeWee" Russell and his clarinet; J. C. Higginbotham and his trombone; the fine trumpet of Ruby Braff and the rhythmns of Marcus Foster on the drums, and Jimmy Wood on the bass fiddle. He played one whole set with them, and returned later to join "PeeWee" in an improvised blues duet which, alone, would have made the evening a momentous occasion.

Leonard, incidentally, drove in all the way from Tanglewood to take part in the affair, which, after all, was staged for the same youngsters who, last Spring, helped him during the Festival of Arts he produced at Brandeis University.

"I had to come," he told the audience, "I owed it to these boys"—and the audience cheered.

Also on the show, and they, too, were sensational, were Sabby Lewis and the band from the Mayfair-Sugar Hill, while all during the evening other musicians gave out for the cause. J. C. Higginbotham, for instance, came over from the Brown Derby on Boylston st. to contribute his share, and a mighty share it was.

Hoped To Raise $1500

Major credits go to George Wein, the Storyville entrepreneur, who not only arranged the event in town, and got Leonard to take part in it, but also held a twin show at his Summer Storyville at the Hawthorne Inn in Gloucester, where Johnny Windhurst and his band held forth. George hoped to raise $1500 with the two events, and Your Reporter sincerely hopes he attained that objective.

Joe Nardone and the others at the Buckminster helped mightly, opening the room especially for the occasion, and donating all receipts to the fund. George and his staff return to the Bucwminster on Sept. 4, opening the Fall season with Billie Halliday, the great singer.

Leonard, incidentally, gave Your Reporter his version of that now-famous incident when Arki-Yavensonne, then managing the Satire room in the Fensgate, refused to hire him for $50-a-week.

"He offered me $45 and I held out for $50," says Leonard, "it was that simple.

"And am I glad I didn't take it!"

[252]

This Clipping From
BOSTON, MASS.
HERALD
AUG 17 1952

The Gate Receipts for Baseball Lower Than Music?

By RUDOLPH ELIE

There was a little piece the other day in a popular weekly, I forget which one, that made the triumphant assertion "that nowadays the gate for concert music is bigger than the gate for baseball." By "gate," of course, the author means the box office receipts. He does not append the box office figures either for concert music or for baseball, and I have no idea what they could possibly be though certainly they are multi-million dollar enterprises.

Stimulated by this assertion, however, which seemed at first overly enthusiastic, I have been engaged in a little arithmetic to see how the Boston Symphony, from the point of view of gate receipts, stands up against the Braves and the Red Sox. The results seem to show pretty clearly that it is not so extravagant as it may sound: even in Boston alone the Boston Symphony's gate is within a respectable distance of those of the Braves and Sox combined.

The figures I have used are, I must confess, my own. I have not checked them against those of either the Boston Symphony or the two baseball teams; I propose to do this as soon as the information is available, if it ever is.

LOCAL OPERATIONS ONLY

First of all let us look at the indicated gate receipts of the Boston Symphony in its purely local operations. These local operations are the 24 regular concerts in Symphony Hall, the Sunday afternoon series, the Tuesday evening series, the Cambridge series, the rehearsal series and the 60-day Pops series. (The Esplanade series attracts an annual audience approaching 200,000 but there are no paid admissions.)

For a guess, based on averaging the ticket prices for these series at $8.00 top, I am reasonably certain that the total local gate of the Boston Symphony Orchestra just exceeds $800,000. (Its overall receipts from all sources, including Tanglewood with an annual audience close to 100,000, record royalties, broadcasting fees, etc., is well over a million dollars annually.)

I am less familiar with the operations of the Red Sox and the Braves, but simple calculations based on the fact that each team plays 77 home games in Boston each season, that the average of admissions is around $1.75, that the Red Sox attendance might average 10,000 (I think this might be high this season) while the Braves average considerably less it all comes out to a total gate receipt not much above $1,500,000.

Thus, in Boston alone, the Boston Symphony Orchestra's gate seems to be more than half of the combined gate of Boston's two major league teams in Boston. Save for New York and Philadelphia, I doubt that the local symphony orchestra's income approaches this mark. But it must not be forgotten that we are referring to the gate for concert music, which includes all forms of concert activities, and in Boston alone there are, in addition to the high-gate events of Aaron Richmond's various recital series, any number of smaller events whose gate, though relatively small, must swell the total well above the gate of the major league teams in the city.

MUSIC EVERYWHERE

Cast on a national scale, it is now easy to see that the claim that concert music commands a larger gate than baseball is true. High-grossing baseball games are confined to perhaps a dozen large cities—and usually big gates are confined to the league-leading teams or to games of a special interest. But live music concerts these days are everywhere; there is hardly a city in the United States with a population above 10,000 that does not have its own little orchestra with a respectable income (though perhaps not enough to make it a paying or self-supporting orchestra), its concert and recital series.

And all this is to forget the tremendous gate for concert music as represented by the sales of recorded classical music. Here again I can cite no exact figures, but considering the gigantic operations of RCA Victor, Columbia and, more recently, of Westminster, Concert Hall, Urania, Vox, Mercury, Cetra-Soria, Vanguard, London, and a dozen other recording firms, the total gate, at about $4 a disc, runs into untold millions.

I would not be prepared to hazard the guess that the total gate for concert music exceeds the total gate for all sports—though, excepting racing, it might come surprisingly close—but the assertion that it exceeds the gate for baseball is undeniable.

And what does all this prove? Well, at the moment nothing, save that American musical culture is progressing most satisfactorily and that the time has come for a much wider and a more serious coverage of the musical scene by press, radio and television, all of which now appear to operate on the assumption that for everybody who likes concert music, 100 like baseball. It is closer to the truth to assume that today many who like baseball like concert music, too.

This Clipping From
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NEW YORK, N. Y.
AUG 30 1952

Letters to the *RECORDINGS* Editor

Repertoire for George Byron

SIR: Among the LETTERS TO THE RECORDINGS EDITOR in *SR* July 26 appears a letter from Hugh Samson of Baltimore, Maryland, which asks if the Desto people who have just recorded a Kern album featuring George Byron can be persuaded to remake the singer's Gershwin album recorded some time ago under another label.

I would like to inform Mr. Samson that George Byron has re-recorded his original Gershwin album under the Desto label. There is one change in it—the substitution, at the suggestion of Ira Gershwin, of "Back Bay Polka" for "The Jolly Tailor and the Milkmaid."

It might be of further interest to add that Byron has just completed a Rogers and Hart album and will be in the East in a few days to record a Cole Porter album of songs selected by the composer. He is contracted for a total of six albums. As he has not decided upon the composers for the last two, I am sure he would welcome suggestions re well-known composers whose lesser-known songs the public wants to hear.

WALTER R. PICK.

New York, N. Y.

EDITOR'S NOTE: *Any suggestions which readers may wish to make will be duly forwarded to Mr. Pick, who is George Byron's personal representative.*

Recordings Wanted

SIR: . . . When is RCA Victor going to give us some LP recitals by Maggie Teyte, Sigrid Onegin, Tiana Lemnitz, and Elisabeth Schumann?

FRANKLIN A. WILLER.

Lancaster, Pa.

EDITOR'S NOTE: *This suggestion would seem to fit in well with RCA's new series of His Master's Voice releases. Doubtless if the initial HMV issues are a commercial success, RCA will pursue this source of recorded material further.*

SIR: Never have I heard more beautiful playing than is to be found in the recording by Karl Haas and the London Baroque Ensemble of Bach's "Brandenburg" Concertos 2 and 4 (Westminster). After the cold meat and soggy potatoes dished up by Casals, Klemperer, Koussevitzky, *et al*, it is a pleasure to hear these two magnificent works played with the proper instrumentation. After hearing these two wonderful works played with the clarity and precision that the London Baroque Ensemble bestows upon them, I am even more convinced that a hearty dislike for all types of music manifested by the bride of Prince Leopold of Cöthen and Bach's subsequent removal to the ecclesiastical drudgery of Leipzig deprived those of us with a more worldly trend of mind of a vast treasury of the sort of secular music that had its highest flowering at the time the "Brandenburg" Concertos were composed. Now to the point of all this: When are we to have the other four concertos recorded by the same group? And are there plans afoot at Westminster to bring out any other eighteenth-century music by the same ensemble. I already have Symphonies 1, 4, 6, and 8 of Dr. Boyce by them, and would like to own the other four.

GEORGE HOLBERT TUCKER.

Norfolk, Va.

EDITOR'S NOTE: *Since the "ecclesiastical drudgery" resulted in the B minor Mass, the "Matthew Passion," and several score sacred and secular cantatas, we cannot take the deprivation of which Mr. Tucker complains too hard. As for future Haas-Baroque issues, Westminster reports that the remaining "Brandenburgs" and Boyce symphonies have already been recorded and are scheduled for release in 1953. Also on the way are some Haydn divertimenti by this group.*

Pro Munch

SIR: I have attended the concerts of the Boston Symphony Orchestra for several years and in that time I have come to feel a considerable pride in the wonderful music-making of that great orchestra. I have read with interest your comments on the various records made by that orchestra under its conductor, Charles Munch. As I remember, there was no performance among these various recordings of Mr. Munch which you liked.

Now, Mr. Munch may not be the best hand at the works of German composers, but most people will at least agree that he is very highly thought of as a conductor of French music. But your recent review of his new recording of "La Valse" indicates that you dislike his readings of this sort of music also. . . . I suppose that I should not challenge your opinions, but I should like to say that I disagree with your very extreme appraisal of Mr. Munch's work. And I am certain that there is a legion of music-lovers who share my sentiments.

GILBERT R. CHERRICK.

Boston, Mass.

SIR: May I ask without implying undue disrespect what exactly is your attitude toward Charles Munch and the BSO? If I recall correctly, you have never admitted that Mr. Munch has waxed anything except a mediocre performance since his advent in Boston.

DAVID H. FLIGHT.

Fort Benning, Ga.

EDITOR'S NOTE: *There is a fine distinction, but an important one nonetheless, between the standards applied in judging a concert performance and those used in evaluating a recorded interpretation. We have found Mr. Munch more than satisfactory as conductor of the Boston Symphony concerts—and have said so in print. But there is a difference between a single performance of the Beethoven Seventh in Carnegie Hall as part of a varied orchestral program and a record of the Seventh that must stand comparison with the recordings of Toscanini, Weingartner, Walter, et al. In this company, and in the Germanic repertoire, Mr. Munch as yet appears at a disadvantage. We have been very appreciative of this conductor's "Ibéria," "Daphnis et Chloe," and "Festin de l'Araignée"—to name a few items from the French repertoire he has recorded—and we hope that RCA will concentrate on exposing this side of his interpretative personality.*

This Clipping From
BOSTON, MASS.
RECORD
AUG 15 1952

Around Boston

Bernstein's Boogie Beat Bewitches Big Benefit

—By GEORGE CLARKE—

YOUNG MR. LEONARD BERNSTEIN, darling of the Boston Symphony and one of the country's most distinguished composers, conductors and pianists, literally tore Storyville to bits Wednesday night at a musical clam-bake put together for the benefit of the musicians who recently lost most of their all in a fire which destroyed their Summer cottage at Pigeon Cove in Rockport.

Forsaking Bach for boogie, Leonard—and he would be the first to insist on the dropping of formalities—gave out with jazz such as has never been heard in Storyville before, and Storyville, in case you didn't know, is Boston's temple of jazz.

He played blues like Ethel Waters used to sing 'em, tragic as a widow's wail, cynical as an oboe in a lullaby, lonely as a train whistle at midnight, resigned as a bell buoy in a fog . . . and bugged the eyes of "PeeWee" Russell, the jazz great, who couldn't believe his own ears.

Audience Left Limp

Then, with the blues over, he went into a boogie beat which set every head to nodding, shoulders to swaying, feet to shuffling and glasses to bouncing, finishing off with "How High the Moon," "Lady Be Good" and other jazz standards, leaving the audience as limp as square dancers at a fiddlers' picnic.

It was a fabulous, a wonderful performance, and all there now know that when Mozart claimed Leonard's talents W. C. Handy lost a friend!

It could not have been so good, however, without the marvelous support given to him by the before-mentioned "PeeWee" Russell and his clarinet; J. C. Higginbotham and his trombone; the fine trumpet of Ruby Braff and the rhythmns of Marcus Foster on the drums, and Jimmy Wood on the bass fiddle. He played one whole set with them, and returned later to join "PeeWee" in an improvised blues duet which, alone, would have made the evening a momentous occasion.

Leonard, incidentally, drove in all the way from Tanglewood to take part in the affair, which, after all, was staged for the same youngsters who, last Spring, helped him during the Festival of Arts he produced at Brandeis University.

"I had to come," he told the audience, "I owed it to these boys"—and the audience cheered.

Also on the show, and they, too, were sensational, were Sabby Lewis and the band from the Mayfair-Sugar Hill, while all during the evening other musicians gave out for the cause. J. C. Higginbotham, for instance, came over from the Brown Derby on Boylston st. to contribute his share, and a mighty share it was.

Hoped To Raise $1500

Major credits go to George Wein, the Storyville entrepreneur, who not only arranged the event in town, and got Leonard to take part in it, but also held a twin show at his Summer Storyville at the Hawthorne Inn in Gloucester, where Johnny Windhurst and his band held forth. George hoped to raise $1500 with the two events, and Your Reporter sincerely hopes he attained that objective.

Joe Nardone and the others at the Buckminster helped mightly, opening the room especially for the occasion, and donating all receipts to the fund. George and his staff return to the Bucwminster on Sept. 4, opening the Fall season with Billie Halliday, the great singer.

Leonard, incidentally, gave Your Reporter his version of that now-famous incident when Arki-Yavensonne, then managing the Satire room in the Fensgate, refused to hire him for $50-a-week.

"He offered me $45 and I held out for $50," says Leonard, "it was that simple."

"And am I glad I didn't take it!"

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This Clipping From
BOSTON, MASS.
HERALD
AUG 17 1952

The Gate Receipts for Baseball Lower Than Music?

By RUDOLPH ELIE

There was a little piece the other day in a popular weekly, I forget which one, that made the triumphant assertion "that nowadays the gate for concert music is bigger than the gate for baseball." By "gate," of course, the author means the box office receipts. He does not append the box office figures either for concert music or for baseball, and I have no idea what they could possibly be though certainly they are multi-million dollar enterprises.

Stimulated by this assertion, however, which seemed at first overly enthusiastic, I have been engaged in a little arithmetic to see how the Boston Symphony, from the point of view of gate receipts, stands up against the Braves and the Red Sox. The results seem to show pretty clearly that it is not so extravagant as it may sound: even in Boston alone the Boston Symphony's gate is within a respectable distance of those of the Braves and Sox combined.

The figures I have used are, I must confess, my own. I have not checked them against those of either the Boston Symphony or the two baseball teams; I propose to do this as soon as the information is available, if it ever is.

LOCAL OPERATIONS ONLY

First of all let us look at the indicated gate receipts of the Boston Symphony in its purely local operations. These local operations are the 24 regular concerts in Symphony Hall, the Sunday afternoon series, the Tuesday evening series, the Cambridge series, the rehearsal series and the 60-day Pops series. (The Esplanade series attracts an annual audience approaching 200,000 but there are no paid admissions.)

For a guess, based on averaging the ticket prices for these series at $8.00 top, I am reasonably certain that the total local gate of the Boston Symphony Orchestra just exceeds $800,000. (Its overall receipts from all sources, including Tanglewood with an annual audience close to 100,000, record royalties, broadcasting fees, etc., is well over a million dollars annually.)

I am less familiar with the operations of the Red Sox and the Braves, but simple calculations based on the fact that each team plays 77 home games in Boston each season, that the average of admissions is around $1.75, that the Red Sox attendance might average 10,000 (I think this might be high this season) while the Braves average considerably less it all comes out to a total gate receipt not much above $1,500,000.

Thus, in Boston alone, the Boston Symphony Orchestra's gate seems to be more than half of the combined gate of Boston's two major league teams in Boston. Save for New York and Philadelphia, I doubt that the local symphony orchestra's income approaches this mark. But it must not be forgotten that we are referring to the gate for concert music, which includes all forms of concert activities, and in Boston alone there are, in addition to the high-gate events of Aaron Richmond's various recital series, any number of smaller events whose gate, though relatively small, must swell the total well above the gate of the major league teams in the city.

MUSIC EVERYWHERE

Cast on a national scale, it is now easy to see that the claim that concert music commands a larger gate than baseball is true. High-grossing baseball games are confined to perhaps a dozen large cities—and usually big gates are confined to the league-leading teams or to games of a special interest. But live music concerts these days are everywhere; there is hardly a city in the United States with a population above 10,000 that does not have its own little orchestra with a respectable income (though perhaps not enough to make it a paying or self-supporting orchestra), its concert and recital series.

And all this is to forget the tremendous gate for concert music as represented by the sales of recorded classical music. Here again I can cite no exact figures, but considering the gigantic operations of RCA Victor, Columbia and, more recently, of Westminster, Concert Hall, Urania, Vox, Mercury, Cetra-Soria, Vanguard, London, and a dozen other recording firms, the total gate, at about $4 a disc, runs into untold millions.

I would not be prepared to hazard the guess that the total gate for concert music exceeds the total gate for all sports—though, excepting racing, it might come surprisingly close—but the assertion that it exceeds the gate for baseball is undeniable.

And what does all this prove? Well, at the moment nothing, save that American musical culture is progressing most satisfactorily and that the time has come for a much wider and a more serious coverage of the musical scene by press, radio and television, all of which now appear to operate on the assumption that for everybody who likes concert music, 100 like baseball. It is closer to the truth to assume that today many who like baseball like concert music, too.

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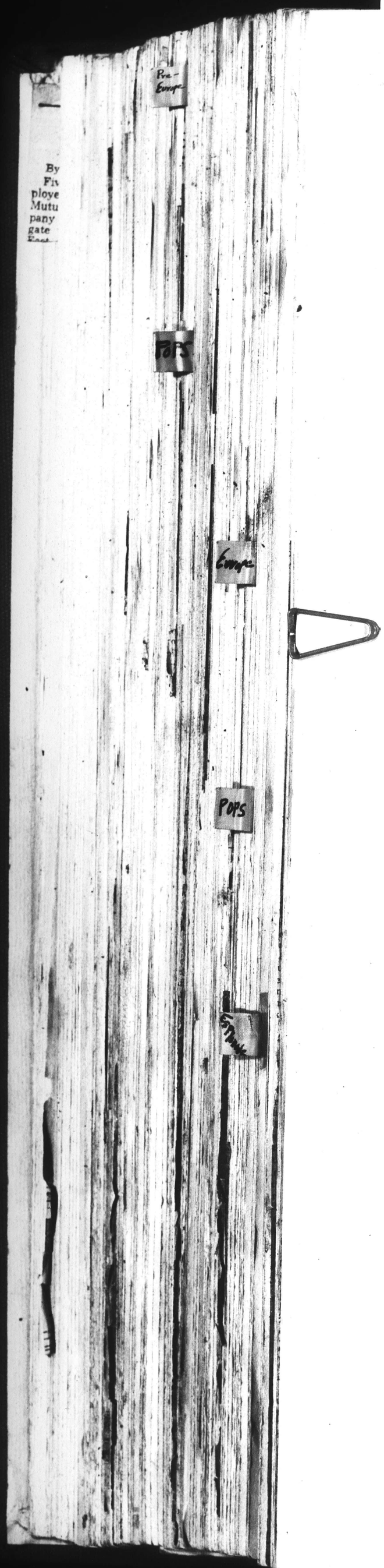

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This Clipping From
DAYTON, OHIO
JOURNAL HERALD
AUG 16 1952

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Prohibitive Guarantee Now Stands In Way, But Future Talks On Subject Are Slated

It is news when only so much as a "possibility" exists that Dayton may be visited by the famous Boston Symphony orchestra the coming season.

The facts are that the orchestra will make its first transcontinental tour next spring and representatives of the orchestra already have explored the local situation, with a view toward booking a concert here.

Miriam Rosenthal, with whom contacts have been made, says a prohibitive guarantee now stands in the way of booking.

"I don't care if I don't make any money on it but I'd like at least to come out even," she says.

The matter is now in abeyance, with promise that the orchestra representative will be back in September to talk further on the subject—and possibly reduce the tariff to within reasonable limits.

The tour will be for five weeks, starting April 20, with about 30 concerts to play. The orchestra will travel south to Atlanta and New Orleans, west to Los Angeles and San Francisco and return to its home base along a route that will include Denver, Chicago and Toronto. Charles Munch, permanent conductor, will alternate on the tour with Pierre Monteux.

In addition to the Boston Symphony tour, there will be a 10-week tour by the Boston Pops orchestra with Arthur Fiedler leading this junket through the Middle West, South and Southeast during January, February and March.

Music Club Calendar

With a "grass roots" operetta by a former Daytonian as its major effort, the Dayton Music club has outlined an attractive program of visiting artists for the coming season.

The opera, called "Smoky Mountain," using Appalachian tunes as a basis, is the work of Eusebia Simpson (Hunkins), a native of Troy, who lived in Dayton quite a number of years.

She now resides in Athens,O., where her husband is dean of men in the university. The opera has been done a number of times there and has just recently been released for public performance.

Mrs. Hunkins will be invited to attend the local showing, to be held on the night of May 5 in the Art institute. Miss Esther I. Seaver, institute director, is co-operating in its presentation.

Among the artists booked is James Friskin, head teacher of piano at Juilliard, who will give a recital Oct. 14 in the Art institute.

Another will be PhyllisCurtin, one of the country's younger sopranos who has been making a big hit in her concerts in the East. She will sing Nov. 25 at a meeting of the club in the Biltmore hotel.

The La Pasquer trio, three brothers forming a French stringed instrument unit, now touring for the seventh year, will appear March 24 at the Engineers club.

The club will hold a Beethoven program Nov. 11 in the Art institute in commemoration of the 125th anniversary of the death of the composer. Then on Jan. 20 it will get in step with the Ohio Sesquicentennial celebration through a program by Ohio composers. This will be at the YWCA.

The Dayton Music club's own chorus concert is set for May 12 at the Biltmore, with Jaroslav Holesovsky, concertmeister of the Dayton Philharmonic orchestra as soloist.

Daytonian Graduates

Remember Ted Eichelberger, of 686 Far Hills avenue, who several years ago was rated as something of a "boy wonder" on the piano?

Haven't heard much from Ted lately but Monday at 8:15 p.m. in Hughes hall auditorium, Columbus, he will be presented by Ohio State university School of Music in a graduating recital.

Ted will play "Prelude and Fugue in B Flat Major," by Bach; "Intermezzo, Op. 18, No. 2, by Brahms, and "Prelude in A Minor," by Debussy. Then will come two Chopin numbers, "Nocturne in B Flat Minor" and "Polonaise in C Sharp Minor." Second half of the program will reveal his interpretation of Grieg's "Concerto in A Minor."

Heard In Europe

Returning recently from a trip abroad, Mr. and Mrs. J. Kirby Mayse, of 105 Oxford avenue, were enthusiastic over the concerts they had heard, especially in Oxford, England.

There they heard the Oxford Orchestral society, made up of more than 100 amateurs, in a jubilee concert. Their performance was considerably above amateur level, they said.

Then in the Sheldonian theater, built by Sir Christopher Wren and seating about 4,000, they heard another amateur group of 150 sing a fine Bach program under the baton of professional conductors.

One of the fine things they heard was "Serenade to Music," by Ralph Vaughan Williams, now 80 years old, which is based on the verse from "The Merchant of Venice" reading "How sweet the moonlight sleeps upon this bank."

The high spot was reached when in the Exeter Cathedral they heard the united choirs of the archdiocese of Exeter, 1,000 voices strong, singing a program of the sacred music of the Church of England. This was a most impressive occasion, they said.

Library Music

Noontime disc concerts by the Dayton Public Library will continue next week with Bach and Beethoven selections Monday and Thursday; Prokofieff, Liszt and Ravel's "Bolero" and "Mother Goose Suite" Tuesday and Friday, and three more popular selections for Wednesday and Saturday. They are listed as selections from "Finian's Rainbow," folk songs by Burl Ives and a Strauss concert waltz.

This Clipping From
VARIETY
NEW YORK, N. Y.
AUG 20 1952

5 Longtimers Retire From Boston Symph

Boston, Aug. 19.

An RCA Victor recording sesh at Symphony Hall by Boston Symphony Orch today (Tues.), marks the bowout of five veteran members who have been with the organization for periods ranging from 1916. Oldest, in point of service, is Boaz Piller, contra-bassoonist. Others are George Laurent, first flutist since 1921; Max Polster, member of percussion section since 1918; Lucien Hansotte, trombonist since 1925, and violinist Gaston Elcus, member since 1926.

Retiring musicians were feted by maestro Charles Munch and other members of orchestra at party held at Tanglewood last week, with each presented an inscribed watch.

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 25 1952

3 WIN FRENCH TRIBUTE

Munch, Kennedy, Schoenbrun Picked by Legion of Honor

Special to THE NEW YORK TIMES.

PARIS, Aug. 24—Several Americans are on the list of those of honors announced today by the French Legion of Honor.

Horton Parmalee Kennedy, who for the last three years has been president of the American Club of Paris, has been made a commander in the Legion of Honor, as has Charles Munch, conductor of the Boston Symphony Orchestra, who participated in the international festival of twentieth-century masterpieces in Paris this year.

David Schoenbrun, representing the Columbia Broadcasting Company in Paris, was made a chevalier.

This Clipping From
VARIETY
NEW YORK, N. Y.

Boston Symph's Big Tour

Boston, Aug. 19.

Final plans for a five-week transcontinental tour by Boston Symphony Orch next spring are being completed by manager Charles Munch and manager George Judd.

Contemplated tour, slated to get underway next April 20, will include 30 concerts covering as far south as Atlanta and New Orleans, west to Los Angeles and San Francisco. A concert in Toronto is also planned.

This Clipping From
BOSTON, MASS.
POST

So popular has been the second summer concert series at Castle Hill on the Crane Memorial Reservation in Ipswich, which ended last Saturday, that the memorial foundation has added two pairs of extra concerts, scheduled for Friday and Saturday evenings, this and the following week end. The Zimbler String Sinfonietta—16 leading players of the Boston Symphony Orchestra under the direction of Josef Zimbler—will be featured in a program of chamber music for the first week end. Proceeds will again be devoted to the foundation's goal of making the beautiful reservation one of the foremost cultural centres in the East.

Cir. (D 362,193)

This Clipping From
TORONTO, CANADA
STAR 3
AUG 9 - 1952

TURNTABLE TALK

By HUGH THOMSON

Wish I could have been present at events leading up to and during the session in Victor's Manhattan Centre studio which produced the recording of Stokowski and his orchestra playing "Percy Grainger Favorites," with the composer at the piano. Contents: Country Gardens, Shepherd's Hey, Mock Morris, Handel in the Strand, Danny Boy, Molly on the Shore, Early One Morning.

It would be hard to imagine a meeting of two more dissimilar personalities and musical artists.

Stokowski is the idealist who would exclude everything unpleasant from his world and music-making. He has burned incense at rehearsal to induce some exotic mood in the orchestra and at concerts had a concealed spotlight pick off his gracefully sweeping hands. Ebullient Percy loves the outdoors, hiking and especially folk music; loathes anything pretentious. His appearance off stage, and sometimes on, has been compared to an unmade bed.

"Village Green" Percy

Stoky's sartorial splendor is renowned. He has a lease on a string of ivory towers that never seems to expire.

Hearing his "schmaltzy" conducting here of Percy's "Danny Boy," you wonder how Grainger took to it with his allergy to hothouse sentiment being applied to simple, folksy emotion. Can't help feeling some of Stoky the sophisticate rubbed off on Percy of the village green, and vice versa, at this session. You will detect an uncharacteristic cynicism and modernity of style in Percy's arrangement of the familiar "Country Gardens." This program, then, is one you'll have to judge for yourself.

Same advice applies to Columbia's super-brilliant L.P. (long-play), "Curtain Time," with Morton Gould arranger and pianist-conductor in it. Contents: Old Devil Moon, Bewitched, Poor Pierrot, Mine, September Song, Bad Timing, So In Love, What is There to Say?

Confetti Kid

Who doesn't like good show tunes such as many of these, but you may feel when Gould gets through with them, dressing some in the high style of a Rachmaninoff piano concerto, throwing orchestral effects at others like one of these eager beavers at a wedding armed with bags of confetti, their simple appeal and melodies are lost. But, then, you may be one who prefers Niagara Falls illuminated to the daytime view. It's entirely a matter of taste.

Those with an aversion to such slick commercialism may feel the same way about Kostelanetz's (Columbia) Gershwin L.P. program consisting of "Cuban Overture"; "Porgy and Bess" highlights, same as appeared on his big-selling single disc several years ago; "Love Walked In"; "Mine." After Kosty's recent Columbia long-plays of Swan Lake extracts and standard pop-concert items played "straight," the genial maestro goes back here to the old Kostelanetz sound on which he built his vast following.

Complete "Pal Joey" Score

For my part I found greater enjoyment in the Columbia L.P. of the Hart-Rodgers "Pal Joey," starring Vivienne Segal of the original cast and Harold Lang. It must be a delightful musical comedy of some originality, judged by this recording of the complete score which has been capitally produced and reproduced.

Highspots for our family were the haunting "Bewitched," the blues number "That Terrific Rainbow" and love song "I Could Write a Book." The fellows in charge of Melody Fair at Dufferin Park tell me it's an outstanding show to see, and I wouldn't doubt it from this disc which is highly recommended for summer listening and, especially, those who have written or called asking for good summer-cottage records.

Aged Boston Brahms' Brew

Victor reissues on L.P. the 1939 recording of Brahms' Violin Concerto by Heifetz and Boston Symphony orchestra under the late Koussevitzky. This was a landmark in recording and remains an impressive job of engineering.

This corner's favorite version of the concerto happens to be the London L.P. by Renardy, violinist, and Concertgebouw orchestra under Munch. It is a surprisingly lyrical treatment, with rapport between soloist and conductor about the whole conception of the work and fairly close microphone pick-up which doesn't diffuse the sound too much. It's highly "phonogenic." Sound is diffused in Victor's 1939 Boston Symphony hall recording, but the relatively distant pick-up accords with the performance which stresses the grandiose in a compelling, brilliant fashion. But don't overlook the London Renardy-Munch L.P.

Blend Four Keyboards

Victor releases an L.P. program by the First Piano Quartet of Mozart's Air and Variations, Turkish March; Schubert's "Trout" Variations; Schumann's "Traumerei" and "Traumeswirren"; Wagner's "Liebestod"; Saint-Saens' "Danse Macabre," The Swan; Rimsky-Korsakoff's Spanish Caprice. This popular radio ensemble plays with precision. Their four-keyboard arrangements of works written for other media may have the element of novelty but do little to enhance pure musical values. The four pianos have been placed in such a way and the artists have so developed their ensemble playing that there's good blend and unanimity of expression. You're not aware of four keyboards going at it together, every man for himself. Why not for the cottage?

Been asked about the lower-priced Remington L.P. of Beethoven's Fourth Piano Concerto by Wuhrer, pianist, and Austrian Symphony under Randolf. I'd say it's a bargain at the price asked.

I've never heard of the pianist, but he plays with feeling and style and his piano is well recorded. The orchestra doesn't sound like a polished group, too well rehearsed with the soloist, and comes rather harshly off my review copy.

This corner still backs the London version by Backhaus, pianist, and Vienna Philharmonic under Krauss on L.P. and the last Schnabel recording on (HMV) 78 rpm discs, made shortly before his death.

Pre-Europe

Paris

Europe

Pops

Tuttle

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JOURNAL HERALD
AUG 16 1952

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This Clipping From
VARIETY
NEW YORK, N. Y.
AUG 20 1952

5 Longtimers Retire From Boston Symph

Boston, Aug. 19.

An RCA Victor recording sesh at Symphony Hall by Boston Symphony Orch today (Tues.), marks the bowout of five veteran members who have been with the organization for periods ranging from 1916. Oldest, in point of service, is Boaz Piller, contra-bassoonist. Others are George Laurent, first flutist since 1921; Max Polster, member of percussion section since 1918; Lucien Hansotte, trombonist since 1925, and violinist Gaston Elcus, member since 1926.

Retiring musicians were feted by maestro Charles Munch and other members of orchestra at party held at Tanglewood last week, with each presented an inscribed watch.

Cir. (D 342,193)
This Clipping From
TORONTO, CANADA
STAR 3
AUG 9 - 1952

By HUGH THOMSON

Wish I could have been present at events leading up to and during the session in Victor's Manhattan Centre studio which produced the recording of Stokowski and his orchestra playing "Percy Grainger Favorites," with the composer at the piano. Contents: Country Gardens, Shepherd's Hey, Mock Morris, Handel in the Strand, Danny Boy, Molly on the Shore, Early One Morning.

It would be hard to imagine a meeting of two more dissimilar personalities and musical artists.

Stokowski is the idealist who would exclude everything unpleasant from his world and music-making. He has burned incense at rehearsal to induce some exotic mood in the orchestra and at concerts had a concealed spotlight pick off his gracefully sweeping hands. Ebullient Percy loves the outdoors, hiking and especially folk music; loathes anything pretentious. His appearance off stage, and sometimes on, has been compared to an unmade bed.

"Village Green" Percy

Stoky's sartorial splendor is renowned. He has a lease on a string of ivory towers that never seems to expire.

Hearing his "schmaltzy" conducting here of Percy's "Danny Boy," you wonder how Grainger took to it with his allergy to hothouse sentiment being applied to simple, folksy emotion. Can't help feeling some of Stoky the sophisticate rubbed off on Percy of the village green, and vice versa, at this session. You will detect the uncharacteristic cynicism and modernity of style in Percy's arrangement of the familiar "Country Gardens." This program, then, is one you'll have to judge for yourself.

Same advice applies to Columbia's super-brilliant L.P. (long-play), "Curtain Time," with Morton Gould arranger and pianist-conductor in it. Contents: Old Devil Moon, Bewitched, Poor Pierrot, Mine, September Song, Bad Timing, So In Love, What is There to Say?

Confetti Kid

Who doesn't like good show tunes such as many of these, but you may feel when Gould gets through with them, dressing some in the high style of a Rachmaninoff piano concerto, throwing orchestral effects at others like one of these eager beavers at a wedding armed with bags of confetti, their simple appeal and melodies are lost. But, then, you may be one who prefers Niagara Falls illuminated to the daytime view. It's entirely a matter of taste.

Those with an aversion to such slick commercialism may feel the same way about Kostelanetz's (Columbia) Gershwin L.P. program consisting of "Cuban Overture"; "Porgy and Bess" highlights, same as appeared on his big-selling single disc several years ago; "Love Walked In"; "Mine." After Kosty's recent Columbia long-plays of Swan Lake extracts and standard pop-concert items played "straight," the genial maestro goes back here to the old Kostelanetz sound on which he built his vast following.

Complete "Pal Joey" Score

For my part I found greater enjoyment in the Columbia L.P. of the Hart-Rodgers "Pal Joey," starring Vivienne Segal of the original cast and Harold Lang. It must be a delightful musical comedy of some originality, judged by this recording of the complete score which has been capitally produced and reproduced.

Highspots for our family were the haunting "Bewitched," the blues number "That Terrific Rainbow" and love song "I Could Write a Book." The fellows in charge of Melody Fair at Dufferin Park tell me it's an outstanding show to see, and I wouldn't doubt it from this disc which is highly recommended for summer listening and, especially, those who have written or called asking for good summer-cottage records.

Aged Boston Brahms' Brew

Victor reissues on L.P. the 1939 recording of Brahms' Violin Concerto by Heifetz and Boston Symphony orchestra under the late Koussevitzky. This was a landmark in recording and remains an impressive job of engineering.

This corner's favorite version of the concerto happens to be the London L.P. by Renardy, violinist, and Concertgebouw orchestra under Munch. It is a surprisingly lyrical treatment, with rapport between soloist and conductor about the whole conception of the work and fairly close microphone pick-up which doesn't diffuse the sound too much. It's highly "phonogenic." Sound is diffused in Victor's 1939 Boston Symphony hall recording, but the relatively distant pick-up accords with the performance which stresses the grandiose in a compelling, brilliant fashion. But don't overlook the London Renardy-Munch L.P.

Blend Four Keyboards

Victor releases an L.P. program by the First Piano Quartet of Mozart's Air and Variations, Turkish March; Schubert's "Trout" Variations; Schumann's "Traumerei" and "Traumeswirren"; Wagner's "Liebestod"; Saint-Saens' "Danse Macabre," The Swan; Rimsky-Korsakoff's Spanish Caprice. This popular radio ensemble plays with precision. Their four-keyboard arrangements of works written for other media may have the element of novelty but do little to enhance pure musical values. The four pianos have been placed in such a way and the artists have so developed their ensemble playing that there's good blend and unanimity of expression. You're not aware of four keyboards going at it together, every man for himself. Why not for the cottage?

Been asked about the lower-priced Remington L.P. of Beethoven's Fourth Piano Concerto by Wuhrer, pianist, and Austrian Symphony under Randolf. I'd say it's a bargain at the price asked.

I've never heard of the pianist, but he plays with feeling and style and his piano is well recorded. The orchestra doesn't sound like a polished group, too well rehearsed with the soloist, and comes rather harshly off my review copy.

This corner still backs the London version by Backhaus, pianist, and Vienna Philharmonic under Krauss on L.P. and the last Schnabel recording on (HMV) 78 rpm discs, made shortly before his death.

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 25 1952

8 WIN FRENCH TRIBUTE

Munch, Kennedy, Schoenbrun Picked by Legion of Honor

Special to THE NEW YORK TIMES.

PARIS, Aug. 24—Several Americans are on the list of those of honors announced today by the French Legion of Honor.

Horton Parmalee Kennedy, who for the last three years has been president of the American Club of Paris, has been made a commander in the Legion of Honor, as has Charles Munch, conductor of the Boston Symphony Orchestra, who participated in the international festival of twentieth-century masterpieces in Paris this year.

David Schoenbrun, representing the Columbia Broadcasting Company in Paris, was made a chevalier.

This Clipping From
VARIETY
NEW YORK, N. Y.
AUG 20 1952

Boston Symph's Big Tour

Boston, Aug. 19.

Final plans for a five-week transcontinental tour by Boston Symphony Orch next spring are being completed by maestro Charles Munch and manager George Judd.

Contemplated tour, slated to get underway next April 20, will include 30 concerts covering as far south as Atlanta and New Orleans, west to Los Angeles and San Francisco. A concert in Toronto is also planned.

This Clipping From
BOSTON, MASS.
POST
AUG 20 1952

So popular has been the second summer concert series at Castle Hill on the Crane Memorial Reservation in Ipswich, which ended last Saturday, that the memorial foundation has added two pairs of extra concerts, scheduled for Friday and Saturday evenings, this and the following week end. The Zimbler String Sinfonietta—16 leading players of the Boston Symphony Orchestra under the direction of Josef Zimbler—will be featured in a program of chamber music for the first week end. Proceeds will again be devoted to the foundation's goal of making the beautiful reservation one of the foremost cultural centres in the East.

11 Aug

BOSTON.

AN ENGLISHWOMAN'S IMPRESSIONS.

(BY A CORRESPONDENT.)

[illegible] the hub of creation:
[illegible] of the baked bean and cod;
We [illegible] that speaks only to Lowell,
And Lowell speaks only—to God.

The [illegible] rhyme I heard, long ago, from [illegible] American, who gave it as illustrating the idea of Boston held by a [illegible] of his own countrymen. And [illegible] would suggest that, like most [illegible], its basis was wofully [illegible] knowledge acquired from the outside. One finds, for instance, that Boston is critical; and of herself. She is [illegible], travelled, world-widely read [illegible] many languages, receptive of new [illegible] art, while jealously retentive of the [illegible] of ancient classicism. She is generous to art, in every form.

She is, of course, a rich city; but nowhere will you see less flaunting of wealth or, perhaps, less apparent materialism among the possessors of it. They, frankly, love everything of the most beautiful: as witness their Sargent-decorated library, their expenditure on books, which cannot, to please them, be too exquisitely "presented," their wonderful symphony orchestra. In the auditorium of a vast oblong hall, splendidly built for acoustics and of restrained and dignified a decoration, you are, at once, musically "at home" and think no more of anything but the music. That, I take it, is the "note" of Boston—restraint and quietness.

Bostonians, who are in the habit of visiting, yearly, such centres of music as Paris, London, Vienna, and Leipzig, are convinced, though they make no public claim to it, that Serge Koussevitzky has made of their orchestra the finest in the world. Having heard orchestras in Buenos Aires, where, financially, nothing is allowed to stand in the way of perfection; knowing our own London and other English orchestras and remembering them with men like Elgar and Goossens wielding the baton, one was sceptical. To any music lover who doubts the genuineness of one's conversion one would say, take the next boat across and hear for yourself!

How is it done? Frankly, by money; as one would like to have it done in our own music-loving England. Every year every seat of the afternoon recitals is pre-subscribed for the entire season. Even so, and with the addition of the evening and week-end programmes, the expenses out-distance income and the deficit is always met by subscription. Should you not be able on any occasion to use your ticket you return it to the box-office and it is re-sold to aid the funds. Scathing are the comments made should there be, as rarely happens, an empty seat. Every one, naturally, knows everyone else, and your lack of decency in "wasting" a seat and, at the same time, depriving the funds of increment is counted a crime.

In many ways the city reminds one of London: a vastly smaller but no less cosmopolitan London. There is the city "Common" with its flocks of tame pigeons and its friendly squirrels; its State House with gilded dome and impressive steps; its Chestnut-street, whose Georgian-fronted houses smack, delightfully, of an age of crinolines and sedan chairs.

It was worth while crossing the Atlantic to see Chestnut-street on Christmas Eve. How is it, by the way, that no one has told us, save casually, of their Christmas gala-ings? All New England is Christmas-tree'd. Salem, of witches' fame, Beverley, every little township has its trees lit up electrically with reds and greens and blues and yellows of the mellowed richness one gets in old church-window glass and stuck in specially-prepared holes in the pavements of all the streets. Hundreds of them, one for every 15 yards or so. No house in all the miles you traversed to the Midnight Mass, that, to a non-Catholic, was the apotheosis of musical loveliness, but was hung, each window of it, with a green wreath tied with red—the Christ colour—and lit, as to its lower ledges, with a miracle of candles varying, crescent-wise, in heights from something above nothingness to a foot. No one, on that night, draws blinds. Every one, however poor, has a "splurge" of electric or candle wastefulness till long after midnight. In the country they bank chiefly on colour: Christmas trees, toy-strewn, in every living-room window and displayed to passers-by in a mystery of red or blue.

The shops? Blasphemy, perhaps, to a Bostonian; but I have found no Bond-street, as one did in Buenos Aires, whose "Florida" is but a smaller replica of our Beau Nash of streets. But Paris, London, and New York are as accessible to a rich Bostonian as London to the folk of Bradford. Which may explain the "smartness" of the womenfolk; though smartness, of the obvious sort, is the last thing a Bostonian desires. The men, as a rule, are too busy to worry overmuch about dress; the women, you are delighted to find, are largely concerned to be natural. It is, definitely, not "the thing" to be bobbed, shingled, or Eton-cropped. In an entire and packed concert audience of fashionable folk one saw not a single short-haired girl or woman; and every head was displayed, Boston's characteristic by-law banning headgear in concert-hall or theatre. Grey hair was as prevalent as gold or black or brown, dyeing being, one finds, the other unthinkable feminine sin.

The men? Sit in your car, at luncheon time, in one of the business quarters, State-street for instance, and there streams by you as cosmopolitan a crowd as you will see in far vaster cities; go within the doors of any great business concern, bank, law offices, or what-not, and you find just plain Bostonians. This being America one had expected a sort of breathless hustle. The atmosphere of a great law firm, one discovered, was not greatly dissimilar from that of a smaller cathedral! Dignity, restraint. Women clerks certainly, but no chewing-gum; the talk just one degree above a whisper. Boston may be cosmopolitan but its strings, surely, are pulled by New England.

ARRANGEMENTS FOR TO-DAY.

Amalgamated Union of Operative Bakers, Confectioners, and Allied Workers of Great Britain and Ireland: Annual conference, Cardiff.

1912 Club: Mr. W. Stutters on "Equal Franchise and Political Parties," 36, Bucklersbury, 8.

Lyric Theatre: *Her Cardboard Lover*, 8.30.

Funeral: The Dean of Salisbury, Farnham Royal, 2.30.

Marriage: Major J. D. Bibby and Miss J. D. Carnegie, St. Bartholomew's, Rogate, 2.15.

CHURCH BROTHERHOOD.

The rector of Wheathampstead, Herts, the Rev. A. M. Baird-Smith, dedicated on Sunday a stained-glass window in the Wesleyan Church at The Folly, an adjoining hamlet, commemorating its members who fell in the War. He said that he performed the ceremony with the full approval of the Bishop of St. Albans, and, personally, he was out to promote anything which tended towards brotherhood and kindness in the district, for they all saw eye to eye in the object of their worship.

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BUREAU INTERNATIONAL
DE DOCUMENTATION
15, Rue du Dragon — PARIS-6e
C. C. P. PARIS C 2107-84 - TÉL. : LIT 70-89

New York HERALD TRIBUNE

New York — 28 DÉC 1951

Boston Symphony, City Ballet Going to Paris Festival in May

By Paul V. Beckley

The Boston Symphony Orchestra will make its first European appearance with three concerts at the Festival of the Arts at Paris in May, it was disclosed yesterday ina joint announcement by Nicolas Nabokov, secretary-general of the Congress for Cultural Freedom, and George E. Judd, manager of the Boston orchestra.

As the major American representative at the festival, which is sponsored by the Congress, the Boston Symphony will stay in Europe two weeks and also play in Belgium, Holland, Austria, Switzerland and other Fernch communities. The cost of this overseas trip for the 104-member orchestra is estimated from $150,000 to $175,000.

It was also disclosed that plans have been completed for the New York City Ballet Company to give six performances at the festival, including an all-Stravinsky program conducted by the composer.

Negro Opera Company Listed

In addition, an all-Negro company recruited in this country is to perform the opera, "Four Saints in Three Acts," composed by Virgil Thomson, with Gertrude Stein's libretto. This opera, which ran for forty-eight performances in 1934 at the former Forty-fourth Street Theater, will be staged for its Paris performance by John Houseman and Frederick Ashton. Mr. Thomson, who is music critic of the New York Herald Tribune, will conduct the first performance.

The American cultural invasion of Paris will be further abetted by the inclusion of a number of American paintings in an exhibition of 200 contemporary works representative of Western culture assembled by James Johnson Sweeney, a former director of the Museum of Modern Art. A number of American poets and writers are also scheduled to address literary forums during the festival.

This will be the second year in a row that European audiences will hear concerts by a major American symphony orchestra. The New York Philharmonic-Symphony Orchestra played a series of concerts at the Edinburgh Festival last September.

It was understood the Boston organization will play at the Paris Opera House, and the New York City Ballet and the Thompson opera will perform at the Theater Des Champs Elysees. Charles Munch, musical director of the Boston Symphony, is scheduled to conduct the first and third concerts at Paris and Pierre Monteux the second. Mr. Munch, it was explained, is still suffering from an illness that began last October. He conducted the orchestra the first ten days of November but then suffered a relapse of what was described as a virus infection. He has not conducted since.

One of the principal motives of the Congress in sponsoring the spring festival, it was said, is to combat the current Communist party line in Europe which has been insulting Western art and culture as "decadent."

Mr. Nabokov is director of the exposition committee of the Congress and Julius Fleischmann, of Cincinnati, its American chairman. Sidney Hook is chairman of the American committee of the Congress and has conducted negotiations with the American participants.

Will Cover Any Deficit

It was explained that the cost of the Boston Symphony's trip will be covered by admission fees to concerts, radio broadcast fees and sales of recordings. The American committee of the Congress will make up any deficit.

European musical organizations to participate in the festival include the Vienna State Opera, which is to present the Alban Berg opera, "Wozzeck"; the Vienna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia at Rome; the R. I. A. S. Orchestra from West Berlin which will play "Lady Macbeth of Mtsensk" by the Soviet composer, Dmitri Shostakovitch, forbidden in Russia as "bourgeois"; the Orchestre de la Suisse Romande from Geneva, Switzerland; and the Orchestre du Conservatoire and Orchestre National, both from Paris.

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Paris Presse

Paris 29 DEC 1951

L'orchestre symphonique de Boston à Paris en mai

L'Orchestre Symphonique de Boston viendra, pour la première fois, en Europe au printemps prochain.

M. Nicolas Nabokov, secrétaire général du Congrès, et M. Judd, directeur de l'orchestre, ont fait savoir que l'orchestre donnera trois concerts à Paris au mois de mai et jouera ensuite à Bordeaux, Strasbourg et Zurich, puis visitera la Hollande et la Belgique.

En même temps que l'Orchestre de Bonston, Paris recevra en mai l'Opéra de Vienne, l'Orchestre philharmonique de Vienne, les chœurs et l'orchestre de Sainte-Cécile à Rome, l'orchestre de la Radio de Berlin-Ouest, l'orchestre de la Suisse romande de Genève

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L'AURORE, PARIS

29 NOV 1951

MAI 1952 grand mois artistique DE PARIS

Après 13 ans d'absence retour de Strawinsky

En mai 1952, Paris accueillera une série de manifestations culturelles et artistiques de grande classe organisées par le congrès pour la Liberté de la culture à la gloire du XXe siècle.

L'Opéra et l'Orchestre philarmonique de Vienne, les chœurs et l'orchestre de l'Académie Sainte-Cécile de Rome, l'orchestre de la Radio de Berlin, celui de la Suisse romande et celui du Conservatoire de Paris viendront tour à tour au théâtre des Champs-Elysées. Bruno Walter, Ansermet, Charles Munch dirigeront ces formations au cours de concerts où l'on pourra entendre notamment la 6e *Symphonie* de Prokofieff et *Lady Macbeth*, de Chostakovitch, deux morceaux interdits en U.R.S.S. Darius Milhau, lui-même, viendra prendre la tête de l'Orchestre national pour l'interprétation du *Socrate* d'Erik Satie.

Le New-York City Ballet, que dirige Georges Balanchine viendra danser *L'Oiseau de feu* de Stravinsky (le compositeur étant lui-même au pupitre après 13 ans d'absence de Paris) dans un décor de Chagall et *Le Fils prodigue* de Prokofieff, décor de Rouault.

Seraient encore créés à Paris l'opéra d'Alban Berg : *Woszek*, une œuvre de Benjamin Britten et l'*Oedipus Rex*, de Stravinsky.

La peinture sera représentée par cent cinquante chefs-d'œuvre réunis à travers les musées et collections privées européennes.

Une dizaine d'œuvres dramatiques comptant parmi les plus importantes de ce siècle et quelques films sélectionnés sont aussi prévus au programme de ce mois faste qui entend démontrer à quelles perfections artistique et littéraire peut accéder une civilisation de liberté.

JACQUES AUBRY.

Ausgabe vom

Pariser Festspiele [illegible] **turelle Freiheit.** [illegible] **riser Festspielen** [illegible] **Freiheit"**, die am [illegible] **neben dem Boston** [illegible]

Charles Munch — [illegible] **harmoniker**, die Wien[illegible] **chester von RIAS** [illegible] **Orchester** wird eine [illegible] Schostakowitsch „Lady [illegible] Gehör bringen, die in der [illegible] „bourgeoiser Tendenz[illegible] Yorker Städtische Ballett [illegible] des Komponisten, einen [illegible] Igor Strawinsky gestalten. [illegible] spiele wird ferner eine Ausstellung [illegible] ken der zeitgenössischen Malerei [illegible]

THE SAN FRANCISCO CHRONICLE

December 30, 1951

Cultural Congress

Monteux to Conduct Performance By Boston Symphony in Paris

By ALFRED FRANKENSTEIN

Pierre Monteux will conduct the Boston Symphony Orchestra at the Congress of Cultural Freedom next May in Paris, according to an announcement made yesterday by Nicholas Nabokoff, secretary of the festival, and George C. Judd, manager of the orchestra.

After the congress is over, Monteux and Charles Munch, its regular conductor, will take the Boston Symphony on the first European tour of its long history, visiting principal music centers in Holland, Belgium, France, Australia and Switzerland.

The Congress of Cultural Freedom is planned to display the cultural achievement of the free world in the first half of the Twentieth Century, according to the an-

[illegible] nouncem[illegible] arts, litera[illegible] concerts, [illegible] perform[illegible] Besides [illegible] Orchestra [illegible] invited [illegible] York C[illegible] Opera, [illegible] Orchestra [illegible] Accademia [illegible] Rome, [illegible] Berlin, [illegible] chestra [illegible] National [illegible] Among [illegible] are a se[illegible] lets by [illegible] poser [illegible] ances [illegible] "Four [illegible] James [illegible] [illegible] solve all the philosophy in dramatic [illegible] and forums. [illegible] Symphony [illegible] organizations [illegible] the New [illegible] Vienna State [illegible] philharmonic [illegible] of the [illegible] Cecilia in [illegible] of West [illegible] atory Orchestre [illegible] planned [illegible] of ballets [illegible] the composer [illegible] performances [illegible] opera [illegible] former

Der Kurier, Berlin

Nr.

Dat. 29. Dez. 1951

161/604

Festival der Freiheit

Die erste öffentliche Mitteilung des Kongresses für kulturelle Freiheit veröffentlichen wir im folgenden in ihren wesentlichsten Teilen:

„Nicolas Nabokov, der Generalsekretär des Kongresses für kulturelle Freiheit, gab jetzt in Paris die Pläne für eine außerordentliche Darbietung der Künste bekannt, die ein Bild von den kulturellen und künstlerischen Leistungen der freien Welt in der ersten Hälfte des 20. Jahrhunderts geben soll. Diese Veranstaltungen werden vom Kongreß für kulturelle Freiheit gefördert und sollen im Mai 1952 in Paris unter dem Namen ‚Meisterwerke des 20. Jahrhunderts' stattfinden; sie fassen symphonische Musik, Oper, Ballett, Drama, bildende Kunst, Literatur und Philosophie zu einer gewaltigen Uebersicht zusammen, die einige der hervorragendsten Künstler und Intellektuellen der Welt nach Paris bringen wird.

‚Wir glauben', sagte Nabokov bei dieser Gelegenheit, ‚daß nie zuvor ein kühnerer Versuch unternommen worden ist, ein so weites Panorama unserer Kultur zu geben, wie sie sich in den Werken frei schaffender Künstler des 20. Jahrhunderts manifestiert. Wir glauben, daß diese Darbietungen auch auf unsere jüngeren Künstler, denen hier erstmalig eine Uebersicht über die bedeutendsten künstlerischen Leistungen des vergangenen halben Jahrhunderts gegeben wird, von starker Wirkung sein wird.'

In seinen Ausführungen umriß Nabokov als der Leiter des bevorstehenden Festival die Entwicklung der einzelnen Künste im 20. Jahrhundert, in dem die frei wirkende Phantasie der Dichter, Maler und Komponisten eine Fülle von Meisterwerken auf allen Gebieten der Kunst hervorgebracht hat. Gleichzeitig hat dieses halbe Jahrhundert, als Folge politischer Umwälzungen, eine heftige Reaktion gegen den frei schaffenden Geist erlebt. Mächtige Staaten sind entstanden, deren Regierungen versucht haben, das freie Wirken ihrer besten Köpfe zu verhindern. Engstirnige Maßnahmen haben den Künstler zu einem Werkzeug des Staates machen wollen, dessen ‚Produktion' einzig auf die Bedürfnisse der totalitären Regime abgestimmt ist. Diese Staaten haben sich zum Teil mit Erfolg darum bemüht, in uns Zweifel über die Allgemeingültigkeit, Kraft und Vitalität der westlichen Kultur zu erwecken.

Um eben diese Zweifel zu beseitigen und dieser Propaganda eine überzeugende Antwort entgegenzustellen, hat sich der Kongreß für kulturelle Freiheit zu diesem Festival entschlossen.

Es ist dafür unter anderem die Beteiligung international bekannter Ensembles und Orchester vorgesehen, unter ihnen die Wiener Staatsoper mit dem Wiener Philharmonischen Orchester, Chor und Orchester der St. Cecilia-Akademie in Rom, das Sinfonie-Orchester des Berliner RIAS, das Orchestre de la Suisse Romande; und außerdem wird das Pariser Orchestre du Conservatoire und das Orchestre du National mitwirken. Es sind ferner Verhandlungen im Gange, auch eines der großen amerikanischen Symphonie-Orchester nach Paris einzuladen. Vorbereitungen für ein Gastspiel des New York City Ballet unter George Balanchine werden getroffen; viele bedeutende Dirigenten haben ihre Mitwirkung zugesichert.

Geplant ist weiterhin eine große Ausstellung zeitgenössischer Malerei.

Mehrere Reihen von Vorträgen führender Philosophen und Schriftsteller der freien Welt sollen diese Veranstaltungen begleiten; eine davon wird dem Thema der Pressefreiheit gewidmet sein, die bei einer Bedrohung des kulturellen Lebens der freien Welt vermutlich das erste Opfer sein würde.

Zu den Höhepunkten des musikalischen Programms gehört ein Konzert Igor Stravinskys.

Der in Berlin im Juni 1950 zum erstenmal zusammengetretene Kongreß für kulturelle Freiheit ist eine internationale Organisation von Schriftstellern, Philosophen, Künstlern und Wissenschaftlern, die sich der Sache der Freiheit des Schaffens, der Forschung und der Meinungsäußerung angenommen haben. Jacques Maritain, Bertrand Russell, Benedetto Croce, Karl Jaspers, John Dewey und Salvador de Madariaga sind die Ehrenvorsitzenden; Denis de Rougemont fungiert als Leiter des Internationalen Sekretariats."

EXPORT OF CULTURE

The men in the Kremlin ceaselessly expound the propaganda theme of Russia's cultural superiority over the rest of the world. We in the United States do not usually think of culture as playing any part in the propaganda war. And yet when the Russians are represented in European festivals and the United States is not, the loss is ours. We can be proud of a vibrant and flourishing culture. But because of our foolish disregard of the immense importance of the "cultural offensive" we have, as Assistant Secretary Barrett said the other day, lost many an intellectual battle throughout the civilized world without a struggle. Now we have a golden opportunity to recoup some of this loss if we will only take full advantage of it. In Paris five

Dec 4

THE NEW YO[illegible]

months from now the Congress of Cultural Freedom is planning a festival at which the theme will be the intellectual and artistic achievements of the free world in the twentieth century. The festival will embrace music, the drama, the dance, painting, and various other art forms, as conceived not by an all-powerful state which tells its artist-servants what they can and cannot do but by individual creators exercising the priceless gifts of freedom and self-expression.

The United States will be represented in the Paris festival, but—thus far at least—only by virtue of private philanthropy. The American committee for the festival, a private group, is now raising funds to make sure that our country is properly represented. Present plans are to send to Paris the New York City Ballet, and possibly the Philadelphia Symphony Orchestra, and to arrange for the temporary "export" of modern masterpieces from public and private collections. It is a fine thing that some private individuals and foundations have been willing to meet the expenditures involved, but obviously more examples of America's impressive cultural life could be brought to Europe if more funds were available.

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BUREAU INTERNATIONAL
DE DOCUMENTATION
15, Rue du Dragon — PARIS-6e
C. C. P. PARIS C 2107-84 - TÉL.: LIT 70-89

New York Herald Tribune
New York — 28 DÉC 1951

Boston Symphony, City Ballet Going to Paris Festival in May

By Paul V. Beckley

The Boston Symphony Orchestra will make its first European appearance with three concerts at the Festival of the Arts at Paris in May, it was disclosed yesterday in a joint announcement by Nicolas Nabokov, secretary-general of the Congress for Cultural Freedom, and George E. Judd, manager of the Boston orchestra.

As the major American representative at the festival, which is sponsored by the Congress, the Boston Symphony will stay in Europe two weeks and also play in Belgium, Holland, Austria, Switzerland and other Fernch communities. The cost of this overseas trip for the 104-member orchestra is estimated from $150,000 to $175,000.

It was also disclosed that plans have been completed for the New York City Ballet Company to give six performances at the festival, including an all-Stravinsky program conducted by the composer.

Negro Opera Company Listed

In addition, an all-Negro company recruited in this country is to perform the opera, "Four Saints in Three Acts," composed by Virgil Thomson, with Gertrude Stein's libretto. This opera, which ran for forty-eight performances in 1934 at the former Forty-fourth Street Theater, will be staged for its Paris performance by John Houseman and Frederick Ashton. Mr. Thomson, who is music critic of the New York Herald Tribune, will conduct the first performance.

The American cultural invasion of Paris will be further abetted by the inclusion of a number of American paintings in an exhibition of 200 contemporary works representative of Western culture assembled by James Johnson Sweeney, a former director of the Museum of Modern Art. A number of American poets and writers are also scheduled to address literary forums during the festival.

This will be the second year in a row that European audiences will hear concerts by a major American symphony orchestra. The New York Philharmonic-Symphony Orchestra played a series of concerts at the Edinburgh Festival last September.

It was understood the Boston organization will play at the Paris Opera House, and the New York City Ballet and the Thompson opera will perform at the Theater Des Champs Elysees. Charles Munch, musical director of the Boston Symphony, is scheduled to conduct the first and third concerts at Paris and Pierre Monteux the second. Mr. Munch, it was explained, is still suffering from an illness that began last October. He conducted the orchestra the first ten days of November but then suffered a relapse of what was described as a virus infection. He has not conducted since.

One of the principal motives of the Congress in sponsoring the spring festival, it was said, is to combat the current Communist party line in Europe which has been insulting Western art and culture as "decadent."

Mr. Nabokov is director of the exposition committee of the Congress and Julius Fleischmann, of Cincinnati, its American chairman. Sidney Hook is chairman of the American committee of the Congress and has conducted negotiations with the American participants.

Will Cover Any Deficit

It was explained that the cost of the Boston Symphony's trip will be covered by admission fees to concerts, radio broadcast fees and sales of recordings. The American committee of the Congress will make up any deficit.

European musical organizations to participate in the festival include the Vienna State Opera, which is to present the Alban Berg opera, "Wozzeck"; the Vienna Philharmonic Orchestra; the chorus and orchestra of the Academy of St. Cecilia at Rome; the R. I. A. S. Orchestra from West Berlin which will play "Lady Macbeth of Mtsensk" by the Soviet composer, Dmitri Shostakovitch, forbidden in Russia as "bourgeois"; the Orchestre de la Suisse Romande from Geneva, Switzerland; and the Orchestre du Conservatoire and Orchestre National, both from Paris.

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Paris Presse
Paris 29 DEC 1951

L'orchestre symphonique de Boston à Paris en mai

L'Orchestre Symphonique de Boston viendra, pour la première fois, en Europe au printemps prochain.

M. Nicolas Nabokov, secrétaire général du Congrès, et M. Judd, directeur de l'orchestre, ont fait savoir que l'orchestre donnera trois concerts à Paris au mois de mai et jouera ensuite à Bordeaux, Strasbourg et Zurich, puis visitera la Hollande et la Belgique.

En même temps que l'Orchestre de Boston, Paris recevra en mai l'Opéra de Vienne, l'Orchestre philharmonique de Vienne, les chœurs et l'orchestre de Sainte-Cécile à Rome, l'orchestre de la Radio de Berlin-Ouest, l'orchestre de la Suisse romande de Genève

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L'AURORE, PARIS
29 NOV 1951

MAI 1952 grand mois artistique DE PARIS

Après 13 ans d'absence retour de Strawinsky

En mai 1952, Paris accueillera une série de manifestations culturelles et artistiques de grande classe organisées par le congrès pour la Liberté de la culture à la gloire du XXe siècle.

L'Opéra et l'Orchestre philarmonique de Vienne, les chœurs et l'orchestre de l'Académie Sainte-Cécile de Rome, l'orchestre de la Radio de Berlin, celui de la Suisse romande et celui du Conservatoire de Paris viendront tour à tour au théâtre des Champs-Elysées. Bruno Walter, Ansermet, Charles Munch dirigeront ces formations au cours de concerts où l'on pourra entendre notamment la 6e *Symphonie* de Prokofieff et *Lady Macbeth*, de Chostakovitch, deux morceaux interdits en U.R.S.S. Darius Milhaud, lui-même, viendra prendre la tête de l'Orchestre national pour l'interprétation du *Socrate* d'Erik Satie.

Le New-York City Ballet, que dirige Georges Balanchine viendra danser *L'Oiseau de feu* de Stravinsky (le compositeur étant lui-même au pupitre après 13 ans d'absence de Paris) dans un décor de Chagall et *Le Fils prodigue* de Prokofieff, décor de Rouault.

Seraient encore créés à Paris l'opéra d'Alban Berg : *Woszek*, une œuvre de Benjamin Britten et l'*Œdipus Rex*, de Stravinsky.

La peinture sera représentée par cent cinquante chefs-d'œuvre réunis à travers les musées et collections privées européennes.

Une dizaine d'œuvres dramatiques comptant parmi les plus importantes de ce siècle et quelques films sélectionnés sont aussi prévus au programme de ce mois faste qui entend démontrer à quelles perfections artistique et littéraire peut accéder une civilisation de liberté.

JACQUES AUBRY.

Neue Zeitung, Frankfurt
Ausgabe vom: 31 Dez. 1951

Pariser Festspiele des Kongresses für kulturelle Freiheit. New York (USIS) — An den Pariser Festspielen des „Kongresses für kulturelle Freiheit", die am 28. April beginnen, nehmen neben dem Bostoner Symphonieorchester unter Charles Munch — das Orchester gastiert zum ~~erstenmal~~ in Europa — auch die Wiener Philharmoniker, die Wiener Staatsoper und das Orchester von RIAS Berlin teilnehmen. Das RIAS-Orchester wird eine Komposition von Dimitri Schostakowitsch „Lady Macbeth von Mtsensk" zu Gehör bringen, die in der Sowjetunion wegen „bourgeoiser Tendenzen" verboten ist. Das New Yorker Städtische Ballett wird, unter Leitung des Komponisten, einen Abend nach Musik von Igor Strawinsky gestalten. Im Rahmen der Festspiele wird ferner eine Ausstellung von 200 Werken der zeitgenössischen Malerei gezeigt werden.

THE SAN FRANCISCO CHRONICLE
December 30, 1951

Cultural Congress

Monteux to Conduct Performance By Boston Symphony in Paris

By ALFRED FRANKENSTEIN

Pierre Monteux will conduct the Boston Symphony Orchestra at the Congress of Cultural Freedom next May in Paris, according to an announcement made yesterday by Nicholas Nabokoff, secretary of the festival, and George C. Judd, manager of the orchestra.

After the congress is over, Monteux and Charles Munch, its regular conductor, will take the Boston Symphony on the first European tour of its long history, visiting principal music centers in Holland, Belgium, France, Australia and Switzerland.

The Congress of Cultural Freedom is planned to display the cultural achievement of the free world in the first half of the Twentieth Century, according to the an-nouncement. It will involve all the arts, literature and philosophy, in concerts, operatic and dramatic performances, lectures and forums.

Besides the Boston Symphony Orchestra, musical organizations invited to participate are the New York City Ballet, the Vienna State Opera, the Vienna Philharmonic Orchestra, the orchestra of the Accademia di Santa Cecilia in Rome, the Radio Orchestra of West Berlin, the Paris Conservatory Orchestra and the French Orchestre Nationale.

Among the specific events planned are a series of performances of ballets by Stravinsky, with the composer conducting, and performances of Virgil Thomson's opera, "Four Saints in Three Acts."

James Johnson Sweeney, former

Der Kurier, Berlin
Nr.
Dat. 29. Dez. 1951

Festival der Freiheit

Die erste öffentliche Mitteilung des Kongresses für kulturelle Freiheit veröffentlichen wir im folgenden in ihren wesentlichsten Teilen:

„Nicolas Nabokov, der Generalsekretär des Kongresses für kulturelle Freiheit, gab jetzt in Paris die Pläne für eine außerordentliche Darbietung der Künste bekannt, die ein Bild von den kulturellen und künstlerischen Leistungen der freien Welt in der ersten Hälfte des 20. Jahrhunderts geben soll. Diese Veranstaltungen werden vom Kongreß für kulturelle Freiheit gefördert und sollen im Mai 1952 in Paris unter dem Namen ‚Meisterwerke des 20. Jahrhunderts' stattfinden; sie fassen symphonische Musik, Oper, Ballett, Drama, bildende Kunst, Literatur und Philosophie zu einer gewaltigen Uebersicht zusammen, die einige der hervorragendsten Künstler und Intellektuellen der Welt nach Paris bringen wird.

‚Wir glauben', sagte Nabokov bei dieser Gelegenheit, ‚daß nie zuvor ein kühnerer Versuch unternommen worden ist, ein so weites Panorama unserer Kultur zu geben, wie sie sich in den Werken frei schaffender Künstler des 20. Jahrhunderts manifestiert. Wir glauben, daß diese Darbietungen auch auf unsere jüngeren Künstler, denen hier erstmalig eine Uebersicht über die bedeutendsten künstlerischen Leistungen des vergangenen halben Jahrhunderts gegeben wird, von starker Wirkung sein wird.'

In seinen Ausführungen umriß Nabokov als der Leiter des bevorstehenden Festival die Entwicklung der einzelnen Künste im 20. Jahrhundert, in dem die frei wirkende Phantasie der Dichter, Maler und Komponisten eine Fülle von Meisterwerken auf allen Gebieten der Kunst hervorgebracht hat. Gleichzeitig hat dieses halbe Jahrhundert, als Folge politischer Umwälzungen, eine heftige Reaktion gegen den frei schaffenden Geist erlebt. Mächtige Staaten sind entstanden, deren Regierungen versucht haben, das freie Wirken ihrer besten Köpfe zu verhindern. Engstirnige Maßnahmen haben den Künstler zu einem Werkzeug des Staates machen wollen, dessen ‚Produktion' einzig auf die Bedürfnisse der totalitären Regime abgestimmt ist. Diese Staaten haben sich zum Teil mit Erfolg darum bemüht, in uns Zweifel über die Allgemeingültigkeit, Kraft und Vitalität der westlichen Kultur zu erwecken.

Um eben diese Zweifel zu beseitigen und dieser Propaganda eine überzeugende Antwort entgegenzustellen, hat sich der Kongreß für kulturelle Freiheit zu diesem Festival entschlossen.

Es ist dafür unter anderem die Beteiligung international bekannter Ensembles und Orchester vorgesehen, unter ihnen die Wiener Staatsoper mit dem Wiener Philharmonischen Orchester, Chor und Orchester der St. Cecilia-Akademie in Rom, das Sinfonie-Orchester des Berliner RIAS, das Orchestre de la Suisse Romande; und außerdem wird das Pariser Orchestre du Conservatoire und das Orchestre National mitwirken. Es sind ferner Verhandlungen im Gange, auch eines der großen amerikanischen Symphonie-Orchester nach Paris einzuladen. Vorbereitungen für ein Gastspiel des New York City Ballet unter George Balanchine werden getroffen; viele bedeutende Dirigenten haben ihre Mitwirkung zugesichert.

Geplant ist weiterhin eine große Ausstellung zeitgenössischer Malerei.

Mehrere Reihen von Vorträgen führender Philosophen und Schriftsteller der freien Welt sollen diese Veranstaltungen begleiten; eine davon wird dem Thema der Pressefreiheit gewidmet sein, die bei einer Bedrohung des kulturellen Lebens der freien Welt vermutlich das erste Opfer sein würde.

Zu den Höhepunkten des musikalischen Programms gehört ein Konzert Igor Stravinskys.

Der in Berlin im Juni 1950 zum erstenmal zusammengetretene Kongreß für kulturelle Freiheit ist eine internationale Organisation von Schriftstellern, Philosophen, Künstlern und Wissenschaftlern, die sich der Sache der Freiheit des Schaffens, der Forschung und der Meinungsäußerung angenommen haben. Jacques Maritain, Bertrand Russell, Benedetto Croce, Karl Jaspers, John Dewey und Salvador de Madariaga sind die Ehrenvorsitzenden; Denis de Rougemont fungiert als Leiter des Internationalen Sekretariats."

Dec 4 - 51

THE NEW YO

EXPORT OF CULTURE

The men in the Kremlin ceaselessly expound the propaganda theme of Russia's cultural superiority over the rest of the world. We in the United States do not usually think of culture as playing any part in the propaganda war. And yet when the Russians are represented in European festivals and the United States is not, the loss is ours. We can be proud of a vibrant and flourishing culture. But because of our foolish disregard of the immense importance of the "cultural offensive" we have, as Assistant Secretary Barrett said the other day, lost many an intellectual battle throughout the civilized world without a struggle. Now we have a golden opportunity to recoup some of this loss if we will only take full advantage of it. In Paris five months from now the Congress of Cultural Freedom is planning a festival, of which the theme will be the intellectual and artistic achievements of the free world in the twentieth century. The festival will embrace music, the drama, the dance, painting, and various other art forms, as conceived not by an all-powerful state which tells its artist-servants what they can and cannot do but by individual creators exercising the priceless gifts of freedom and self-expression.

The United States will be represented in the Paris festival, but—thus far at least—only by virtue of private philanthropy. The American committee for the festival, a private group, is now raising funds to make sure that our country is properly represented. Present plans are to send to Paris the New York City Ballet, and possibly the Philadelphia Symphony Orchestra, and to arrange for the temporary "export" of modern masterpieces from public and private collections. It is a fine thing that some private individuals and foundations have been willing to meet the expenditures involved, but obviously more examples of America's impressive cultural life could be brought to Europe if more funds were available.

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J. Jones

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BOSTON SYMPHONY ORCHESTRA

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Cour de Paris — janvier 1952

On sait que le grand orchestre symphonique de Boston sera présenté à Paris, en mai. M. Charles Munch et M. Pierre Monteux tiendront tour à tour la baguette.

A la suite de l'orchestre de Boston seront présentés à Paris l'Opéra de Vienne, les chœurs et l'orchestre de l'Académie Ste-Cécile de Rome, ainsi que le New-York City Ballet qui donnera six spectacles.

LEONBERGER KREISZEITUNG
Leonberg, 4 Janvier, 1952

Kongreß für kulturelle Freiheit

Das Bostoner Symphonieorchester hat eine Einladung angenommen, im Frühjahr zum Kongreß für kulturelle Freiheit nach Paris zu kommen. Es wird der erste Auftritt des berühmten Orchesters in Europa sein. Auf dem Kongreß werden auch einige der bekanntesten europäischen Orchester, darunter die Wiener Philharmoniker, das Genfer „Orchestre de La Suisse Romande", das Pariser „Orchestre du Conservatoire" und „Orchestre National" sowie die Wiener Staatsoper, teilnehmen. Das New Yorker Staatsballett unter der Leitung von Georges Balanchine wird Tanzstücke von Igor Strawinsky aufführen, die vom Komponisten selbst dirigiert werden

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OPÉRA PARIS — 2 JANV 1952

L'Orchestre de Boston se fera entendre à Paris

EN mai prochain, grâce au congrès pour la liberté de la Culture, nous reverrons, à Paris, Charles Münch et Pierre Monteux qui dirigeront à tour de rôle les 104 musiciens de l'orchestre symphonie de Boston.

L'orchestre de Boston s'embarquera à destination de l'Europe immédiatement après sa saison de printemps au Symphony Hall, soit le 26 avril. Il restera une quinzaine de jours en Europe et projette après ses trois concerts au théâtre des Champs-Elysées, d'aller jouer à Bordeaux, à Strasbourg, à Zurich et sans doute en Belgique, en Hollande et en Autriche. Rappelons que c'est en 1949 que Charles Münch, succédant à Koussevitsky, fut nommé directeur musical de cet orchestre.

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Die Neue Zeitung, München
Berliner Ausgabe
vom: 4 Jan. 1952

Auf Einladung des Kongresses für kulturelle Freiheit wird das Bostoner Symphonie-Orchester unter Charles Munch im Mai an den Pariser Festspielen teilnehmen. Ferner werden sich an den Festspielen beteiligen: das Ballett der New-Yorker Städtischen Oper, die Wiener Philharmoniker, die Wiener Staatsoper und das RIAS-Symphonie-Orchester. (NZ)

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Leonberger Kreiszeitung
4 JANV 1952

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PARIS, LE MONDE — 2 JAN 1952

Avec Charles Münch

directeur musical de l'orchestre symphonique de Boston

(*Correspondance spéciale du* Monde.)

Boston, fin décembre. — L'orchestre symphonique de Boston, l'une des plus célèbres formations musicales d'Amérique, devant venir donner une série de concerts à Paris au mois de mai, il nous a paru intéressant d'aller nous entretenir à Boston même avec Charles Münch, son directeur musical depuis deux ans.

Le Français d'honnête culture sait un certain nombre de choses sur Boston : que c'est une des plus anciennes grandes agglomérations des U.S.A., que l'indépendance américaine a commencé lorsque les Bostoniens ont jeté à la mer toutes les caisses d'un thé taxé par les Anglais et que les fondateurs de la cité furent des puritains, les rigoristes émigrants débarqués du *Mayflower*. On imagine donc des squares calmes, une atmosphère vieillotte des sentiments antibritanniques et énormément de protestants. On trouve un port très actif, une banlieue très industrielle, deux ou trois gratte-ciel, et même des rues larges, résultats des constructions du siècle dernier : ce temps où l'on sut conquérir les marais en y jetant la terre de deux collines. Sur la seule éminence qui reste, Beacon Hill, les familles de la bonne société se doivent d'habiter quelques anciennes et inconfortables maisons ; elles envoient leur fils à Oxford, ou, en cas d'impossibilité, à Harvard ; là ils cultivent l'accent anglais et les bonnes manières, et portent des cravates sobres. Quant aux catholiques, qui forment près de la moitié de la population, ils ont leur bonne part de responsabilité dans les procès intentés à Erskine Caldwell, entre autres pour obscénité.

Mais Boston a quelque chose d'unique : la colonie française, qui est nombreuse. Là (influence du climat doux et pluvieux ou de l'affabilité américaine ?) pas de disputes, pas de politicaille. Sous l'impulsion du consul Albert Chambon, un « French Center » propose sa bibliothèque, ses conférences, ses expositions. « *C'est très bien, tout le monde s'entend... Nous formons une parfaite grande famille* », me dit Charles Münch.

Il faut voir le même Charles Münch faire travailler le Symphony Orchestra de Boston, un tiers de Français (« *Cette oreille, ce doigté! Et ils sont si vifs... Ils sont formidables, ils déchiffrent presque mieux qu'ils ne jouent.* ») et le reste d'Américains (« *Des travailleurs! Une conscience, un amour de leur métier... Et puis tellement persévérants, tellement appliqués. Ils ont la volonté d'être par leur travail à la tête de tous les orchestres américains...* ») ; et l'Amérique tout entière envie la qualité de l'ensemble. Münch fait de touchants efforts pour parler anglais à ses exécutants. « *One, two, thrrree, one... Mais doucement! Intime, voyons! Du cœur!* » Chacun obtempère. L'italien domine, finalement. C'est un compromis. « Je n'ai ni le temps ni le courage d'apprendre l'anglais à fond... »

— Evidemment, tout l'orchestre sait maintenant quelques mots.

— *Il existe ici un grand mouvement d'intérêt pour la musique contemporaine. Le public bostonien est très curieux et soutient les compositeurs modernes. Je vais créer des œuvres américaines, bien sûr : une symphonie de Walter Piston, le* Deuxième Concerto *de Lucas Foss, un nocturne d'Irvin Fine.* »

Je fais un geste d'ignorance. « Et les Français ?

— *J'ai l'intention de donner du Jolivet, du Poulenc, du Jacques Ibert... Henri Barraud aussi et Tabor Harsanyi... Théoriquement il me faut certains accords.* »

Nous sourions tous les deux. Il est difficile d'imaginer quelqu'un ne faisant pas toutes les volontés du maître dans ce Boston où toute le monde, depuis ma logeuse qui ne l'entend qu'à la radio jusqu'aux dévots abonnés du samedi, idolâtre *notre docteur Münch*.

« Et Honegger ?

— *Très prisé ici. Il existe une société des amis d'Honegger. L'orchestre jouera les cinq symphonies, et, avec le Glee Club,* la Danse des morts *et* Jeanne au bûcher.

— Qui a traduit Claudel ?

— *Mais personne! Ils entendront l'original. Le « Symphony » est submergé de demandes. Nous avons déjà cent vingt concerts par saison pour les abonnés du Symphony Hall, et plusieurs tournées de dix jours environ, où l'on joue tous les soirs dans une ville différente. L'accueil est toujours merveilleux d'ailleurs; mais c'est une vie harassante... Il y a beaucoup de festivals, c'est une bonne invention. L'été prochain j'irai à Paris, invité par le Congrès pour la liberté de la culture, puis à Bordeaux, diriger l'orchestre national; à Bruxelles, en Hollande, en Italie... Après je voudrais pouvoir revenir à Paris pour célébrer l'anniversaire de la Société des concerts du Conservatoire. Je voudrais aussi entendre mes poulains... Oui, mes élèves, puisque j'ai eu la classe d'orchestre au Conservatoire. Il y avait là Gérard, Landowski, Gitton, Martinon...*

— Et en Amérique, y aura-t-il des solistes français pour le début de l'année ?

— *A Boston, en tout cas, viendront Nicole Henriot et Monique de la Bruchollerie... Sansom François et Pierre Sancan doivent effectuer une tournée aussi, je crois...* »

Nous bavardons un peu de Paris, des festivals.

« *Il ne faut pas croire qu'il n'y ait de festivals qu'en Europe! Cet été j'irai aussi à Tanglewood...*

— C'est cet endroit dans les collines ?

— *Dans les collines du Berkshire, pas trop loin d'ici. Cette année les concerts ont lieu, je crois, du 1er au 15 août. L'atmosphère de Tanglewood est unique : imaginez douze mille personnes assistant à des concerts en plein air dans cette verdure, avec un recueillement extraordinaire. Tout est étonnant : le cadre, les orchestres, les chorales, les solistes. Ils n'ont pas la cathédrale de Strasbourg, voyez-vous, ni l'archevêché d'Aix, mais ils ont la ferveur...* »

Et Charles Münch me parle de *l'Enfance du Christ*, qu'il a montée pour Noël avec le concours du Harvard Glee Club, une admirable chorale dont les éléments sont issus des classes de musique de l'Université...

DANIÈLE CLÉMENT.

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BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra has accepted an invitation to take part in the festival of the arts to be held in Paris throughout May. This, it is stated, will be the first time that this orchestra has played in Europe, and during its stay in Europe it will also perform at Bordeaux, Strasbourg, and Zürich, as well as in Belgium, Holland, and Austria. The Boston Symphony Orchestra was formed in 1881 and now has 104 players. Other orchestras to take part in the festival of "Masterpieces of the Twentieth Century" will be the Vienna Philharmonic, the Chorus and Orchestra of the Academy of St. Cecilia in Rome, the Radio Orchestra of West Berlin, the Orchestre de la Suisse Romande, from Geneva, the Orchestre du Conservatoire, Paris, and the Orchestre Nationale. The New York City Ballet will give six performances, at one of which Mr. Igor Stravinsky will conduct several of his own works; and there is also likely to be a performance by a Negro company of *Four Saints in Three Acts*, an opera by Virgil Thompson and Gertrude Stein. Mr. J. J. Sweeney has been commissioned by the organizers of the festival to assemble an exhibition of French, Dutch, and American paintings.

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PARIS, LE MONDE 2 JAN 1952

Avec Charles Münch

directeur musical de l'orchestre symphonique de Boston

(*Correspondance spéciale du* Monde.)

Boston, fin décembre. — L'orchestre symphonique de Boston, l'une des plus célèbres formations musicales d'Amérique, devant venir donner une série de concerts à Paris au mois de mai, il nous a paru intéressant d'aller nous entretenir à Boston même avec Charles Münch, son directeur musical depuis deux ans.

Le Français d'honnête culture sait un certain nombre de choses sur Boston : que c'est une des plus anciennes grandes agglomérations des U.S.A., que l'indépendance américaine a commencé lorsque les Bostoniens ont jeté à la mer toutes les caisses d'un thé taxé par les Anglais et que les fondateurs de la cité furent des puritains, les rigoristes émigrants débarqués du *Mayflower*. On imagine donc des squares calmes, une atmosphère vieillotte des sentiments antibritanniques et énormément de protestants. On trouve un port très actif, une banlieue très industrielle, deux ou trois gratte-ciel, et même des rues larges, résultats des constructions du siècle dernier : ce temps où l'on sut conquérir les marais en y jetant la terre de deux collines. Sur la seule éminence qui reste, Beacon Hill, les familles de la bonne société se doivent d'habiter quelques anciennes et inconfortables maisons ; elles envoient leur fils à Oxford, ou, en cas d'impossibilité, à Harvard ; là ils cultivent l'accent anglais et les bonnes manières, et portent des cravates sobres. Quant aux catholiques, qui forment près de la moitié de la population, ils ont leur bonne part de responsabilité dans les procès intentés à Erskine Caldwell, entre autres pour obscénité.

Mais Boston a quelque chose d'unique : la colonie française, qui est nombreuse. Là (influence du climat doux et pluvieux ou de l'affabilité américaine ?) pas de disputes, pas de politicaille. Sous l'impulsion du consul Albert Chambon, un « French Center » propose sa bibliothèque, ses conférences, ses expositions. « *C'est très bien, tout le monde s'entend... Nous formons une parfaite grande famille* », me dit Charles Münch.

Il faut voir le même Charles Münch faire travailler le Symphony Orchestra de Boston, un tiers de Français (« *Cette oreille, ce doigté ! Et ils sont si vifs... Ils sont formidables, ils déchiffrent presque mieux qu'ils ne jouent.* ») et le reste d'Américains (« *Des travailleurs ! Une conscience, un amour de leur métier... Et puis tellement persévérants, tellement appliqués. Ils ont la volonté d'être par leur travail à la tête de tous les orchestres américains...* ») ; et l'Amérique tout entière envie la qualité de l'ensemble. Münch fait de touchants efforts pour parler anglais à ses exécutants. « *One, two, thrrree, one... Mais doucement ! Intime, voyons ! Du cœur !* » Chacun obtempère. L'italien domine, finalement. C'est un compromis. « Je n'ai ni le temps ni le courage d'apprendre l'anglais à fond... »

— Evidemment, tout l'orchestre sait maintenant quelques mots.

— *Il existe ici un grand mouvement d'intérêt pour la musique contemporaine. Le public bostonien est très curieux et soutient les compositeurs modernes. Je vais créer des œuvres américaines, bien sûr : une symphonie de Walter Piston, le* Deuxième Concerto *de Lucas Foss, un nocturne d'Irvin Fine.* »

Je fais un geste d'ignorance. « Et les Français ?

— *J'ai l'intention de donner du Jolivet, du Poulenc, du Jacques Ibert... Henri Barraud aussi et Tabor Harsanyi... Théoriquement il me faut certains accords.* »

Nous sourions tous les deux. Il est difficile d'imaginer quelqu'un ne faisant pas toutes les volontés du maître dans ce Boston où toute le monde, depuis ma logeuse qui ne l'entend qu'à la radio jusqu'aux dévots abonnés du samedi, idolâtre *notre docteur Münch*.

« Et Honegger ?

— *Très prisé ici. Il existe une société des amis d'Honegger. L'orchestre jouera les cinq symphonies, et, avec le Glee Club,* la Danse des morts *et* Jeanne au bûcher.

— Qui a traduit Claudel ?

— *Mais personne ! Ils entendront l'original. Le « Symphony » est submergé de demandes. Nous avons déjà cent vingt concerts par saison pour les abonnés du Symphony Hall, et plusieurs tournées de dix jours environ, où l'on joue tous les soirs dans une ville différente. L'accueil est toujours merveilleux d'ailleurs ; mais c'est une vie harassante... Il y a beaucoup de festivals, c'est une bonne invention. L'été prochain j'irai à Paris, invité par le Congrès pour la liberté de la culture, puis à Bordeaux, diriger l'orchestre national ; à Bruxelles, en Hollande, en Italie... Après je voudrais pouvoir revenir à Paris pour célébrer l'anniversaire de la Société des concerts du Conservatoire. Je voudrais aussi entendre mes poulains... Oui, mes élèves, puisque j'ai eu la classe d'orchestre au Conservatoire. Il y avait là Gérard, Landowski, Gilton, Martinon...*

— Et en Amérique, y aura-t-il des solistes français pour le début de l'année ?

— *A Boston, en tout cas, viendront Nicole Henriot et Monique de la Bruchollerie... Sansom François et Pierre Sancan doivent effectuer une tournée aussi, je crois...* »

Nous bavardons un peu de Paris, des festivals.

« *Il ne faut pas croire qu'il n'y ait de festivals qu'en Europe ! Cet été j'irai aussi à Tanglewood...*

— C'est cet endroit dans les collines ?

— *Dans les collines du Berkshire, pas trop loin d'ici. Cette année les concerts ont lieu, je crois, du 1er au 15 août. L'atmosphère de Tanglewood est unique : imaginez douze mille personnes assistant à des concerts en plein air dans cette verdure, avec un recueillement extraordinaire. Tout est étonnant : le cadre, les orchestres, les chorales, les solistes. Ils n'ont pas la cathédrale de Strasbourg, voyez-vous, ni l'archevêché d'Aix, mais ils ont la ferveur...* »

Et Charles Münch me parle de *l'Enfance du Christ*, qu'il a montée pour Noël avec le concours du Harvard Glee Club, une admirable chorale dont les éléments sont issus des classes de musique de l'Université...

DANIÈLE CLÉMENT.

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Cuir de Paris janvier 1952

On sait que le grand orchestre symphonique de Boston sera présenté à Paris, en mai. M. Charles Munch et M. Pierre Monteux tiendront tour à tour la baguette.

A la suite de l'orchestre de Boston seront présentés à Paris l'Opéra de Vienne, les chœurs et l'orchestre de l'Académie Ste-Cécile de Rome, ainsi que le New-York City Ballet qui donnera six spectacles.

LEONBERGER KREISZEITUNG
Leonberg, 4 Janvier, 1952

Kongreß für kulturelle Freiheit

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OPÉRA PARIS 2 JANV 1952

L'Orchestre de Boston se fera entendre à Paris

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Die Neue Zeitung, München
Berliner Ausgabe
vom 13/14 Jan. 1952

Auf Einladung des Kongresses für kulturelle Freiheit wird das Bostoner Symphonie-Orchester unter Charles Munch im Mai an den Pariser Festspielen teilnehmen. Ferner werden sich an den Festspielen beteiligen: das Ballett der New-Yorker Städtischen Oper, die Wiener Philharmoniker, die Wiener Staatsoper und das RIAS-Symphonie-Orchester. (NZ)

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Leonberger Kreiszeitung 4 JANV 1952

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incomplète
4 JANV 1952

En mai prochain au Théâtre des Champs-Elysées

« L'œuvre du vingtième siècle »

Lorsque, en avril dernier, le président Auriol rendit visite au président Truman, il félicita Charles Munch, directeur musical de l'Orchestre symphonique de Boston venu jouer spécialement pour lui à Washington. Il demanda même au chef d'orchestre de venir présenter ses musiciens en France.

Ce vœu deviendra en mai prochain une réalité grâce au Congrès pour la Liberté de la Culture qui organise, sur le thème « *L'œuvre du vingtième siècle* », un grand Festival d'art au Théâtre des Champs-Elysées.

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-4 JAN 1952

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10 JANV 1952

Charles Munch et Pierre Monteux prennent rendez-vous

Charles Munch qui dirige le « Boston Symphony Orchestra » et Pierre Monteux se serrent la main, se promettant bien de se retrouver à Paris, le 6 mai à l'Opéra, avec tous les exécutants de la célèbre formation en partie composée de musiciens français.

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3.1.52 Die Welt, Hamburg

Kunst kämpft für Freiheit

Paris, 2. Januar (Eig. Ber.)

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Die Tat, Zürich
Ausgabe vom: 7 Jan. 1952

Ein Festival der Freien Welt

In Paris plant man für Mai 1952 eine Reihe von Veranstaltungen, die unter dem Patronat des Kongresses für kulturelle Freiheit «Meisterwerke des 20. Jahrhunderts» zur Schau stellen und damit gegenüber der Propaganda des Ostens die Gültigkeit, Kraft und Lebensfähigkeit der modernen westlichen Kultur dartun sollen. Bildende Kunst, Musik, Oper, Ballett, Literatur, Drama und Philosophie sollen inbegriffen sein. Aufführen will man Werke von Debussy, Ravel, Schönberg, Milhaud, Honegger, Alban Berg, Strawinsky, der auch als Dirigent auftreten soll, auch von Schostakowitsch und Prokofiew, soweit ihre Schöpfungen in Rußland verboten sind. Unter den bedeutendsten Dirigenten sollen die Wiener Philharmoniker, Chor und Orchester der Akademie der hl. Cecilie in Rom, das Rias-Orchester aus Berlin, das Orchestre de la Suisse Romande, das Orchestre des Conservatoires, Paris, das Amerikanische Nationalorchester und vielleicht das Orchester von Philadelphia mitwirken. Einige der bedeutsamsten dramatischen Werke der Zeit sollen aufgeführt und eine umfassende Ausstellung zeitgenössischer Malerei aus europäischem und amerikanischem Besitz soll gezeigt werden.

np.

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1er JANV 1952

LE JOURNAL DE LA MUSIQUE

LES PARISIENS AURONT UN « SUPER-FESTIVAL »

L'orchestre de Boston et la rentrée de Strawinsky en mai à Paris

AU mois de mai, c'est maintenant officiel, l'Orchestre symphonique de Boston donnera trois concerts à Paris. Concerts dirigés par Charles Münch, actuel président du grand orchestre américain, et Pierre Monteux, le créateur du « Sacre du printemps ».

Cet événement musical fait partie d'une série de manifestations groupées sous le titre : « L'Œuvre du XXe siècle », organisées par le Congrès pour la liberté de la culture, qui se tiendra à cette époque au théâtre des Champs-Elysées.

On laisse entendre que les trois concerts auront lieu au théâtre des Champs-Elysées Etant donné l'ampleur de l'événement nous pensons et nous espérons que les organisateurs changeront d'avis et feront jouer ces trois concerts à l'Opéra, cadre beaucoup plus adéquat.

Sans vouloir faire preuve d'un chauvinisme mesquin, ce serait, à notre avis, une façon élégante de rendre hommage à Charles Münch et à Monteux qui font honneur à la France en la représentant brillamment à l'étranger.

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COMBAT - PARIS

Incomplète

4 JANV 1952

En mai prochain au Théâtre des Champs-Elysées

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COMBAT - PARIS

10 JANV 1952

Charles Munch

Il est encore plus enfoncé » annonçait cette nuit un officier de la Royal Navy à Plymouth. Le capitaine Carlsen allait-il échouer près du port à 60 kilomètres de Falmouth, dans le décharnement d'une nouvelle tempête annoncée par la météo pour 3 heures du matin ?

Le navire survit par miracle grâce à l'énergie de son capitaine, à la ténacité de l'espérance des sauveteurs aussi.

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Kunst kämpft für Freiheit

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Ausgabe vom: - 4. Jan 1952

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1er JANV 1952

LE JOURNAL DE LA MUSIQUE

LES PARISIENS AURONT UN « SUPER-FESTIVAL »

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[259]

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4 JANV 1952

En mai prochain au Théâtre des Champs-Elysées

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« L'œuvre du vingtième siècle »

Lorsque, en avril dernier, le président Auriol rendit visite au président Truman, il félicita Charles Munch, directeur musical de l'Orchestre symphonique de Boston venu jouer spécialement pour lui à Washington. Il demanda même au chef d'orchestre de venir présenter ses musiciens en France.

Ce vœu deviendra en mai prochain une réalité grâce au Congrès pour la Liberté de la Culture qui organise, sur le thème « *L'œuvre du vingtième siècle* », un grand Festival d'art au Théâtre des Champs-Elysées.

Trois concerts de l'Orchestre symphonique de Boston (Charles Munch Pierre Monteux)

Au programme, trois concerts donnés par les 104 musiciens de l'Orchestre symphonique de Boston sous la direction de Charles Munch ou de Pierre Monteux.

Neuf chefs ont dirigé cet orchestre depuis sa fondation en 1881. Pierre Monteux, après des études musicales à Paris où il est né, vint aux Etats-Unis avec les Ballets russes de Serge de Diaghilev et s'y fixa. Passé au Metropolitan Opera de New York, il dirigea, de 1919 à 1924, l'Orchestre symphonique de Boston. Actuellement, il dirige, jusqu'en avril prochain, l'Orchestre symphonique de San Francisco.

Les musiciens de Boston s'embarqueront pour l'Europe le 26 avril après leur saison de printemps au Symphony Hall. Ils comptent rester une quinzaine de jours en Europe pour se produire, après leurs trois concerts parisiens, à Bordeaux, Strasbourg, Zurich et, peut-être, en Belgique, en Hollande et en Autriche.

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Charles Munch

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3.1.52 Die Welt, Hamburg (überp)

Kunst kämpft für Freiheit

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Paris, 2. Januar (Eig. Ber.)

Der Kongreß für kulturelle Freiheit, der im Mai in Paris stattfindet, wird das Bostoner Sinfonie-Orchester unter seinen Dirigenten Charles Munch und Pierre Monteux in die französische Hauptstadt führen. Außerdem werden die Wiener Staatoper (mit Alban Bergs „Wozzeck"), die Wiener Philharmoniker, Chor und Orchester der Cäcilien-Akademie Rom sowie Orchester aus Genf und Berlin (RIAS) gastieren. Igor Strawinskij hat zugesagt, bei einer Vorstellung des New-York-City-Balletts eigene Werke zu dirigieren. Eine große moderne Kunstausstellung und literarische Darbietungen von ähnlich internationalem Rang werden die Reihe der künstlerischen Veranstaltungen ergänzen.

Die Tat, Zürich

Ausgabe vom: 7 Jan. 1952

Ein Festival der Freien Welt

In Paris plant man für Mai 1952 eine Reihe von Veranstaltungen, die unter dem Patronat des Kongresses für kulturelle Freiheit «Meisterwerke des 20. Jahrhunderts» zur Schau stellen und damit gegenüber der Propaganda des Ostens die Gültigkeit, Kraft und Lebensfähigkeit der modernen westlichen Kultur dartun sollen. Bildende Kunst, Musik, Oper, Ballett, Literatur, Drama und Philosophie sollen inbegriffen sein. Aufführen will man Werke von Debussy, Ravel, Schönberg, Milhaud, Honegger, Alban Berg, Strawinsky, der auch als Dirigent auftreten soll, auch von Schostakowitsch und Prokofiew, soweit ihre Schöpfungen in Rußland verboten sind. Unter den bedeutendsten Dirigenten sollen die Wiener Philharmoniker, Chor und Orchester der Akademie der hl. Cecilie in Rom, das Rias-Orchester aus Berlin, das Orchestre de la Suisse Romande, das Orchestre des Conservatoires, Paris, das Amerikanische Nationalorchester und vielleicht das Orchester von Philadelphia mitwirken. Einige der bedeutsamsten dramatischen Werke der Zeit sollen aufgeführt und eine umfassende Ausstellung zeitgenössischer Malerei aus europäischem und amerikanischem Besitz soll gezeigt werden. *np.*

1252

Leonberger Kreiszeitung

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FRANC-TIREUR, PARIS

17 JAN 1952

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Entre tant de sociétés, de troupes, de compagnies, de grands artistes internationaux qui se préparent à venir ou viennent déjà à Paris pour ce printemps de la culture libre, nous avons rencontré hier à Paris, aux bureaux du congrès, M. George E. Judd, qui est le directeur du *Boston Symphony Orchestra*, l'orchestre symphonique de Boston, l'une des plus réputées parmi les grandes compagnies musicales du monde entier.

Cet homme, grand, mince, aux cheveux blancs sur un visage à la fois malicieux et rêveur, on le sent tout entier possédé par cette œuvre qu'il accomplit depuis l'année 1918, depuis plus de trente ans. Et tout de suite il nous dit :

— *Nous sommes toujours heureux de pouvoir venir en France, car notre orchestre est peut-être celui qui a le plus de liens d'art et de sensibilité avec votre pays. Vingt musiciens de notre orchestre sont d'origine française. Et, depuis 1918, c'est l'orchestre de Boston qui a fait connaître les œuvres nouvelles de vos compositeurs, de cette admirable école de Paris, avec ses grands noms, Honegger, Milhaud...*

Et soudain, émotion... Tandis que nous parlons apparaît la silhouette un peu plus fragile, un peu plus voûtée d'Arthur Honegger, remis maintenant d'une longue maladie. Et puis Darius Milhaud appuyé sur deux cannes... Deux illustres parmi les plus grands, et qui échangent des souvenirs.

Et George E. Judd continue :

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LE PARISIEN LIBÉRÉ, PARIS

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Cette série de festivités inspirées par le nouveau monde aura lieu à l'occasion du Festival des arts, organisé par le congrès des Libertés culturelles. Et, chose exceptionnelle, c'est le Parlement de Washington qui patronne et même finance ces exhibitions, dans le but de lutter contre la propagande communiste en Europe qui déclare « décadente » la culture du monde occidental. Naturellement, ces manifestations seront payantes, mais le Congrès américain s'est engagé à couvrir le déficit qui pourrait résulter des frais élevés du voyage. On estime ces frais à plus de 150.000 dollars (plus de 50 millions de francs).

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UNITED STATES DELEGATION
TO THE GENERAL ASSEMBLY OF THE UNITED NATIONS

HOTEL ASTORIA
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ADVANCE RELEASE:
FOR RELEASE SUNDAY
JANUARY 13, 1952
8 P.M. PARIS TIME

Press Release #1379
January 10, 1952

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Next Sunday, however, I will have the great pleasure of paying a visit to the cradle of the Roosevelt family at Lannoy, near Roubaix. The French farmers who emigrated to America in the seventeenth century came from that neighborhood and were called de Lannoy, which became Delano. Delano was the name of my husband's mother.

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Our ancestors were refugees who fled during the religious wars. I have never stopped being interested in the fate of refugees. It is still of serious concern today. That is the question we have been discussing in the Third Committee of the United Nations this week, and I want to say a few words about it here.

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31 décembre 1951. — Les Parisiens auront, au printemps prochain, le privilège d'applaudir le fameux Orchestre symphonique de Boston qui, pour la première fois, traversera l'Océan. Cette célèbre compagnie, considérée comme la meilleure équipe musicale des États-Unis, fut pendant près de vingt ans dirigée par Koussevitzky ; son actuel chef d'orchestre est un Français, Charles Münch. Au cours d'un séjour en Europe de trois semaines, elle donnera également des concerts en Belgique, en Hollande et en Suisse. A Paris, ses 104 exécutants se feront entendre à l'Opéra. L'an dernier, l'Orchestre philharmonique de New-York était déjà venu en Europe, mais s'était borné à jouer au festival d'Edimbourg.

De plus, les Ballets de New-York donneront au Théâtre des Champs-Elysées six représentations, dont un programme entier d'œuvres de Stravinsky, dirigé par le compositeur. Au Théâtre des Champs-Elysées aussi, une troupe nègre jouera l'opéra de Virgil Thompson, *Quatre saints en trois actes*, écrit sur un livret de Gertrude Stein. Enfin, aura lieu une exposition de 200 peintres contemporains américains.

Cette série de festivités inspirées par le nouveau monde aura lieu à l'occasion du Festival des arts, organisé par le congrès des Libertés culturelles. Et, chose exceptionnelle, c'est le Parlement de Washington qui patronne et même finance ces exhibitions, dans le but de lutter contre la propagande communiste en Europe qui déclare « décadente » la culture du monde occidental. Naturellement, ces manifestations seront payantes, mais le Congrès américain s'est engagé à couvrir le déficit qui pourrait résulter des frais élevés du voyage. On estime ces frais à plus de 150.000 dollars (plus de 50 millions de francs).

RAYMOND LANGE.

heard themselves called "renegades". However, the judgement of history has been very different. We are in a good position in the United States to understand this fact.

They were refugees, fleeing from religious and political persecution, who founded our Democracy. It was towards the United States that refugees fled from the Nazi terror.
We have welcomed the families of displaced persons since 1945, many of whom had lived for long years in displaced persons camps. Their children were born there. Many of these people have suffered terribly and have known the horrors of forced labor.

These are the "criminals" and the "traitors" whose suffering some people would want to prolong rather than help them to re-establish themselves. In the free world we believe that no one should be forced to return to his native land against his will. France, champion of the right of asylum, has given the world an example of generosity and of wisdom that none of us has the right to forget.

Our position on this question is exactly the opposite of the position of the Soviet representatives. As for us, we do not see how there could be such a large number of traitors. Exile is the most terrible of the sacrifices that can be imposed upon man. The Balts, the Ukranians, the Poles, the Rumanians, the Czechs, the Hungarians, the Bulgarians and those Russians who have decided to seek out a land of liberty at the price of terrible personal suffering are, from our point of view, simply people who want to live their own lives.

What can be the underlying reason for this epidemic of "treachery" which has attacked countries where, we are told, all the rules of social justice and of respect for the individual human being are being observed? There has not been, so far as I know, in our Democracies whose imperfections are well-known, a similar epidemic of exile and of flight towards Eastern Europe. It seems strange that such vast territories produce so many "traitors".

In an effort to influence world opinion against refugees and against the governments who welcome them, our Soviet colleagues have stated, in the United Nations, that we are collecting displaced persons because we need cheap labor.

I want to say here that we cannot even imagine such a possibility in the United States. Apart from all human considerations, I can point out the fact that our labor unions are, thank heaven, very powerful. They would never tolerate our bringing cheap labor into the country to compete with American labor.

I find it absurd, moreover, that in our time a refugee who has lost everything, who has given up everything that is most dear to him in order to be master of his own fate, should be called "fascist". Must we say that whoever is not a Communist is for that reason an agent of fascism? That is a generalization which sums up the very essence of the spirit of intolerance.

. . . .

This week, at a meeting with the organisers of the Congress for Cultural Freedom, I learned with great interest that they are planning to hold in Paris in May a Cultural Festival to be called "Masterpieces of the Twentieth Century". This series of exhibits has been planned in order to remind us that it is thanks

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LE CÉLÈBRE ORCHESTRE DE BOSTON

viendra à Paris en mai

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RAYMOND LANGE.

to the blessings of liberty that the most beautiful examples of European culture in this era have been achieved. Without freedom, that personal enterprise to which we owe our masterpieces of music, of painting and of literature would never have been possible.

The Congress for Cultural Freedom is inviting to Paris famous composers, artists and orchestra conductors. For instance, Stravinsky will direct several of his own works. The Boston Symphony Orchestra, the Suisse Romande Orchestra, the Choir of the Academy of Saint Cecilia in Rome, will take part in the Festival. And of course the Conservatory Orchestra and the National Orchestra will also be heard.

It is difficult to imagine a better selection than Paris as the site for a Festival celebrating the Twentieth Century. The first concert will take place in the Eglise St. Roch, where the Bach Magnificat will be given in the memory of the victims of persecution.

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Continental DAILY MAIL

MONDAY, JANUARY 21, 1952.

Twenty members of the Boston Symphony Orchestra, which will play here in May for the festival of the arts sponsored by the Congress for Cultural Freedom, are of French descent, and the four most recent conductors, since 1918, have all gone to Boston from France . . . Four great grandchildren and four great great grandchildren will attend celebrations here next month of the 150th anniversary of the birth of Victor Hugo . . . Beginning on January 24 and for 18 days, about 150 famous singers including Edith Piaf, Yves Montand, Tino Rossi, Jean Sablon and Les Compagnons de la Chanson will become street singers in the leading thoroughfares of Paris.

Ouir de Paris

23 JAN 1952

A la suite de l'orchestre de Boston seront présentés à Paris l'Opéra de Vienne, les chœurs et l'orchestre de l'Académie Ste-Cécile de Rome, ainsi que le New-York City Ballet qui donnera six spectacles.

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LE MONDE - PARIS

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Une réception a été donnée récemment au centre du Congrès pour la liberté de la culture en l'honneur de M. Judd, administrateur du Boston Symphonic Orchestra. M. Judd a annoncé la venue de ce célèbre orchestre à Paris, en mai. Un concert, dirigé par Charles Münch, aura lieu à l'Opéra, et un autre au théâtre des Champs-Elysées, sous la direction de Pierre Monteux.

MM. Arthur Honegger, Henri Barraut et Darius Milhaud assistaient à cette réception.

Le Nouveau Rhin Français - Colmar

23 JAN 1952

Le Parisien

LA MUSIQUE

ORPHÉE, de Gluck, à l'Empire

Il y a un an, presque jour pour jour, Maria Férès offrait une série de représentations consacrées à l'Orphée de Gluck au théâtre des Champs-Elysées. Nous avons souligné à ce moment-là toute la valeur de son effort. Encouragée par le succès, elle donne de nouveau pendant une semaine le même spectacle, mais à l'Empire. L'Orchestre national, dirigé par Inghelbrecht, a remplacé l'ensemble Lamoureux conduit par Henri Tomasi. La distribution a été modifiée aussi.

Maria Férès n'est pas une cantatrice ordinaire. Très cultivée, avant de se consacrer à l'art, elle a été institutrice à Châteauroux et apportait à l'enseignement la même passion qu'à la scène. Sa culture étendue, la flamme qui l'anime lui permettent de tenir le rôle du héros avec ardeur. Elle a le sens du drame et ses jeux de physionomie contribuent à créer la tragique ambiance recherchée. A force de tendre vers la simplicité, elle procède par symboles, et c'est une erreur. Un simple voile blanc posé à terre figure un sépulcre : « Et couvrez son tombeau de fleurs », chante Orphée ; or aucun bouquet n'apparaît sur la scène. Danièle Vrillet, charmante et gracieuse jeune fille, a fait ses débuts dans le rôle de l'Amour avec une émotion bien compréhensible et a eu le mérite de savoir se dominer, affermir sa voix. Nadine Sautereau incarnait à merveille Eurydice. Si l'acte à la porte des Enfers était violent à souhait, celui des Champs-Elysées, par contre, manquait de souriante sérénité. Les visages restaient trop graves. Ce ne sont là que critiques de détail. Maria Férès a le mérite de jouer, de chanter, de représenter l'harmonieux chef-d'œuvre de Gluck avec infiniment de talent. La mise en scène chorégraphique est de Nicolas Zvereff, la chorale Elisabeth Brasseur prête son concours à ce spectacle.

20 FRANÇAIS dans le Boston Symphony Orchestra qui sera à Paris en mai

M. JUDD, directeur du « Boston Symphony Orchestra », est venu passer une semaine à Paris afin de « contacter » les autorités artistiques françaises, notamment M. Joxe, à propos de l'organisation des concerts que donnera son brillant ensemble à Paris, au mois de mai, dans le cadre du congrès pour la liberté de la culture. Affable, souriant, cet aimable Américain affirme qu'il préfère notre capitale en hiver qu'en été. Devant mon étonnement, il souligna :

— Mais oui, bien sûr, au mois de janvier on peut se promener sans rencontrer un compatriote à chaque coin de rue, tandis qu'au mois d'août.

C'est décidé, la séance inaugurale aura lieu à l'Opéra sous la direction de Charles Münch. Pierre Monteux, qui a conduit *le Sacre du printemps*, il y a 39 ans, lors de sa création au théâtre des Champs-Elysées, l'animera de nouveau.

Au cours d'un cocktail, Honegger, Milhaud et Judd ont levé leur verre à la prospérité du Boston Symphony Orchestra jadis dirigé par Henri Rabaud, et dont font partie une vingtaine de virtuoses français.

"LE CONSUL" de Gian-Carlo Menotti

LE dramatique « Consul » de Gian-Carlo Menotti laisse une empreinte dans l'esprit et le cœur de ceux qui l'entendent. Il revient à Paris pour une série de 20 représentations, dont dix-sept en langue française qui seront données à partir du 22 février au théâtre des Champs-Elysées.

Comment expliquer la ruée actuelle du public aux guichets pour s'assurer des places aux trois seuls spectacles prévus en anglais, alors qu'il lui sera tellement plus facile de comprendre toutes les finesses de l'œuvre dans sa nouvelle traduction ? Aurait-il le souci de la difficulté à vaincre ? Ou serait-ce le jeu parfait des interprètes Marie Powers, Patricia Neway et de leur entourage qui suffit à l'enchanter ?

A moins que le procès de l'administration contemporaine apparaisse suffisamment transparent pour n'avoir pas besoin du secours de la parole, alors tout à fait secondaire. Nous penchons d'ailleurs en faveur de cette troisième hypothèse...

W.-L. L.

La vie musicale

La musique française et l'orchestre symphonique de Boston

L'Orchestre Symphonique de Boston donnera son premier concert parisien le 6 Mai à l'Opéra sous la direction de Charles Munch et dans le cadre de « L'Oeuvre du Vingtième Siècle », vaste exposition internationale des arts qui doit se dérouler tout au long du mois de Mai dans notre capitale sous l'égide du Congrès pour la Liberté de la Culture.

Cette formation qui ne comprend pas moins de cent quatre musiciens s'embarquera à destination de la France le 27 Avril à bord de l'Ile de France (pour se plier aux dates de l'Orchestre Symphonique de Boston, la French Line n'a pas hésité à modifier les siennes).

Le second concert de l'Orchestre Symphonique de Boston est prévu pour le 8 Mai. Il aura lieu au Théâtre des Champs Elysées et sera dirigé par Pierre Monteux qui, trente neuf ans auparavant, jour pour jour, dirigeait dans ce même théâtre la première représentation du « Sacre du Printemps » de Strawinsky pour les Ballets Russes de Diaghilew.

L'Orchestre Symphonique de Boston donnera son troisième concert le 21 Mai, au Palais de Chaillot.

L'un de ces concerts sera consacré aux oeuvres de musiciens français contemporains. Parmi les autres projets de l'Orchestre Symphonique de Boston, citons notamment la Cinquième Symphonie de Honegger, une ouverture d'un compositeur américain, Samuel Barber, et diverses oeuvres de Ravel et de Debussy.

Après avoir joué dans le cadre de « L'Oeuvre du XXème Siècle », l'Orchestre Symphonique de Boston ira à Strasbourg, ville natale de Charles Munch, en Hollande, Belgique, Angleterre et en Allemagne où il jouera pour les troupes d'occupation américaines.

La musique française contemporaine a toujours été en faveur auprès des divers chefs d'orchestre qui se succédèrent au pupitre de l'Orchestre Symphonique de Boston. Il n'y a rien d'étonnant à cela, trois de ces chefs d'orchestre étaient eux-mêmes français : Charles Munch qui en est l'actuel directeur artistique, Pierre Monteux qui le resta de 1919 à 1924 et avant lui Henri Rabaud. Quant à Serge Koussevitzky qui dirigea la célèbre formation américaine de 1923 jusqu'à l'arrivée de Munch en 1949, il avait acquis la nationalité française et demeura toute sa vie le champion le plus ardent de la cause de la musique française. Avant eux, Wilhelm Gericke, Max Fiedler et Karl Muck avaient beau venir d'Europe Centrale, la musique française les intéressait passionnément : ils surent le prouver.

C'est sous la direction de Charles Munch et à Boston que fut jouée pour la première fois la Cinquième Symphonique de Honegger. Ceci grâce à l'autorisation spéciale de Koussevitzky qui avait commandé cette oeuvre pour sa propre école de musique.

L'Orchestre Symphonique de Boston peut se vanter des créations du Quatrième Concerto pour piano de Darius Milhaud et du Concerto pour piano de Francis Poulenc. C'est encore sous la baguette de Munch que furent présentés au public américain la Sonate de Jaubert et le Concerto pour ondes Martenot d'André Jolivet. Ce chef d'orchestre révéla aussi aux Etats-Unis le Jeanne au Bucher de Honegger et le Requiem de Berlioz. La symphonie d'Olivier Messiaen, Turangalla, fut créée par l'Orchestre Symphonique de Boston sous la direction de Léonard Bernstein, l'un des plus dynamiques musiciens et compositeurs d'Amérique.

Il est impossible de faire une liste précise de toutes les oeuvres françaises jouées par l'Orchestre Symphonique de Boston pendant que Koussevitzky en tenait la tête.

En 1930, pour célébrer le cinquième anniversaire de cette illustre formation, Honegger composa à son intention sa Première Symphonie, Milhaud sa seconde, Poulenc sa troisième et Strawinsky sa Symphonie pour Psaumes. Par la suite, Koussevitzky présenta les quatre premières symphonies de Honegger, toutes celles de Roussel et la plupart des oeuvres de ce dernier. C'est encore lui qui commanda à Ravel l'orchestration des Tableaux de l'Exposition de Moussorsky qu'il fit très fréquemment interpréter par son orchestre. C'est toujours lui qui présenta en Amérique la Fantaisie Contrapuntale de Lekeu, la suite Le Navigateur de Roussel, l'Elan de Bonchard, l'Ephémère de Caplet, la Sinfonia de Roland Manuel. Et quand il fut invité à diriger l'Orchestre Symphonique de Boston par Munch, Koussevitzky lui fit jouer pour la première fois aux Etats-Unis le Mystère des Saints Innocents de Barraud. Nadia Boulanger, elle aussi, fut invitée à présenter le Requiem de Fauré.

Pierre Monteux fut le premier à révéler aux Américains les Jeux, la Poème de la Fantaisie pour piano de Dukas, l'Ode à la race Victorieux de Honegger, la Suite Op de Milhaud, le Tombeau de Couperin de Ravel, Soir de Fête de Chausson, les Chorales de Koechlin et le Poème de Ropartz. C'est sous sa direction que l'Orchestre Symphonique de Boston fut pour la première fois la Valse et les Valses Nobles et Sentimentales de Ravel, le Poème de Dieu de Vincent d'Indy, le Poème Symphonique de Lekeu, la Suite Lyrique et la Peri de Dukas.

Henri Rabaud ne resta qu'une année à la tête de l'Orchestre Symphonique de Boston mais néanmoins il eut le temps de présenter la Première Suite extraite de Daphnis et Chloé, la Musique de Plein Air de Schmitt, la Suite de Shylock de Fauré et l'Hymne à la Justice de Magnard.

Karl Muck présenta la seconde suite extraite de Daphnis et Chloé, Ma Mère l'Oye de Ravel, les Trois Images et la Mer de Debussy, la Symphonie de Dukas, la Symphonie No 4 de Ropartz, la Salomé de Szamf Wallenstein de d'Indy et la Symphonie Suite Française de Roger Ducasse et Chausson.

Max Fiedler lui, révéla aux Américains la Pièce Symphonique extraite de la Rédemption de César Franck.

Wilhelm Gericke, au début du siècle, fit jouer par l'Orchestre de Boston pour la première fois les deux premières symphonies de Vincent d'Indy, la première symphonie de Saint-Saens, la Fantaisie de Ropartz, Viviane de Chausson et l'Apprenti Sorcier de Dukas.

Mentionnons enfin, qu'à cette époque, le célèbre joueur de hautbois Georges Longy dirigeait une formation qui fut la première à jouer aux Etats-Unis l'Après-Midi d'un Faune de Debussy.

DAILY MAIL, PARIS

21 JAN 1952

SNAPSHOTS : A French newspaper reports that in Paris 112 women, averaging about 40 years of age, have their husbands followed by private detectives every day . . . Ballet star Nina Vyroubova refused to appear at a local festival after complaining that her name was not given sufficient prominence on posters announcing the performance. The audience applauded 18-year-old Violette Verdy, star of the film, "Ballerina," who did appear . . . A Paris hairdresser has wired his hair dryers with radio, so that women can listen while they wait for their permanent waves to set . . . Twenty members of the Boston Symphony Orchestra, which will play here in May for the festival of the arts sponsored by the Congress for Cultural Freedom, are of French descent, and the four most recent conductors, since 1918, have all gone to Boston from France . . . Four great grandchildren and four great great grandchildren will attend celebrations here next month of the 150th anniversary of the birth of Victor Hugo . . . Beginning on January 24 and for 18 days, about 150 famous singers including Edith Piaf, Yves Montand, Tino Rossi, Jean Sablon and Les Compagnons de la Chanson will become street singers in the leading thoroughfares of Paris.

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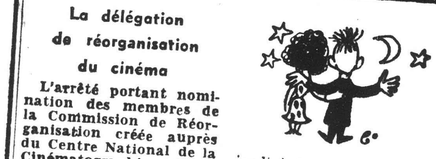
★ SPECTACLE DU MONDE ★

La délégation de réorganisation du cinéma

L'arrêté portant nomination des membres de la Commission de Réorganisation créée auprès du Centre National de la Cinématographie (J. O. du 20 février) a nommé membres de la dite commission : MM. Léon Carré, François Chavane, J.-P. Frogerais, Paul Joly, Lucien Masson et O. Connel.



Le « Comité » à l'action

Sous la présidence de M. Roger Ferdinand, président de la Société des Auteurs dramatiques, le Comité national d'action pour la défense du cinéma français vient de se réunir. Après avoir examiné la situation, le comité a décidé de s'adresser directement au public parisien et l'invite le 26 février à la Salle Pleyel. Au cours de cette manifestation un grand film français sera présenté en première mondiale.

On prend les mêmes et...

Le mariage civil des artistes de cinéma Elizabeth Taylor et Michael Wilding sera célébré demain jeudi à Londres à la mairie de Caxton Hall, annonce un porte-parole de la Compagnie Metro-Goldwyn-Mayer.

Les nouveaux mariés, croit-on savoir, passeront leur « lune de miel » — qui durera environ une semaine — en France et en Suisse.

« Ponce-Pilate » de Bernard-Ch. Miel sera créé à Strasbourg

Le Centre Dramatique de l'Est créera le 22 février, au Grand Théâtre de Strasbourg, la pièce de Bernard - Charles Miel : « Ponce-Pilate » ou « La Tragédie du Prétoire ».

Dans sa pièce, l'auteur a noué le drame entre trois personnages centraux : Pilate, la conscience humaine, Zaritès, le Grec, précurseur du matérialisme moderne, et Jésus dans son univers spirituel.

Les trois actes se passent dans le prétoire de Pilate. Ils ont été réglés par le metteur en scène du Centre : Vanderic, dans les décors de Michel Juncar.

Principaux comédiens : Paul Barrault, dans le rôle de Jésus, Pierre Tabbar (Pilate) et François Darbon (Zaritès).

Le programme européen de l'Orchestre symphonique de Boston

On sait déjà depuis quelque temps que le « Boston Symphonic Orchestra » doit venir à Paris ce printemps. Voici son programme :

6 MAI : à l'Opéra, sous la direction de Charles Munch (« Cinquième Symphonie » d'Arthur Honegger, « Daphnis et Chloé » de Maurice Ravel, ouverture de « L'Ecole du Scandale » de Samuel Barber, « Suite d'Amphion » d'Arthur Honegger, « Toccata » de Walter Piston, « La Mer » de Debussy).

8 MAI : au Théâtre des Champs-Elysées, sous la direction de Pierre Monteux (« Fantasia » de Tallis, Seconde Suite de « Protée » de Darius Milhaud, « Troisième Symphonie » de William Schuman, « Rondes de Printemps » de Debussy, « Le Sacre du Printemps » de Stravinsky).

10 MAI : concert à La Haye.

11 MAI : concert à Amsterdam.

12 MAI : concert à Bruxelles.

17 MAI : concert à Strasbourg (ville natale de Charles Munch).

26 MAI : concert à Londres.

D'autres concerts sont également prévus en Italie et en Allemagne.

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MM. Arthur Honegger, Henri Barraut et Darius Milhaud assistaient à cette réception.

Le Parisien

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ORPHÉE, de Gluck, à l'Empire

Il y a un an, presque jour pour jour Maria Férès offrait une série de représentations consacrées à l'Orphée de Gluck au théâtre des Champs-Elysées. Nous avons souligné à ce moment-là toute la valeur de son effort. Encouragée par le succès, elle donne de nouveau pendant une semaine le même spectacle, mais à l'Empire. L'Orchestre national, dirigé par Inghelbrecht, a remplacé l'ensemble Lamoureux conduit par Henri Tomasi. La distribution a été modifiée aussi.

Maria Férès n'est pas une cantatrice ordinaire. Très cultivée, avant de se consacrer à l'art, elle a été institutrice à Châteauroux et apportait à l'enseignement la même passion qu'à la scène. Sa culture étendue, la flamme qui l'anime lui permettent de tenir le rôle du héros avec ardeur. Elle a le sens du drame et ses jeux de physionomie contribuent à créer la tragique ambiance recherchée. A force de tendre vers la simplicité, elle procède par symboles, et c'est une erreur. Un simple voile blanc posé à terre figure un sépulcre : « Et couvrez son tombeau de fleurs », chante Orphée ; or aucun bouquet n'apparaît sur la scène. Danièle Vrillet, charmante et gracieuse jeune fille, a fait ses débuts dans le rôle de l'Amour avec une émotion bien compréhensible et a eu le mérite de savoir se dominer, affermir sa voix. Nadine Sautereau incarnait à merveille Eurydice. Si l'acte à la porte des Enfers était violent à souhait, celui des Champs-Elysées, par contre, manquait de souriante sérénité. Les visages restaient trop graves. Ce ne sont là que critiques de détail. Maria Férès a le mérite de jouer, de chanter, de représenter l'harmonieux chef-d'œuvre de Gluck avec infiniment de talent. La mise en scène chorégraphique est de Nicolas Zvereff, la chorale Elisabeth Brasseur prête son concours à ce spectacle.

20 FRANÇAIS dans le Boston Symphony Orchestra qui sera à Paris en mai

M. JUDD, directeur du « Boston Symphony Orchestra », est venu passer une semaine à Paris afin de « contacter » les autorités artistiques françaises, notamment M. Joxe, à propos de l'organisation des concerts que donnera son brillant ensemble à Paris, au mois de mai, dans le cadre du congrès pour la liberté de la culture Affable, souriant, cet aimable Américain affirme qu'il préfère notre capitale en hiver qu'en été. Devant mon étonnement, il souligna :

— Mais oui, bien sûr, au mois de janvier on peut se promener sans rencontrer un compatriote à chaque coin de rue, tandis qu'au mois d'août.

C'est décidé, la séance inaugurale aura lieu à l'Opéra sous la direction de Charles Münch. Pierre Monteux, qui a conduit *le Sacre du printemps*, il y a 39 ans, lors de sa création au théâtre des Champs-Elysées, l'animera de nouveau.

Au cours d'un cocktail, Honegger, Milhaud et Judd ont levé leur verre à la prospérité du Boston Symphony Orchestra jadis dirigé par Henri Rabaud, et dont font partie une vingtaine de virtuoses français.

"LE CONSUL" de Gian-Carlo Menotti

LE dramatique « Consul » de Gian-Carlo Menotti laisse une empreinte dans l'esprit et le cœur de ceux qui l'entendent. Il revient à Paris pour une série de 20 représentations, dont dix-sept en langue française qui seront données à partir du 22 février au théâtre des Champs-Elysées.

Comment expliquer la ruée actuelle du public aux guichets pour s'assurer des places aux trois seuls spectacles prévus en anglais, alors qu'il lui sera tellement plus facile de comprendre toutes les finesses de l'œuvre dans sa nouvelle traduction ? Aurait-il le souci de la difficulté à vaincre ? Ou serait-ce le jeu parfait des interprètes Marie Powers, Patricia Neway et de leur entourage qui suffit à l'enchanter ?

A moins que le procès de l'administration contemporaine apparaisse suffisamment transparent pour n'avoir pas besoin du secours de la parole, alors tout à fait secondaire. Nous penchons d'ailleurs en faveur de cette troisième hypothèse...

W.-L. L.

Le Nouveau Rhin Français - Colmar — 23 JAN 1952

La vie musicale

La musique française et l'orchestre symphonique de Boston

L'Orchestre Symphonique de Boston donnera son premier concert parisien le 6 Mai à l'Opéra sous la direction de Charles Munch et dans le cadre de « L'Oeuvre du Vingtième Siècle », vaste exposition internationale des arts qui doit se dérouler tout au long du mois de Mai dans notre capitale sous l'égide du Congrès pour la Liberté de la Culture.

Cette formation qui ne comprend pas moins de cent quatre musiciens s'embarquera à destination de la France le 27 Avril à bord de l'Ile de France (pour se plier aux dates de l'Orchestre Symphonique de Boston, la French Line n'a pas hésité à modifier les siennes).

Le second concert de l'Orchestre Symphonique de Boston est prévu pour le 8 Mai. Il aura lieu au Théâtre des Champs Elysées et sera dirigé par Pierre Monteux qui, trente neuf ans auparavant, jour pour jour, dirigeait dans ce même théâtre la première représentation du « Sacre du Printemps » de Strawinsky pour les Ballets Russes de Diaghilew.

L'Orchestre Symphonique de Boston donnera son troisième concert le 21 Mai, au Palais de Chaillot.

L'un de ces concerts sera consacré aux oeuvres de musiciens français contemporains. Parmi les autres projets de l'Orchestre Symphonique de Boston, citons notamment la Cinquième Symphonie de Honegger, une ouverture d'un compositeur américain, Samuel Barber, et diverses oeuvres de Ravel et de Debussy.

Après avoir joué dans le cadre de « L'Oeuvre du XXème Siècle », l'Orchestre Symphonique de Boston ira à Strasbourg, ville natale de Charles Munch, en Hollande, Belgique, Angleterre et en Allemagne où il jouera pour les troupes d'occupation américaines.

La musique française contemporaine a toujours été en faveur auprès des divers chefs d'orchestre qui se succédèrent au pupitre de l'Orchestre Symphonique de Boston. Il n'y a rien d'étonnant à cela, trois de ces chefs d'orchestre étaient eux-mêmes français : Charles Munch qui en est l'actuel directeur artistique, Pierre Monteux qui le resta de 1919 à 1924 et avant lui Henri Rabaud. Quant à Serge Koussevitzky qui dirigea la célèbre formation américaine de 1923 jusqu'à l'arrivée de Munch en 1949, il avait acquis la nationalité française et demeura toute sa vie le champion le plus ardent de la cause de la musique française. Avant eux, Wilhelm Gericke, Max Fiedler et Karl Muck avaient beau venir d'Europe Centrale, la musique française les intéressait passionnément : ils surent le prouver.

C'est sous la direction de Charles Munch et à Boston que fut jouée pour la première fois la Cinquième Symphonique de Honegger. Ceci grâce à l'autorisation spéciale de Koussevitzky qui avait commandé cette oeuvre pour sa propre école de musique.

L'Orchestre Symphonique de Boston peut se vanter des créations du Quatrième Concerto pour piano de Darius Milhaud et du Concerto pour piano de Francis Poulenc. C'est encore sous la baguette de Munch que furent présentés au public américain la Sonate de Jaubert et le Concerto pour ondes Martenot d'André Jolivet. Ce chef d'orchestre révéla aussi aux Etats-Unis la Jeanne au Bucher de Honegger et le Requiem de Berlioz. La symphonie d'Olivier Messiaen, Turangalla, fut crée par l'Orchestre Symphonique de Boston sous la direction de Léonard Bernstein, l'un des plus dynamiques musiciens et compositeurs d'Amérique.

Il est impossible de faire une liste précise de toutes les oeuvres françaises jouées par l'Orchestre Symphonique de Boston pendant que Koussevitzky en tenait la tête.

En 1930, pour célébrer le cinquième anniversaire de cette illustre formation, Honegger composa à son intention sa Première Symphonie, Milhaud sa seconde, Roussel sa troisième et Strawinsky sa Symphonie pour Psaumes. Par la suite, Koussevitzky présenta les quatre premières symphonies de Honegger, toutes celles de Roussel et la plupart des oeuvres de ce dernier. C'est encore lui qui commanda à Ravel l'orchestration des Tableaux de l'Exposition de Moussorsky qu'il fit très fréquemment interpréter par son orchestre. C'est toujours lui qui présenta en Amérique la Fantaisie Contrapuntale de Lekeu, la suite Padmavati de Roussel, l'Elan de Borchard, l'Emphanie de Caplet, la Sinfonia de Roland Manuel. Et quand il fut invité à diriger l'Orchestre Symphonique de Boston par Munch, Koussevitzky lui fit jouer pour la première fois aux Etats-Unis le Mystère des Saints Innocents de Barraud. Nadia Boulanger, elle aussi, fut invitée à présenter le Requiem de Fauré.

Pierre Monteux fut le premier à révéler aux Américains les Jeux, la Petite Suite et la Fantaisie pour piano de Debussy ; l'Horace Victorieux de Honegger, la Suite No de Milhaud, le Tombeau de Couperin de Ravel, Soir de Fête de Chausson, les Trois Chorales de Koechlin et le Divertissement de Ropartz. C'est sous sa direction que l'Orchestre Symphonique de Boston joua pour la première fois la Valse et les Valses Nobles et Sentimentales de Ravel, la Quête de Dieu de Vincent d'Indy, la Fantaisie Symphonique de Lekeu, la Sinfonia de d'Indy et la Peri de Dukas.

Henri Rabaud ne resta qu'une année à la tête de l'Orchestre Symphonique de Boston mais néanmoins il eut le temps de présenter la Première Suite extraite de Daphnis et Chloé, la Musique de Plein Air de Schmitt, la Suite de Shylock, de Fauré, l'Hymne à la Justice de Magnard.

Karl Muck présenta la seconde suite extraite de Daphnis et Chloé, Ma Mère l'Oye de Ravel, les Trois Images et la Mer de Debussy, la Symphonie de Dukas, la Symphonie No 4 de Ropartz, la Salomé de Schmitt, Wallenstein de d'Indy et la Symphonie et Suite Française de Roger Ducasse et Chausson.

Max Fiedler lui, révéla aux Américains la Pièce Symphonique extraite de la Rédemption de César Franck.

Wilhelm Gericke, au début du siècle, fit jouer par l'Orchestre de Boston pour la première fois les deux premières symphonies de Vincent d'Indy, la première symphonie de Saint-Saens, la Fantaisie de Ropartz, Viviane de Chausson et l'Apprenti Sorcier de Dukas.

Mentionnons enfin, qu'à cette époque, le célèbre joueur de houtbois Georges Longy dirigeait une formation qui fut la première à jouer aux Etats-Unis l'Après-Midi d'un Faune de Debussy.

COMPAT — 122, Rue Montmartre — 21 FEVR.

DAILY MAIL, PARIS — 21 JAN 1952

SNAPSHOTS : A French newspaper reports that in Paris 112 women, averaging about 40 years of age, have their husbands followed by private detectives every day . . . Ballet star Nina Vyroubova refused to appear at a local festival after complaining that her name was not given sufficient prominence on posters announcing the performance. The audience applauded 18-year-old Violette Verdy, star of the film, "Ballerina," who did appear . . . A Paris hairdresser has wired his hair dryers with radio, so that women can listen while they wait for their permanent waves to set . . . Twenty members of the Boston Symphony Orchestra, which will play here in May for the festival of the arts sponsored by the Congress for Cultural Freedom, are of French descent, and the four most recent conductors, since 1918, have all gone to Boston from France . . . Four great grandchildren and four great great grandchildren will attend celebrations here next month of the 150th anniversary of the birth of Victor Hugo . . . Beginning on January 24 and for 18 days, about 150 famous singers including Edith Piaf, Yves Montand, Tino Rossi, Jean Sablon and Les Compagnons de la Chanson will become street singers in the leading thoroughfares of Paris.

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★ SPECTACLE DU MONDE ★

La délégation de réorganisation du cinéma

L'arrêté portant nomination des membres de la Commission de Réorganisation créée auprès du Centre National de la Cinématographie (J. O. du 20 février) a nommé membres de la dite commission : MM. Léon Carré, François Chavane, J.-P. Frogerais, Paul Joly, Lucien Masson et O. Connel.

Le « Comité » à l'action

Sous la présidence de M. Roger Ferdinand, président de la Société des Auteurs dramatiques, le Comité national d'action pour la défense du cinéma français vient de se réunir. Après avoir examiné la situation, le comité a décidé de s'adresser directement au public parisien et l'invite le 26 février à la Salle Pleyel. Au cours de cette manifestation un grand film français sera présenté en première mondiale.

On prend les mêmes et...

Le mariage civil des artistes de cinéma Elizabeth Taylor et Michael Wilding sera célébré demain

jeudi à Londres à la mairie de Caxton Hall, annonce un porte-parole de la Compagnie Metro-Goldwyn-Mayer.

Les nouveaux mariés, croit-on savoir, passeront leur « lune de miel » — qui durera environ une semaine — en France et en Suisse.

« Ponce-Pilate » de Bernard-Ch. Miel sera créé à Strasbourg

Le Centre Dramatique de l'Est créera le 22 février, au Grand Théâtre de Strasbourg, la pièce de Bernard - Charles Miel : « Ponce-Pilate » ou « La Tragédie du Prétoire ».

Dans sa pièce, l'auteur a noué le drame entre trois personnages centraux : Pilate, la conscience humaine, Zaritès, le Grec, précurseur du matérialisme moderne, et Jésus dans son univers spirituel.

Les trois actes se passent dans le prétoire de Pilate. Ils ont été réglés par le metteur en scène du Centre : Vanderic dans les décors de Michel Juncar.

Principaux comédiens : Paul Barrault, dans le rôle de Jésus, Pierre Tabbar (Pilate) et François Darbon (Zaritès).

Le programme européen de l'Orchestre symphonique de Boston

On sait déjà depuis quelque temps que le « Boston Symphonic Orchestra » doit venir à Paris ce printemps. Voici son programme :

6 MAI : à l'Opéra, sous la direction de Charles Munch (« Cinquième Symphonie » d'Arthur Honegger, « Daphnis et Chloé » de Maurice Ravel, ouverture de « L'Ecole du Scandale » de Samuel Barber, « Suite d'Amphion » d'Arthur Honegger, « Toccata » de Walter Piston, « La Mer » de Debussy).

8 MAI : au Théâtre des Champs-Elysées, sous la direction de Pierre Monteux (« Fantasia » de Tallis, Seconde Suite de « Protée » de Darius Milhaud, « Troisième Symphonie » de William Schuman, « Rondes de Printemps » de Debussy, « Le Sacre du Printemps » de Stravinsky).

10 MAI : concert à La Haye.

11 MAI : concert à Amsterdam.

12 MAI : concert à Bruxelles.

17 MAI : concert à Strasbourg (ville natale de Charles Munch).

26 MAI : concert à Londres.

D'autres concerts sont également prévus en Italie et en Allemagne.

FRANCE-SOIR, PARIS
24 JAN 1952

L'oreille en souffleur

● Le Boston Symphony Orchestra, qui se fera entendre à Paris, en mai, a eu, comme derniers chefs d'orchestre : Henri Rabaud (1918-19), Pierre Monteux (1919-24), Serge Koussevitzky (1924-49) et, actuellement, Charles Munchs. Il compte vingt musiciens d'origine française qui, à cette occasion, reviendront dans la capitale, qu'ils n'ont pas vue depuis bien longtemps. ●

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26 JAN 1952

Le célèbre orchestre symphonique de Boston

viendra en France au printemps prochain

L'**Orchestre Symphonique de Boston** donnera son premier concert parisien le 6 mai à l'Opéra sous la direction de **Charles Munch** et dans le cadre de «L'Oeuvre du vingtième siècle», vaste exposition internationale des arts qui doit se dérouler tout au long du mois de mai dans notre capitale, sous l'égide du congrès pour la liberté de la culture.

Cette formation qui ne comprend pas moins de cent quatre musiciens s'embarquera à destination de la France le 27 avril à bord de l'Ile-de-France (pour se plier aux dates de l'orchestre symphonique de Boston, la French Line n'a pas hésité à modifier les siennes).

Le second concert de l'orchestre symphonique de Boston est prévu pour le 8 mai. Il aura lieu à Paris au Théâtre des Champs Elysées et sera dirigé par **Pierre Monteux** qui, trente-neuf ans auparavant, jour pour jour, dirigeait dans ce même théâtre la première représentation du «Sacre du Printemps» de Strawinsky pour les ballets russes de Diaghilew.

L'orchestre symphonique de Boston donnera son troisième concert le 21 mai, au Palais de Chaillot.

Après avoir joué dans le cadre de «L'œuvre du 20ème siècle» l'orchestre symphonique de Boston ira à **Strasbourg**, ville natale de Charles Munch, en Hollande, Belgique, Angleterre et en Allemagne.

La musique française contemporaine a toujours été en faveur auprès des divers chefs d'orchestre qui se succédèrent au pupitre de l'orchestre symphonique de Boston. Il n'y a rien d'étonnant à cela, trois de ces chefs d'orchestre étaient eux mêmes français: Charles Munch qui en est l'actuel directeur artistique, Pierre Monteux qui le resta de 1919 à 1924 et avant lui Henri Rabaud. Quant à Serge Koussevitzky qui dirigea la célèbre formation américaine de 1924 jusqu'à l'arrivée de Munch en 1949, il avait acquis la nationalité française et demeura toute sa vie le champion le plus ardent de la cause de la musique française.

C'est sous la direction de Charles Munch et à Boston que fut jouée pour la première fois la Cinquième Symphonie de Honegger. Ceci grâce à l'autorisation spéciale de Koussevitsky qui avait commandé cette œuvre pour sa propre école de musique.

L'orchestre symphonique de Boston peut se vanter de plusieurs importantes créations, dont le Quatrième Concerto pour piano de Darius Milhaud, et le Concerto pour piano de Francis Poulenc, la Sonate de Jaubert, le Concerto pour ondes Martenot d'André Jolivet, «Jeanne au Bûcher» de Honegger, le Requiem de Berlioz, la symphonie d'Olivier Messiaen etc.

Il est impossible de faire une liste précise de toutes les œuvres françaises jouées par l'orchestre symphonique de Boston sous la direction de Koussevitsky, de Pierre Monteux, de Henri Rabaud et de Ch. Munch.

Nous reviendrons ultérieurement sur les différentes manifestations de cette célèbre association symphonique.

FRANCE-SOIR, PARIS
24 JAN 1952

L'oreille en souffleur

● Le Boston Symphony Orchestra, qui se fera entendre à Paris, en mai, a eu, comme derniers chefs d'orchestre : Henri Rabaud (1918-19), Pierre Monteux (1919-24), Serge Koussevitzky (1924-49) et, actuellement, Charles Munchs. Il compte vingt musiciens d'origine française qui, à cette occasion, reviendront dans la capitale, qu'ils n'ont pas vue depuis bien longtemps. ●

ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)
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LE POINT DES ARTS
25 JANVIER 1952

DE PAR LE MONDE...

— En mai à Paris, se fera entendre l'Orchestre Symphonique de Boston, Pierre Monteux et Ch. Munch le dirigeant. Strawinsky donnera en même temps trois concerts.

...ous International de la Presse S.A.
32, Rue du 31 Décembre -:- GENÈVE
...trait du Journal : Arts
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...te : 25. Jan. 1952

Les plus grands artistes et intellectuels de l'Occident vont se réunir à Paris en mai

POUR UNE NOUVELLE MANIÈRE D'ÊTRE

Le Congrès pour la Liberté de la Culture qui se tiendra à Paris en mai et sur lequel nous apportons de nombreuses révélations sera un événement de première importance. Nous avons demandé à M. Roger Caillois, qui organisera les manifestations littéraires prévues à l'occasion de ce Congrès, de nous dire comment était philosophiquement située l'œuvre de rassemblement des intellectuels qui sera ainsi tentée à Paris.

par Roger Caillois

AU cœur même des pays où l'on dirait la civilisation le plus solidement implantée et où elle a fini par paraître aussi naturelle que la nature, le décor si familier par où se révèlent les conditions de vie qu'elle permet, tout cela qui semble inévitable et éternel est né dans l'espace d'une vie humaine et pourrait ne naître jamais. On signale des paysans qui ont vu arriver dans leur village le premier train, puis la première auto, qui ont enfin aperçu dans leur ciel le premier avion. Ils se souviennent aussi du jour où ils ont mangé leur premier morceau de sucre, leur première tablette de chocolat, leur première banane, leur première orange. Ils ont vu la vapeur remplacer la force animale, le pétrole remplacer la bougie, le gaz d'éclairage le pétrole, et l'électricité le gaz d'éclairage. Ils ont vu le tracteur remplacer la charrue et la machine pour la première fois faire le travail de l'animal et celui de l'homme. Ils ne savent pas que le travail de machine en ait généralement eu une meilleure destinée.

Les pièges de la connaissance

De nos jours, le premier musée, la première école publique, le premier bureau de poste, le premier journal ne sont pas anciens. Or, ces transformations ne modifient pas seulement la vie matérielle. Elles signifient un élargissement naguère inconcevable du monde de l'individu.

Elles signifient que le premier enfant venu est aujourd'hui mieux renseigné qu'Archimède sur les lois de la physique, qu'il en sait plus que Newton sur le mouvement des astres, et sur la structure de l'atome, plus que Lavoisier qui ne les soupçonnait même pas. Elle signifient qu'un amateur ou qu'un étudiant, en feuilletant quelques albums, connaît une multitude de trésors d'art dont Rembrandt et Michel-Ange ignorèrent jusqu'à l'existence. Elles ne signifient pas que le premier enfant venu soit plus artiste que Raphaël ou Rembrandt, plus inventif que Lavoisier, Képler ou Archimède. Elles signifient que les hommes sont solidaires et que le monde est un. Elles ne garantissent même pas que cette unité nouvelle, précieuse, féconde, irremplaçable, ne soit pas emplie de pièges. Peut-être faut-il payer de quelque manière le privilège de pouvoir tout connaître d'un seul coup...

Il y a cent ans, il était rare et presque impossible qu'un homme ordinaire fût renseigné sur les événements qui avaient lieu loin de son pays, de sa province, de son village. Chacun vivait enfermé dans un canton minuscule qui contenait son univers ; rien, ou presque, ne lui venait d'ailleurs, et, l'eût-il désiré, qu'il n'avait guère le moyen de s'intéresser en quelque manière à ce qui survenait au-delà des limites étroites de son horizon. Au reste, cela lui importait peu.

Aujourd'hui, le même homme n'a plus qu'à parcourir un journal, qu'à tourner le bouton de la radio pour savoir ce qui s'est passé la veille dans le monde entier. Le voudrait-il ? Cette fois, c'est s'en désintéresser ou en demeurer indépendant qui serait impossible. Que les Hindous décident de tisser leurs vêtements et on ferme des usines à Manchester. Et quand la mode fait que les femmes de Paris se coupent les cheveux, celles de Tokio doivent cesser de faire des peignes.

La culture, les échanges, la guerre même rendent continue, effective, totale interdépendance de tous les hommes. Une épidémie sévit au Caire, des avions apportent en hâte des médicaments de Chicago. Une façon de peindre inventée à Montparnasse par un groupe de bohèmes disparates féconde la peinture mexicaine. Un manifeste écrit à Londres par un théoricien allemand change le sort de la Russie et soulève les coolies à Shanghaï. Un appareil qu'un enfant porte sans effort suffit à mettre un homme, où qu'il soit, en contact avec le reste de l'univers. De fait, tout voyage et se colporte si bien que l'univers entier, aboutissant en effet à chaque homme, le nourrit, l'habille et l'instruit. Celui-ci mange du blé du Canada, de la viande d'Argentine et des fruits de Californie, il se vêt avec de la laine australienne ou du coton égyptien. Dans sa bibliothèque, Confucius est rangé à côté de Montaigne et Shakespeare à côté de Kalidasa. Cependant, grâce au cinéma, jusqu'aux émotions s'universalisent :

L'homme et l'œuvre du XXe siècle

« A cette heure, écrit Malraux, une femme hindoue qui regarde Anna Karénine, pleure peut-être en voyant exprimée par une actrice suédoise et un metteur en scène américain, l'idée que le Russe Tolstoï se faisait de l'amour. »

Il s'agit maintenant de savoir si l'homme moderne acceptera un pareil héritage ou s'il le récusera en s'enfermant dans une tradition particulière. Il s'agit ensuite de savoir s'il en sera accablé ou s'il réussira à lui imposer un style. Le but du *Congrès pour la liberté de la Culture* sera de dégager les lignes de force de *l'œuvre du XXe siècle.*

JACQUES MARITAIN, Bertrand Russell, Benedeto Croce, John Devey et Salvador de Madariaga sont les présidents d'honneur du *Congrès pour la liberté de la culture* qui tiendra ses assises à Paris, en mai. Le théâtre des Champs-Elysées sera le centre des manifestations, qu'organise dès à présent Nicolas Nabokov, secrétaire général du congrès.

Le programme mis au point a pour but de répondre par des preuves irréfutables à la propagande mensongère de ceux qui cherchent à saper la culture occidentale, qui la jouent perdante ; il s'agit de glorifier une manière d'être et de s'exprimer que la liberté autorise et sans laquelle le monde deviendrait finalement une caserne. Il s'agit aussi de démontrer que la culture occidentale a produit des œuvres magnifiques tout au long de ce dernier demi-siècle et qu'elle continue à se bien porter. Que ce soit dans le domaine de la musique pure ou dans ceux de l'Opéra, du ballet, du théâtre et de la peinture, de la littérature et de la philosophie. Toutes les manifestations qui seront offertes au public seront d'un intérêt majeur et parfaitement démonstratif.

Les dix meilleurs compositeurs

Le programme musical prévoit la participation d'Igor Stravinsky, qui dirigera lui-même quelques-unes de ses compositions les plus récentes. L'Orchestre philharmonique de Boston, venu spécialement à Paris pour la circonstance, donnera plusieurs concerts. L'un des six spectacles, que le New-York City Ballet montera sous la direction de Georges Balanchine, sera consacré aux ballets dont Stravinsky a écrit la musique.

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FRANCE-SOIR, PARIS
24 JAN 1952

L'oreille en souffleur

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ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)

N° de débit

LE PONT DES ARTS
82, Avenue Parmentier -- XIe

25 JANVIER 1952

DE PAR LE MONDE.

— En mai à Paris, se fera entendre l'Orchestre Symphonique de Boston, Pierre Monteux et Ch. Munch le dirigeant. Strawinsky donnera en même temps trois concerts.

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26 JAN 1952

Le célèbre orchestre symphonique de Boston

viendra en France au printemps prochain

L'Orchestre Symphonique de Boston donnera son premier concert parisien le 6 mai à l'Opéra sous la direction de **Charles Munch** et dans le cadre de «L'Oeuvre du vingtième siècle», vaste exposition internationale des arts qui doit se dérouler tout au long du mois de mai dans notre capitale, sous l'égide du congrès pour la liberté de la culture.

Cette formation qui ne comprend pas moins de cent quatre musiciens s'embarquera à destination de la France le 27 avril à bord de l'Ile-de-France (pour se plier aux dates de l'orchestre symphonique de Boston, la French Line n'a pas hésité à modifier les siennes).

Le second concert de l'orchestre symphonique de Boston est prévu pour le 8 mai. Il aura lieu à Paris au Théâtre des Champs Elysées et sera dirigé par **Pierre Monteux** qui, trente-neuf ans auparavant, jour pour jour, dirigeait dans ce même théâtre la première représentation du «Sacre du Printemps» de Strawinsky pour les ballets russes de Diaghilew.

L'orchestre symphonique de Boston donnera son troisième concert le 21 mai, au Palais de Chaillot.

Après avoir joué dans le cadre de «L'œuvre du 20ème siècle» l'orchestre symphonique de Boston ira à Strasbourg, ville natale de Charles Munch, en Hollande, Belgique, Angleterre et en Allemagne.

La musique française contemporaine a toujours été en faveur auprès des divers chefs d'orchestre qui se succédèrent au pupitre de l'orchestre symphonique de Boston. Il n'y a rien d'étonnant à cela, trois de ces chefs d'orchestre étaient eux mêmes français: Charles Munch qui en est l'actuel directeur artistique, Pierre Monteux qui le resta de 1919 à 1924 et avant lui Henri Rabaud. Quant à Serge Koussevitzky qui dirigea la célèbre formation américaine de 1924 jusqu'à l'arrivée de Munch en 1949, il avait acquis la nationalité française et demeura toute sa vie le champion le plus ardent de la cause de la musique française.

C'est sous la direction de Charles Munch et à Boston que fut jouée pour la première fois la Cinquième Symphonie de Honegger. Ceci grâce à l'autorisation spéciale de Koussevitsky qui avait commandé cette œuvre pour sa propre école de musique.

L'orchestre symphonique de Boston peut se vanter de plusieurs importantes créations, dont le Quatrième Concerto pour piano de Darius Milhaud, et le Concerto pour piano de Francis Poulenc, la Sonate de Jaubert, le Concerto pour cordes Martenot d'André Jolivet, «Jeanne au Bûcher» de Honegger, le Requiem de Berlioz, la symphonie d'Olivier Messiaen etc.

Il est impossible de faire une liste précise de toutes les œuvres françaises jouées par l'orchestre symphonique de Boston sous la direction de Koussevitsky, de Pierre Monteux, de Henri Rabaud et de Ch. Munch.

Nous reviendrons ultérieurement sur les différentes manifestations de cette célèbre association symphonique.

Les plus grands artistes et intellectuels de l'Occident vont se réunir à Paris en mai

POUR UNE NOUVELLE MANIÈRE D'ÊTRE

Le Congrès pour la Liberté de la Culture qui se tiendra à Paris en mai et sur lequel nous apportons de nombreuses révélations sera un événement de première importance. Nous avons demandé à M. Roger Caillois, qui organisera les manifestations littéraires prévues à l'occasion de ce Congrès, de nous dire comment était philosophiquement située l'œuvre de rassemblement des intellectuels qui sera ainsi tentée à Paris.

par Roger Caillois

AU cœur même des pays où l'on dirait la civilisation le plus solidement implantée et où elle a fini par paraître aussi naturelle que la nature, le décor si familier par où se révèlent les conditions de vie qu'elle permet, tout cela qui semble inévitable et éternel est né dans l'espace d'une vie humaine et pouvait ne naître jamais. On se rappelle des paysans qui ont vu arriver dans leur village le premier train, puis la première auto, qui ont enfin aperçu dans leur ciel le premier avion. Ils se souviennent aussi du jour où ils ont mangé leur premier morceau de sucre, leur première tablette de chocolat, leur première banane, leur première orange. Ils ont vu la bougie remplacer la lampe à l'huile, le pétrole remplacer la bougie, le gaz d'éclairage le pétrole, et l'électricité le gaz d'éclairage. Ils ont vu le tracteur remplacer la charrue et la machine pour la première fois, faire le travail de l'animal et celui de l'homme. Il ne s'ensuit pas que le travail de l'homme en ait généralement reçu une meilleure destination.

Les pièges de la connaissance

De même, le premier musée, la première école publique, le premier bureau de poste, le premier journal ne sont pas anciens. Or, ces transformations ne modifient pas seulement la vie matérielle. Elles signifient un élargissement naguère inconcevable du monde de l'individu.

Elles signifient que le premier enfant venu est aujourd'hui mieux renseigné qu'Archimède sur les lois de la physique, qu'il en sait plus que Newton sur le mouvement des astres, et sur la structure de l'atome, plus que Lavoisier qui ne les soupçonnait même pas. Elle signifient qu'un amateur ou qu'un étudiant, en feuilletant quelques albums, connaît une multitude de trésors d'art dont Rembrandt et Michel-Ange ignorèrent jusqu'à l'existence. Elles ne signifient pas que le premier enfant venu soit plus artiste que Raphaël ou Rembrandt, plus inventif que Lavoisier, Képler ou Archimède. Elles signifient que les hommes sont solidaires et que le monde est un. Elles ne garantissent même pas que cette unité nouvelle, précieuse, féconde, irremplaçable, ne soit pas emplie de pièges. Peut-être faut-il payer de quelque manière le privilège de pouvoir tout connaître d'un seul coup...

Il y a cent ans, il était rare et presque impossible qu'un homme ordinaire fût renseigné sur les événements qui avaient lieu loin de son pays, de sa province, de son village. Chacun vivait enfermé dans un canton minuscule qui contenait son univers : rien, ou presque, ne lui venait d'ailleurs, et, l'eût-il désiré, qu'il n'avait guère le moyen de s'intéresser en quelque manière à ce qui survenait au-delà des limites étroites de son horizon. Au reste, cela lui importait peu.

Aujourd'hui, le même homme n'a plus qu'à parcourir un journal, qu'à tourner le bouton de la radio pour savoir ce qui s'est passé la veille dans le monde entier. Le voudrait-il ? Cette fois, c'est s'en désintéresser ou en demeurer indépendant qui serait impossible. Que les Hindous décident de tisser leurs vêtements et on ferme des usines à Manchester. Et quand la mode fait que les femmes de Paris se coupent les cheveux, celles de Tokio doivent cesser de faire des peignes.

La culture, les échanges, la guerre même rendent continue, effective, totale interdépendance de tous les hommes. Une épidémie sévit au Caire, des avions apportent en hâte des médicaments de Chicago. Une façon de peindre inventée à Montparnasse par un groupe de bohèmes disparates féconde la peinture mexicaine. Un manifeste écrit à Londres par un théoricien allemand change le sort de la Russie et soulève les coolies à Shanghaï. Un appareil qu'un enfant porte sans effort suffit à mettre un homme, où qu'il soit, en contact avec le reste de l'univers. De fait, tout voyage et se colporte si bien que l'univers entier, aboutissant en effet à chaque homme, le nourrit, l'habille et l'instruit. Celui-ci mange du blé du Canada, de la viande d'Argentine et des fruits de Californie, il se vêt avec de la laine australienne ou du coton égyptien. Dans sa bibliothèque, Confucius est rangé à côté de Montaigne et Shakespeare à côté de Kalidasa. Cependant, grâce au cinéma, jusqu'aux émotions s'universalisent :

L'homme et l'œuvre du XXe siècle

« A cette heure, écrit Malraux, une femme hindoue qui regarde Anna Karénine, pleure peut-être en voyant exprimée par une actrice suédoise et un metteur en scène américain, l'idée que le Russe Tolstoï se faisait de l'amour. »

Il s'agit maintenant de savoir si l'homme moderne acceptera un pareil héritage ou s'il le récusera en s'enfermant dans une tradition particulière. Il s'agit ensuite de savoir s'il en sera accablé ou s'il réussira à lui imposer un style. Le but du *Congrès pour la liberté de la Culture* sera de dégager les lignes de force de *l'œuvre du XXe siècle.*

JACQUES MARITAIN, Bertrand Russell, Benedeto Croce, John Devey et Salvador de Madariaga, sont les présidents d'honneur du *Congrès pour la liberté de la culture* qui tiendra ses assises à Paris, en mai. Le théâtre des Champs-Elysées sera le centre des manifestations, qu'organise dès à présent Nicolas Nabokov, secrétaire général du congrès.

Le programme mis au point a pour but de répondre par des preuves irréfutables à la propagande mensongère de ceux qui cherchent à saper la culture occidentale, qui la jouent perdante ; il s'agit de glorifier une manière d'être et de s'exprimer que la liberté autorise et sans laquelle le monde deviendrait finalement une caserne. Il s'agit aussi de démontrer que la culture occidentale a produit des œuvres magnifiques tout au long de ce dernier demi-siècle et qu'elle continue à se bien porter. Que ce soit dans le domaine de la musique pure ou dans ceux de l'Opéra, du ballet, du théâtre et de la peinture, de la littérature et de la philosophie. Toutes les manifestations qui seront offertes au public seront d'un intérêt majeur et parfaitement démonstratif.

Les dix meilleurs compositeurs

Le programme musical prévoit la participation d'Igor Stravinsky, qui dirigera lui-même quelques-unes de ses compositions les plus récentes. L'Orchestre philharmonique de Boston, venu spécialement à Paris pour la circonstance, donnera plusieurs concerts. L'un des six spectacles, que le New-York City Ballet montera sous la direction de Georges Balanchine, sera consacré aux ballets dont Stravinsky a écrit la musique.

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ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)

N° de débit

Le plus célèbre orchestre américain pour la première fois à Paris

Grand, la chevelure aluminée surplombant en rotonde un visage de grand enfant, M. George E. Judd, administrateur du célèbre « Boston Symphony Orchestra », venu à Paris pour organiser la participation de son orchestre aux manifestations de l' « Œuvre du XXe siècle », qui se dérouleront tout au long du mois de mai, sous les auspices du Congrès pour la liberté de la culture », recevait, hier soir, dans un cadre intime, le Tout-Paris amis des arts. M. George Judd ne pratique guère plus notre langue que votre serviteur ne risquerait sa réputation sur la langue anglaise ; aussi faisions-nous assaut de courtoisie, par le truchement délicat d'une charmante personne du sexe.

Le « Boston Symphony Orchestra », dont il assume matériellement la direction, formation prestigieuse, considérée comme l'une des quatre meilleures du monde, va donc, pour la première fois depuis sa fondation, il y a quelque 71 ans, aborder l'Europe. Le 6 mai, à l'Opéra, sous la direction de Charles Münch, le 8, au Théâtre des Champs-Elysées, sous celle de Pierre Monteux, qui fêtera ce jour-là le 30e anniversaire de la création du Sacre du Printemps, de Strawinsky, aux Ballets russes, en ce même théâtre, les 104 musiciens de l'orchestre prendront contact avec le public parisien. Pierre Monteux, que l'on oublie trop en France, est célèbre outre-Atlantique, où il dirigea pendant des années l'Orchestre de San-Francisco, et prit, avant Serge Koussewitzky, qui repassa le flambeau à Charles Münch, la charge de conduire vers une rare perfection l'Orchestre de Boston. Ces trois grands chefs étaient venus de Paris en Amérique. Koussewitzky, hélas, trop tôt disparu, ne verra pas sa phalange parcourir les capitales d'Europe !

Mais son souvenir, lorsque Münch et Monteux monteront au pupitre pour prouver que la France, elle aussi, a des chefs d'orchestre au génie mondialement reconnu, sera par tous associé à cette manifestation, où musique américaine et musique française voisineront fraternellement.

Jean HAMON.

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LE PAYS CE MATIN, PARIS
29 JAN 1952

PARIS APPLAUDIRA CET ÉTÉ Igor Stravinsky, Charles Münch et l'Orchestre symphonique de Boston

IGOR STRAVINSKY dirigera à Paris cet été. La nouvelle, aujourd'hui officielle, réjouira les innombrables admirateurs du grand compositeur, depuis longtemps déjà considéré comme le maître que Diaghilev voyait en lui au temps où certains de ses confrères français, et non des moindres, ne savaient s'ils devaient le considérer comme un « révolutionnaire » ou comme un fumiste.

L'illustre compositeur montera au pupitre pour les spectacles que donnera au théâtre des Champs-Elysées la compagnie du New-York City Ballet, six représentations consacrées à ses ballets. Nous reverrons donc, dans une chorégraphie de Georges Balanchine, « l'Oiseau de feu », qu'il écrivit pour Anna Pavlova (qui se refusa à le danser), « le Sacre du Printemps », le grand événement — et le scandale ! — de la saison parisienne de 1913, « Petrouchka » et, probablement, « les Abeilles » et « le Rossignol.

Après plus de vingt ans

Aujourd'hui citoyen américain, Stravinsky — qui est venu en Europe en septembre dernier, pour la première mondiale à Venise de « The Rake's Progress », son premier opéra — n'a pas dirigé un orchestre en France depuis 1939.

Agé de soixante-dix ans, il vit à Hollywood dans une demi-retraite laborieuse, dont il sort volontiers pour se mêler au monde, généralement avec quelque éclat. Soit qu'il parte en guerre contre les critiques, à qui il conteste le droit de juger son œuvre — « car, dit-il, si elle n'est pas parfaite, je me demande comment ils peuvent s'en rendre compte » —, soit qu'il échange des lettres sévères avec les éditeurs qui s'arrogent le droit de faire « arranger » quelques-unes de ses pages pour en tirer un morceau « commercial ». La dernière (en date) de ces disputes le mettait en conflit avec le mari d'une des Andrew Sisters, l'éditeur Lou Levy, qui avait fait transformer « l'Oiseau de feu » en une sorte de fox-trott, dépourvu, assurait le compositeur, de « la moindre qualité musicale ».

Bien qu'il touche sur ces arrangements de substantiels droits d'auteur, Stravinsky est loin d'être aussi riche qu'on l'imagine, notamment parce que ses œuvres, lorsqu'elles sont jouées en U. R. S. S. — et c'est souvent — ne lui rapportent pas un centime. Il se refuse d'ailleurs à rien réclamer à Moscou, étant résolu à ne jamais avoir de rapports avec les maîtres actuels de la Russie. « Je suis un émigré, déclare-t-il, mais c'est la Russie des tsars que j'ai quittée, et non celle des Soviets ».

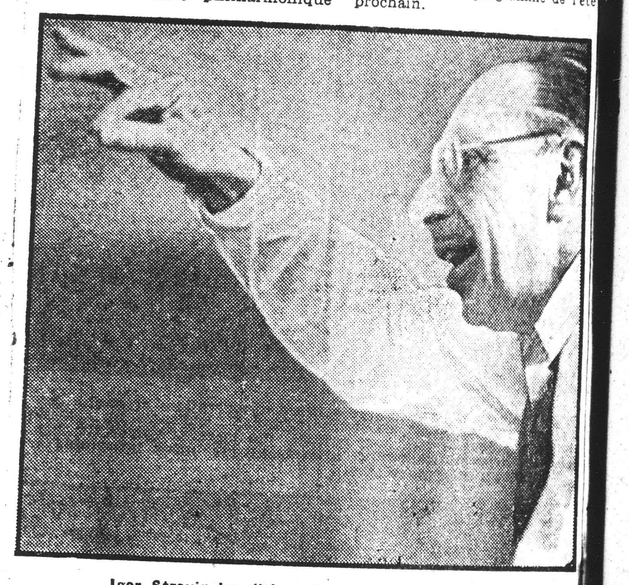
1851-1952

La venue à Paris du New-York City Ballet — et de Stravinsky — ne sera qu'une des contributions américaines à la série de manifestations artistiques organisées à Paris à l'occasion du congrès pour la liberté de la culture. Une autre visite nous est promise, celle de l'Orchestre symphonique de Boston, dont les concerts seront dirigés par deux de nos éminents compatriotes, M. Charles Münch et M. Pierre Monteux.

L'Orchestre symphonique de Boston n'est pas le doyen des grands ensembles symphoniques américains, puisqu'il fut fondé en 1851 seulement, trente-neuf ans après l'Orchestre philharmonique de New-York. Mais il est peut-être celui dont les Américains sont le plus fiers. Dix chefs seulement l'ont dirigé de façon permanente et M. Charles Münch, s'inscrit dixième sur une liste où l'on relève, avant le sien, des noms illustres, tels que ceux du Hongrois Arthur Nikish, de l'Allemand Karl Mück, de M. Pierre Monteux (qui resta cinq ans à Boston, de 1918 à 1924) et de Serge Koussevitzky, qui resta à la tête du célèbre orchestre de 1924 à 1949. M. Charles Münch lui succéda. Il y a, depuis trois ans, préféré à une véritable foule de candidats de grande classe, dont les uns — tels que Bruno Walter, Léopold Stokowski et Furtwaengler — furent écartés parce que trop âgés, et les autres, plus jeunes, « parce qu'avec eux les risques eussent été trop considérables ».

Curiosité digne de mention, l'Orchestre symphonique de Boston ignore les difficultés financières : il est soutenu par d'enthousiastes et riches mélomanes, et les salaires de ses musiciens ont de quoi faire rêver leurs collègues français. Un « premier pupitre » touche 10.000 dollars quarante-neuf fois dans l'année (pour quarante-neuf semaines de travail) et aucun des exécutants ne reçoit moins de 4.000 dollars par semaine, non compris bien entendu ce qu'il peut gagner avec les émissions radiophoniques et les enregistrement de disques...

Mais ce n'est point en raison de ces considérations financières que les Parisiens iront applaudir l'Orchestre symphonique de Boston, que la province entendra elle aussi, des concerts dans plusieurs grandes villes de France, et notamment à Strasbourg et à Bordeaux, figurant à son programme de l'été prochain.



Igor Stravinsky dirigeant une répétition d'orchestre.

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France Illustration - Paris 26 JAN 1952

COURRIER MUSICAL

L'œuvre du XXe siècle

En mai prochain va s'ouvrir à Paris, sous les auspices du Congrès pour la liberté de la culture, l'Exposition Internationale des Arts. Elle groupera tout ce que les hommes libres ont réalisé dans le domaine artistique et culturel au cours de la première moitié de ce siècle.

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Les noms qui président à ces manifestations présagent de leur grandeur : Jacques Maritain, Bertrand Russel, Benedetto Croce, Karl Jaspers, John Dewey, Salvador de Madariaga. Dans cette vaste fresque culturelle où les arts, le théâtre et la littérature seront représentés, je voudrais signaler ce qui, déjà, nous est promis pour le seul département « musique et chorégraphie » :

— le retour d'Igor Stravinski ; après une absence de treize années, le maître dirigera lui-même ses ballets et ses œuvres symphoniques les plus récentes ;

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L. MAURICE-AMOUR.

LE MONDE - PARIS
6 FEV 1952

— On annonçait il y a plusieurs semaines que Charles Münch, sérieusement souffrant, avait dû renoncer à diriger pendant quelque temps l'orchestre symphonique de Boston, dont il est le chef depuis deux ans. Notre compatriote est à l'heure actuelle totalement rétabli et pourra, comme prévu, présenter l'orchestre de Boston lorsqu'il se produira à Paris en mai au théâtre des Champs-Elysées, dans le cadre de « l'Œuvre du vingtième siècle ».

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Les Der. Nouv. du Bas-Rhin - Colmar
31 JAN 1952

LA VIE MUSICALE

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L'un de ces concerts sera consacré aux oeuvres de musiciens français contemporains. Parmi les autres projets de l'Orchestre Symphonique de Boston, citons notamment la Cinquième Symphonie de Honegger une ouverture d'un compositeur américain, Samuel Barber, et diverses oeuvres de Ravel et de Debussy.

Après avoir joué dans le cadre de «L'oeuvre du XXème Siècle», l'Orchestre Symphonique de Boston ira à Strasbourg, ville natale de Charles Munch, en Hollande, Belgique, Angleterre et en Allemagne où il jouera pour les troupes d'occupation américaines.

La musique française contemporaine a toujours été en faveur auprès des divers chefs d'orchestre qui se succédèrent au pupitre de l'Orchestre Symphonique de Boston. Il n'y a rien d'étonnant à cela. Trois de ces chefs d'orchestre étaient eux-mêmes français: Charles Munch qui en est l'actuel directeur artistique, Pierre Monteux qui le resta de 1919 à 1924 et avant lui Henri Rabaud. Quant à Serge Koussevitzky qui dirigea la célèbre formation américaine de 1924 jusqu'à l'arrivée de Munch en 1949, il avait acquis la nationalité française. Avant eux, Wilhelm Gericke, Mac Fielder et Karl Muck avaient beau venir d'Europe Centrale, la musique française les intéressait passionnément : ils surent le prouver.

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En 1930, pour célébrer le cinquième anniversaire de cette illustre formation, Honegger composa à son intention sa Première Symphonie, Milhaud, sa seconde, Roussel sa troisième et Strawinsky sa Symphonie pour Psaumes. Par la suite, Koussewitsky présenta les quatre premières symphonies de Honegger, toutes celles de Roussel et la plupart des oeuvres de ce dernier. C'est encore lui qui commanda à Ravel l'orchestration des Tableaux de l'Exposition de Moussorsky qu'il fit très fréquemment interpréter par son orchestre. C'est toujours lui qui présenta en Amérique la Fantaisie Contrapuntale de Lekeu, la suite Padnavati de Roussel, l'Elan de Brochard, l'Epiphanie de Caplet, la Sinfonia de Roland Manuel. Et quant il fut invité à diriger l'Orchestre Symphonique de Boston par Munch, Koussewitsky lui fit jouer pour la première fois aux Etats-Unis le Mystère des Saints Innocents de Barraud. Nadia Boulanger, elle aussi, fut invitée à présenter le Requiem de Fauré.

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Henri Rabaud ne resta qu'une année à la tête de l'Orchestre Symphonique de Boston, mais néanmoins il eut le temps de présenter la Première Suite extraite de Daphnis et Chloé, la Musique de Plein Air de Schmitt, la Suite de Shylock, de Faure et l'Hymne à la Justice de Magnard.

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Wilhelm Gericke, au début du siècle, fut jouer par l'Orchestre de Boston pour la première fois les deux premières symphonies de Vincent d'Indy, la première symphonie de Saint-Saens, la Fantaisie de Ropartz, Viviane de Chausson et l'Apprenti Sorcier de Dukas.

Mentionnons enfin, qu'à cette époque, le célèbre joueur de hautbois Georges Longy dirigeait une formation qui fut la première à jouer aux Etats-Unis l'Après-Midi d'un Faune de Debussy.

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ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)

N° de débit.....

COMBAT
123, Rue Montmartre. — IIe

17 JANVIER

Le plus célèbre orchestre américain pour la première fois à Paris

Grand, la chevelure aluminée surplombant en rotonde un visage de grand enfant, M. George E. Judd, administrateur du célèbre « Boston Symphony Orchestra », venu à Paris pour organiser la participation de son orchestre aux manifestations de l' « Œuvre du XXe siècle », qui se dérouleront tout au long du mois de mai, sous les auspices du Congrès pour la liberté de la culture », recevait, hier soir, dans un cadre intime, le Tout-Paris amis des arts. M. George Judd ne pratique guère plus notre langue que votre serviteur ne risquerait sa réputation sur la langue anglaise ; aussi faisions-nous assaut de courtoisie, par le truchement délicat d'une charmante personne du sexe.

Le « Boston Symphony Orchestra », dont il assume matériellement la direction, formation prestigieuse, considérée comme l'une des quatre meilleures du monde, va donc, pour la première fois depuis sa fondation, il y a quelque 71 ans, aborder l'Europe. Le 6 mai, à l'Opéra, sous la direction de Charles Münch, le 8, au Théâtre des Champs-Elysées, sous celle de Pierre Monteux, qui fêtera ce jour-là le 30e anniversaire de la création du Sacre du Printemps, de Stravinsky, aux Ballets russes, en ce même théâtre, les 104 musiciens de l'orchestre prendront contact avec le public parisien. Pierre Monteux, que l'on oublie trop en France, est célèbre outre-Atlantique, où il dirigea pendant des années l'Orchestre de San-Francisco, et prit, avant Serge Koussewitzky, qui repassa le flambeau à Charles Münch, la charge de conduire vers une rare perfection l'Orchestre de Boston. Ces trois grands chefs étaient venus de Paris en Amérique. Koussewitzky, hélas, trop tôt disparu, ne verra pas sa phalange parcourir les capitales d'Europe !

Mais son souvenir, lorsque Münch et Monteux monteront au pupitre pour prouver que la France, elle aussi, a des chefs d'orchestre au génie mondialement reconnu, sera par tous associé à cette manifestation, où musique américaine et musique française voisineront fraternellement.

Jean HAMON.

LE PAYS CE MATIN, PARIS
29 JAN 1952

PARIS APPLAUDIRA CET ÉTÉ
Igor Stravinsky, Charles Münch et l'Orchestre symphonique de Boston

IGOR STRAVINSKY dirigera à Paris cet été. La nouvelle, aujourd'hui officielle, réjouira les innombrables admirateurs du grand compositeur, depuis longtemps déjà considéré comme le maître que Diaghilev voyait en lui au temps où certains de ses confrères français, et non des moindres, ne savaient s'ils devaient le considérer comme un « révolutionnaire » ou comme un fumiste.

L'illustre compositeur montera au pupitre pour les spectacles que donnera au théâtre des Champs-Elysées la compagnie du New-York City Ballet, six représentations consacrées à ses ballets. Nous reverrons donc, dans une chorégraphie de Georges Balanchine, « l'Oiseau de feu », qu'il écrivit pour Anna Pavlova (qui se refusa à le danser), « le Sacre du Printemps », le grand événement — et le scandale ! — de la saison parisienne de 1913, « Petrouchka » et, probablement, « les Abeilles » et « le Rossignol.

Après plus de vingt ans

Aujourd'hui citoyen américain, Stravinsky — qui est venu en Europe en septembre dernier, pour la première mondiale à Venise de « The Rake's Progress », son premier opéra — n'a pas dirigé un orchestre en France depuis 1939.

Agé de soixante-dix ans, il vit à Hollywood dans une demi-retraite laborieuse, dont il sort volontiers pour se mêler au monde, généralement avec quelque éclat. Soit qu'il parte en guerre contre les critiques, à qui il conteste le droit de juger son œuvre — « car, dit-il, si elle n'est pas parfaite, je me demande comment ils peuvent s'en rendre compte » —, soit qu'il échange des lettres sévères avec les éditeurs qui s'arrogent le droit de faire « arranger » quelques-unes de ses pages pour en tirer un morceau « commercial ». La dernière (en date) de ces disputes le mettait en conflit avec le mari d'une des Andrew Sisters, l'éditeur Lou Levy, qui avait fait transformer « l'Oiseau de feu » en une sorte de fox-trott, dépourvu, assurait le compositeur, de « la moindre qualité musicale ».

Bien qu'il touche sur ces arrangements de substantiels droits d'auteur, Stravinsky est loin d'être aussi riche qu'on l'imagine, notamment parce que ses œuvres, lorsqu'elles sont jouées en U. R. S. S. — et c'est souvent — ne lui rapportent pas un centime. Il se refuse d'ailleurs à rien réclamer à Moscou, étant résolu à ne jamais avoir de rapports avec les maîtres actuels de la Russie. « Je suis un émigré, déclare-t-il, mais c'est la Russie des tsars que j'ai quittée, et non celle des Soviets ».

1851-1952

La venue à Paris du New-York City Ballet — et de Stravinsky — ne sera qu'une des contributions américaines à la série de manifestations artistiques organisées à Paris à l'occasion du congrès pour la liberté de la culture. Une autre visite nous est promise, celle de l'Orchestre symphonique de Boston, dont les concerts seront dirigés par deux de nos éminents compatriotes, M. Charles Münch et M. Pierre Monteux.

L'Orchestre symphonique de Boston n'est pas le doyen des grands ensembles symphoniques américains, puisqu'il fut fondé en 1851 seulement, trente-neuf ans après l'Orchestre philharmonique de New-York. Mais il est peut-être celui dont les Américains sont le plus fiers. Dix chefs seulement l'ont dirigé de façon permanente et M. Charles Münch s'inscrit dixième sur une liste où l'on relève, avant le sien, des noms illustres, tels que ceux du Hongrois Arthur Nikish, de l'Allemand Karl Mück, de M. Pierre Monteux (qui resta cinq ans à Boston, de 1918 à 1924) et de Serge Koussevitzky, qui resta à la tête du célèbre orchestre de 1924 à 1949. M. Charles Münch lui succéda, il y a de cela trois ans, préféré à une petite foule de candidats de grande classe, dont les uns — tels que Bruno Walter, Léopold Stokowski et Furtwaengler — furent écartés parce que trop âgés, et les autres, plus jeunes, « parce qu'avec eux les risques eussent été trop considérables ».

Curiosité digne de mention, l'Orchestre symphonique de Boston ignore les difficultés financières : il est soutenu par d'enthousiastes et riches mélomames, et les salaires de ses musiciens ont de quoi faire rêver leurs collègues français. Un « premier pupitre » touche 10.000 dollars quarante-neuf fois dans l'année (pour quarante-neuf semaines de travail) et aucun des exécutants ne reçoit moins de 4.000 dollars par semaine, non compris bien entendu ce qu'il peut gagner avec les émissions radiophoniques et les enregistrement de disques...

Mais ce n'est point en raison de ces considérations financières que les Parisiens iront applaudir l'Orchestre symphonique de Boston, que la province entendra elle aussi, des concerts dans plusieurs grandes villes de France, et notamment à Strasbourg et à Bordeaux, figurant à son programme de l'été prochain.

Igor Stravinsky dirigeant une répétition d'orchestre.

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France Illustration - Paris 26 JAN 1952

COURRIER MUSICAL

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« L'œuvre du XXe siècle »

★

Ainsi nous l'avons annoncé, [illegible] pour la Liberté de la Culture [illegible] les présidents d'honneur [illegible] Maritain, Bertrand Russell, [illegible] Croce, John Dewey [illegible] de Madariaga, tiendra [illegible] Paris en mai prochain. [illegible] de retentissantes manifestations esthétiques et philosophiques [illegible] dérouleront au Théâtre [illegible] Elysées, seront dégagées [illegible] force de l'œuvre du XX[illegible] réfutées par des preuves [illegible] l'affirmation selon [illegible] civilisation occidentale [illegible] décadence. Des chefs-d'œuvre [illegible] premier plan appartenant [illegible] divers domaines des arts, de la [illegible] et de la musique [illegible] d'une manière éclatante [illegible] pouvoirs de création et de [illegible] de ce dernier demi-siècle.

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(Voir suite de l'article en page 3.)

XXme Siècle »

John dos Passos, Blaise Cendrars, Jean Cassou, Albert Camus, Raymond Aron, François Mauriac, Jean-Paul Sartre, Ignazio Silone, Arnold Toynbee, Richard Wright figurent parmi les personnalités qui ont été invitées dans le cadre des conférences et entretiens littéraires.

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Une très importante exposition au Musée d'Art Moderne réunira cent cinquante tableaux provenant de collections nationales et privées d'Amérique et d'Europe, et que le public sera admis à voir pour la première fois.

James Swence, René Huyghe, André Malraux dégageront, dans une salle du musée et devant les œuvres mêmes, les valeurs picturales contemporaines.

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Cette manifestation, véritable festival de l'esprit, doit permettre aux hommes de l'Occident de prendre conscience des valeurs universelles de leur culture. Bien que toutes provocations soient bannies de ce congrès, l'intention de ses organisateurs est de tenter, avec tous les moyens en leur pouvoir, de toucher les artistes du monde de l'Est et de faire pénétrer dans leur univers terne un peu de cette notion de liberté qui est le privilège de notre civilisation.

L. R

Le Meridional
Marseille, Dimanche
February 3

L'ORCHESTRE SYMPHONIQUE DE BOSTON VA VENIR EN FRANCE

L'orchestre symphonique de Boston donnera son premier concert en France le 6 mai à l'Opéra de Paris sous la direction de Charles Munch et dans le cadre de « L'Œuvre du Vingtième Siècle », vaste exposition internationale des arts qui doit se dérouler tout au long du mois de mai dans notre capitale sous l'égide du Congrès pour la liberté de la culture.

Cette formation qui ne comprend pas moins de cent quatre musiciens s'embarquera à destination de la France le 27 avril à bord de l'Ile de France (pour se plier aux dates de l'orchestre symphonique de Boston, la French Line n'a pas hésité à modifier les siennes).

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Air de Paris

6 FEV 1952

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On sait que le grand orchestre symphonique de Boston sera présenté à Paris, en mai, M. Charles Munch et M. Pierre Monteux tiendront tour à tour la baguette.

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A la suite de l'orchestre de Boston seront présentés à Paris l'Opéra de Vienne, les chœurs et l'orchestre de l'Académie Ste-Cécile de Rome, ainsi que le New-York City Ballet qui donnera six spectacles.

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6 FÉVRIER

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● Georges Damois, huissier principal de l'Opéra, et qui appartient depuis 47 ans à l'administration de notre première scène lyrique nationale, vient d'être décoré de la médaille d'officier de l'Académie.

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FIGARO - PARIS

5 FEV 1952

en scène.

● *Charles Münch espère être rétabli pour diriger l'Orchestre Symphonique de Boston, en mai, au Théâtre des Champs-Elysées.*

Extrait du Journal: Die Tat
Zürich

9. Feb. 1952

— Les maîtres de la censure américaine ont souvent la main lourde et l'esprit étroit. Ceux de Cleveland (Ohio) viennent de saisir le film adapté de la pièce de Flers et Caillavet, *le Roi*, dont Maurice Chevalier et Sophie Desmarets étaient les vedettes, et ont fait citer une citation en justice au distributeur, qui n'avait pas coupé certaines scènes « choquantes ».

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— La célèbre cantatrice wagnérienne Kirsten Flagstad a annoncé qu'elle abandonnerait définitivement l'opéra après les cinq dernières représentations qu'elle doit donner ce mois-ci au Metropolitan Opera de New-York.

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LE PARISIEN LIBÉRÉ, PARIS

4 FEV 1952

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Il n'y a rien à craindre : Charles Münch dirigera lui-même l'orchestre symphonique de Boston lorsqu'il se produira à Paris, comme nous l'avons annoncé maintes fois, dans le cadre de l' « Œuvre du Vingtième Siècle », vaste exposition des arts organisée et patronnée par le Congrès pour la Liberté de la Culture.

De Boston nous était parvenue il y a plusieurs semaines la nouvelle alarmante que le célèbre chef d'orchestre était sérieusement souffrant et que ses médecins lui avaient prescrit un repos complet. Il est maintenant entré dans la phase rassurante de la convalescence et, de New-York, où il habite momentanément, il nous a fait savoir que les progrès de son état de santé étaient très satisfaisants. Ce n'est plus qu'une question de jours. Bien avant de venir nous présenter le plus célèbre orchestre d'Amérique, dont il est depuis deux ans le chef d'orchestre, Charles Münch sera complètement rétabli.

[264]

Ernst Robert Curtius

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BÜCHERTAGEBUCH

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Seit dem ersten Weltkrieg ist die westliche Kultur vom Zweifel an sich selbst erfaßt. Noch jüngst hat Hendrik de Man (*Vermassung und Kulturzerfall*, Verlag A. Francke, Bern, 1951) den Gegenstand eindringlich beleuchtet. Zwischen 1918 und 1939 haben diese Sorgen nur einen verhältnismäßig engen Kreis der europäischen Bildungsschicht beschäftigt.

Seit 1945 sind sie in das breite Publikum gedrungen und gelten auch der Presse und der öffentlichen Erörterung als unbezweifelbarer Tatbestand. Dem seichten Fortschrittsoptimismus des neunzehnten stellt sich ein flacher Verfallspessimismus des zwanzigsten Jahrhunderts entgegen. Ein Klischee ist durch das andere ersetzt. Aber wenn ein Gedanke zum Gemeinplatz geworden ist, beginnt er schon seine Schlagkraft zu verlieren. Er hat die Linie des geringsten Widerstandes erreicht. Es ist heute gerichtsnotorisch, daß wir in einem «Zeitalter der Angst» leben. Nicht nur das. Es ist bequemer geworden, das neue Schlagwort nachzuplappern, als Besonnenheit und Kritik zu üben. Im Haushalt der Kultur gibt es Krisen und Depressionen wie im Wirtschaftsleben. Aber die Volkswirtschaft hat eine Krisenlehre entwickelt und den Konjunkturzyklus untersucht. Sollte Entsprechendes nicht auch für Kulturkrisen zu leisten sein? Die große Enquete von Toynbee, deren Abschluß wir bald erwarten dürfen, bemüht sich um Beantwortung dieser Frage.

Aber auch andere Anzeichen deuten darauf hin, daß die westliche Kultur sich wieder auf ihre Aktiva besinnt. Der *Kongreß für kulturelle Freiheit*, der im Mai dieses Jahres in Paris tagen soll, kann eine solche Selbstbesinnung fördern. Die Kulturpanik der Gegenwart trägt zweifellos die Züge einer Nervenkrise an sich (unbeschadet aller ernstzunehmenden Bedrohungen). Wer die Herrschaft über seine «Nerven» verliert, ist bereit, alles verloren zu geben und weiß auch durchaus solide Werte nicht mehr einzuschätzen. Wir Deutsche sind dazu mehr geneigt als andere Völker. Hölderlin sagt einmal: «Gewinn und Verlust wäget ein sinniges Haupt.» Aber diese solide Buchführung ist uns in geistigen Dingen seit Generationen abhanden gekommen. Die Umwertung aller Werte hat bei uns manchmal die Formen eines sinnlosen Ausverkaufs angenommen. Es ist bezeichnend, daß Borchardt vor einem Vierteljahrhundert für eine lyrische Blütenlese den Titel *Ewiger Vorrat deutscher Poesie* (dritte Auflage 1951 bei Rütten und Lœning) gewählt hat: als Hinweis auf unverlierbaren Bestand. Die Selbstpreisgabe der deutschen Bildung, deren erste Symptome mit dem «Jungen Deutschland» der 1830er Jahre einsetzten, ist das geistige Gegenstück zur Selbstpreisgabe des deutschen Bürgertums, die sich schließlich in der Barbarei des Hitler-Regimes überstürzte. Als Teilausdruck jener Bildungskatastrophe muß auch der Verfall der literarischen Kritik in Deutschland angesehen werden.

Times Literary Supplement

Ein lehrreiches Gegenbeispiel bietet die Geschichte des *Times Literary Supplement*, das soeben seinen neunundfünfzigsten Jahrgang eröffnet. Die Nummer vom 18. Januar 1952 enthält einen Rückblick auf Entstehung und Geschichte des Blattes und eine Auswahl aus den Buchbesprechungen der letzten fünfzig Jahre. Wer das *T. L. S.* Jahre oder Jahrzehnte lang verfolgt hat, weiß, daß es das beste Rezensionsorgan der Alten und der Neuen Welt ist. Im Laufe eines halben Jahrhunderts hat es etwas von der Würde einer nationalen Institution angenommen, obwohl es eine private Gründung ist. Mittelbar verdankt es seine Entstehung dem Interesse des britischen Lesers für ausführliche Parlamentsberichte. Diese beanspruchten in der *Times* soviel Raum, daß während der Sitzungsperioden die Anzeigen neuer Bücher wochenlang liegenblieben. Als das Parlament am 16. Januar 1901 wieder einmal zusammentrat, entschloß sich die Redaktion der *Times*, für die Dauer der Tagung literarische Beilagen herauszugeben. Die erste erschien am 17. Januar. Das *T. L. S.* war also als saisonbedingter Notbehelf gedacht, der in den Parlamentsferien wieder entbehrlich werden würde. Aber als sie Ende März eintraten, hatte die Leitung des Weltblattes diese Planung vergessen. Die Beilage erschien weiter — weil sie übersehen worden war. Ihr Herausgeber fühlte sich offenbar nicht veranlaßt, die Zentrale darauf hinzuweisen. Und als diese sich darauf besann, ließ man das Literaturblatt weiter bestehen, weil inzwischen Inserate und Beifallsäußerungen eingegangen waren.

Ist diese Entstehungsgeschichte nicht im besten Sinne englisch? Es ging dem neuen Organ wie der kleinen Topsy in *Onkel Toms Hütte*, die behauptete, sie habe keine Eltern gehabt. Als man sie fragte, wer sie gemacht habe, sagte sie: «Wahrscheinlich bin ich gewachsen» (*I spect I grow'd*). Auch das *T. L. S.* wuchs und wuchs. Der Jahrgang 1902 zählte 392 Seiten, der von 1913 schon 620 Seiten, der von 1930 über 1100. Im Sommer 1914 war der Absatz des Blattes auf 44 000 Stück pro Nummer gestiegen. Eine solche Auflagenhöhe für ein rein literarisches Organ ist natürlich nur möglich, wenn es in der Sprache eines Weltreiches erscheint.

Das britische Empire hat heute seine politische Vormacht verloren, aber das Weltreich der englischen Sprache ist unerschüttert. Auch die Herausbildung einer amerikanischen Sondersprache für den Alltagsgebrauch, die Presse, den Roman ändert daran wenig. Das Spanische ist zwar nächst dem Englischen die meistgesprochene euro-amerikanische Sprache. Aber in Literatur und Wissenschaft kann es sich nicht entfernt mit der Produktivität des anglo-amerikanischen Sprachgebietes messen. Wer der literarischen und wissenschaftlichen Produktion des westlichen Kulturkreises folgen will, sieht sich heute wie vor fünfzig Jahren auf das *T. L. S.* angewiesen. Wenn es verschwände, wäre die Lücke nicht zu füllen.

Der Erfolg des Blattes beruht auf seiner Qualität. Es mußte allseitige Information mit hohem kritischen Niveau verbinden. «Von Anfang an wurde das Verfahren befolgt, nicht einen Stab von Mitarbeitern zu gruppieren, die die Arbeit unter sich aufteilten: vielmehr wurde aus der ganzen englisch-schreibenden Welt der beste Mann für jede Sonderaufgabe ausgesucht — wobei der «beste» natürlich nicht nur Kenntnisse über den Gegenstand bedeutete, sondern auch die Fähigkeit, einen Artikel zu schreiben, der an sich selbst gute Literatur wäre.» Die Redaktion sah ihre Aufgabe also nicht darin, einen «Standpunkt» zu vertreten, sondern darin, die bestmögliche Leistung zu erzielen. So wurden z. B., um ein Jahr herauszugreifen, 1919 über 150 Mitarbeiter herangezogen: nur 21 von ihnen gehörten dem Stabe der *Times* an: nur 15 steuerten mehr als 10 Artikel pro Person bei; und von diesen 15 waren nur noch 6 Mitglieder des Redaktionsstabes der *Times*. In demselben Jahr wurden Leitartikel von 28 verschiedenen Autoren verfaßt (darunter T. S. Eliot und Virginia Woolf). Diese Redaktionspolitik entspricht dem englischen Sinn für Qualität, aber auch dem gesunden Menschenverstand. Sie macht der Leitung des Blattes hohe Ehre. Ein Redaktionskomitee stellt eine Machtposition dar. Die Versuchung, von dieser Macht im Interesse bestimmter Personen oder Personenkreise Gebrauch zu machen, ist menschlich. Aber in einem Rezensionsorgan kann sie zur Verengung des Gesichtskreises, unter Umständen zur Protektionswirtschaft, führen. Die Redaktionspolitik des *T. L. S.* hat sich von solchen Schwächen reinzuhalten gewußt. Es zählt Fünfundzwanzigjährige zu seinen Mitarbeitern, aber auch Achtzigjährige. Es weiß, daß die Literatur «eine Gegenwart und eine Zukunft hat, aber auch eine Vergangenheit, die sie nicht vergessen darf». Es ist neuen Experimenten ebenso aufgeschlossen wie der Pflege der geistigen Erbgüter. Dadurch hat es traditionsbildend gewirkt und sich Autorität erworben.

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Aber dieser Erfolg ist ebensosehr einem andern Grundsatz zu verdanken: alle Beiträge erscheinen anonym. Dieses Verfahren ist vielfach angegriffen worden, weil es nicht fair sei. Aber die Erfahrung lehrt, daß ein Kritiker, der nicht zeichnet, meist objektiver urteilt. Er hat es nicht nötig, den Leser durch seine Persönlichkeit zu beeindrucken. Er kann sich den Luxus erlauben, das zu sagen, was er wirklich denkt, anstatt das zu sagen, was das Publikum vielleicht von ihm erwartet. Er braucht aber auch nicht Rücksicht auf andere Kritiker und auf Schriftsteller zu nehmen, die er vielleicht kennt oder kennen lernen wird. Das sind die Beweggründe, die für diese Praxis ins Feld geführt werden. Dahinter dürfte aber auch das ungeschriebene Gesetz der englischen Gesellschaftssitte stehen, das die Zurschaustellung des Persönlichen verpönt.

Die vorliegende Jubiläumsnummer läßt erkennen, worauf der Ruf des Blattes bei Lesern und Forschern sich gründet: es ist «ein Führer zum Besten und eine Warnung vor dem Schlechtesten in der modernen Literatur». Wir könnten davon einiges lernen.

BUREAU INTERNATIONAL DE DOCUMENTATION
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C. C. P. PARIS C 2107-84 - TÉL. : LIT 70-89
Beaux-Arts - Bruxelles
1 FEV 1952

« L'œuvre du XXe siècle »

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Ainsi que nous l'avons annoncé, le Congrès pour la Liberté de la Culture, dont les présidents d'honneur sont Jacques Maritain, Bertrand Russell, Benedetto Croce, John Dewey et Salvador de Madariaga, tiendra ses assises à Paris en mai prochain. Par une série de retentissantes manifestations artistiques et philosophiques qui se dérouleront au Théâtre des Champs-Elysées, seront dégagées les lignes de force de l'œuvre du XXe siècle et réfutées par des preuves incontestables l'affirmation selon laquelle la civilisation occidentale serait en décadence. Des chefs-d'œuvre de premier plan appartenant aux divers domaines des arts, de la littérature et de la musique témoigneront d'une manière éclatante des pouvoirs de création et de la fécondité de ce dernier demi-siècle.

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XXme Siècle »

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LE POPULAIRE
61, rue Lafayette, Pr
6 FÉVRIER 1952

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Culture

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Zürich
- 9. Feb. 1952

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LE PARISIEN LIBÉRÉ, PARIS
4 FEV 1952

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BÜCHERTAGEBUCH

13

Seit dem ersten Weltkrieg ist die westliche Kultur vom Zweifel an sich selbst erfaßt. Noch jüngst hat Hendrik de Man (*Vermassung und Kulturzerfall*, Verlag A. Francke, Bern, 1951) den Gegenstand eindringlich beleuchtet. Zwischen 1918 und 1939 haben diese Sorgen nur einen verhältnismäßig engen Kreis der europäischen Bildungsschicht beschäftigt.

Seit 1945 sind sie in das breite Publikum gedrungen und gelten auch der Presse und der öffentlichen Erörterung als unbezweifelbarer Tatbestand. Dem seichten Fortschrittsoptimismus des neunzehnten stellt sich ein flacher Verfallspessimismus des zwanzigsten Jahrhunderts entgegen. Ein Klischee ist durch das andere ersetzt. Aber wenn ein Gedanke zum Gemeinplatz geworden ist, beginnt er schon seine Schlagkraft zu verlieren. Er hat die Linie des geringsten Widerstandes erreicht. Es ist heute gerichtsnotorisch, daß wir in einem «Zeitalter der Angst» leben. Nicht nur das. Es ist bequemer geworden, das neue Schlagwort nachzuplappern, als Besonnenheit und Kritik zu üben. Im Haushalt der Kultur gibt es Krisen und Depressionen wie im Wirtschaftsleben. Aber die Volkswirtschaft hat eine Krisenlehre entwickelt und den Konjunkturzyklus untersucht. Sollte Entsprechendes nicht auch für Kulturkrisen zu leisten sein? Die große Enquete von Toynbee, deren Abschluß wir bald erwarten dürfen, bemüht sich um Beantwortung dieser Frage.

Aber auch andere Anzeichen deuten darauf hin, daß die westliche Kultur sich wieder auf ihre Aktiva besinnt. Der *Kongreß für kulturelle Freiheit*, der im Mai dieses Jahres in Paris tagen soll, kann eine solche Selbstbesinnung fördern. Die Kulturpanik der Gegenwart trägt zweifellos die Züge einer Nervenkrise an sich (unbeschadet aller ernstzunehmenden Bedrohungen). Wer die Herrschaft über seine «Nerven» verliert, ist bereit, alles verloren zu geben und weiß auch durchaus solide Werte nicht mehr einzuschätzen. Wir Deutsche sind dazu mehr geneigt als andere Völker. Hölderlin sagt einmal: «Gewinn und Verlust wäget ein sinniges Haupt.» Aber diese solide Buchführung ist uns in geistigen Dingen seit Generationen abhanden gekommen. Die Umwertung aller Werte hat bei uns manchmal die Formen eines sinnlosen Ausverkaufs angenommen. Es ist bezeichnend, daß Borchardt vor einem Vierteljahrhundert für eine lyrische Blütenlese den Titel *Ewiger Vorrat deutscher Poesie* (dritte Auflage 1951 bei Rütten und Loening) gewählt hat: als Hinweis auf unverlierbaren Bestand. Die Selbstpreisgabe der deutschen Bildung, deren erste Symptome mit dem «Jungen Deutschland» der 1830er Jahre einsetzten, ist das geistige Gegenstück zur Selbstpreisgabe des deutschen Bürgertums, die sich schließlich in der Barbarei des Hitler-Regimes überstürzte. Als Teilausdruck jener Bildungskatastrophe muß auch der Verfall der literarischen Kritik in Deutschland angesehen werden.

Times Literary Supplement

Ein lehrreiches Gegenbeispiel bietet die Geschichte des *Times Literary Supplement*, das soeben seinen neunundfünfzigsten Jahrgang eröffnet. Die Nummer vom 18. Januar 1952 enthält einen Rückblick auf Entstehung und Geschichte des Blattes und eine Auswahl aus den Buchbesprechungen der letzten fünfzig Jahre. Wer das *T. L. S.* Jahre oder Jahrzehnte lang verfolgt hat, weiß, daß es das beste Rezensionsorgan der Alten und der Neuen Welt ist. Im Laufe eines halben Jahrhunderts hat es etwas von der Würde einer nationalen Institution angenommen, obwohl es eine private Gründung ist. Mittelbar verdankt es seine Entstehung dem Interesse des britischen Lesers für ausführliche Parlamentsberichte. Diese beanspruchten in der *Times* soviel Raum, daß während der Sitzungsperioden die Anzeigen neuer Bücher wochenlang liegenblieben. Als das Parlament am 16. Januar 1901 wieder einmal zusammentrat, entschloß sich die Redaktion der *Times*, für die Dauer der Tagung literarische Beilagen herauszugeben. Die erste erschien am 17. Januar. Das *T. L. S.* war also als saisonbedingter Notbehelf gedacht, der in den Parlamentsferien wieder entbehrlich werden würde. Aber als sie Ende März eintraten, hatte die Leitung des Weltblattes diese Planung vergessen. Die Beilage erschien weiter — weil sie übersehen worden war. Ihr Herausgeber fühlte sich offenbar nicht veranlaßt, die Zentrale darauf hinzuweisen. Und als diese sich darauf besann, ließ man das Literaturblatt weiter bestehen, weil inzwischen Inserate und Beifallsäußerungen eingegangen waren.

Ist diese Entstehungsgeschichte nicht im besten Sinne englisch? Es ging dem neuen Organ wie der kleinen Topsy in *Onkel Toms Hütte*, die behauptete, sie habe keine Eltern gehabt. Als man sie fragte, wer sie gemacht habe, sagte sie: «Wahrscheinlich bin ich gewachsen» (*I spect I grow'd*). Auch das *T. L. S.* wuchs und wuchs. Der Jahrgang 1902 zählte 392 Seiten, der von 1913 schon 620 Seiten, der von 1930 über 1100. Im Sommer 1914 war der Absatz des Blattes auf 44 000 Stück pro Nummer gestiegen. Eine solche Auflagenhöhe für ein rein literarisches Organ ist natürlich nur möglich, wenn es in der Sprache eines Weltreiches erscheint.

Das britische Empire hat heute seine politische Vormacht verloren, aber das Weltreich der englischen Sprache ist unerschüttert. Auch die Herausbildung einer amerikanischen Sondersprache für den Alltagsgebrauch, die Presse, den Roman ändert daran wenig. Das Spanische ist zwar nächst dem Englischen die meistgesprochene euro-amerikanische Sprache. Aber in Literatur und Wissenschaft kann es sich nicht entfernt mit der Produktivität des anglo-amerikanischen Sprachgebietes messen. Wer der literarischen und wissenschaftlichen Produktion des westlichen Kulturkreises folgen will, sieht sich heute wie vor fünfzig Jahren auf das *T. L. S.* angewiesen. Wenn es verschwände, wäre die Lücke nicht zu füllen.

Der Erfolg des Blattes beruht auf seiner Qualität. Es mußte allseitige Information mit hohem kritischen Niveau verbinden. «Von Anfang an wurde das Verfahren befolgt, nicht einen Stab von Mitarbeitern zu gruppieren, die die Arbeit unter sich aufteilten: vielmehr wurde aus der ganzen englisch-schreibenden Welt der beste Mann für jede Sonderaufgabe ausgesucht — wobei der «beste» natürlich nicht nur Kenntnisse über den Gegenstand bedeutete, sondern auch die Fähigkeit, einen Artikel zu schreiben, der an sich selbst gute Literatur wäre.» Die Redaktion sah ihre Aufgabe also nicht darin, einen «Standpunkt» zu vertreten, sondern darin, die bestmögliche Leistung zu erzielen. So wurden z. B., um ein Jahr herauszugreifen, 1919 über 150 Mitarbeiter herangezogen: nur 21 von ihnen gehörten dem Stabe der *Times* an: nur 15 steuerten mehr als 10 Artikel pro Person bei; und von diesen 15 waren nur noch 6 Mitglieder des Redaktionsstabes der *Times*. In demselben Jahr wurden Leitartikel von 28 verschiedenen Autoren verfaßt (darunter T. S. Eliot und Virginia Woolf). Diese Redaktionspolitik entspricht dem englischen Sinn für Qualität, aber auch dem gesunden Menschenverstand. Sie macht der Leitung des Blattes hohe Ehre. Ein Redaktionskomitee stellt eine Machtposition dar. Die Versuchung, von dieser Macht im Interesse bestimmter Personen oder Personenkreise Gebrauch zu machen, ist menschlich. Aber in einem Rezensionsorgan kann sie zur Verengung des Gesichtskreises, unter Umständen zur Protektionswirtschaft, führen. Die Redaktionspolitik des *T. L. S.* hat sich von solchen Schwächen reinzuhalten gewußt. Es zählt Fünfundzwanzigjährige zu seinen Mitarbeitern, aber auch Achtzigjährige. Es weiß, daß die Literatur «eine Gegenwart und eine Zukunft hat, aber auch eine Vergangenheit, die sie nicht vergessen darf». Es ist neuen Experimenten ebenso aufgeschlossen wie der Pflege der geistigen Erbgüter. Dadurch hat es traditionsbildend gewirkt und sich Autorität erworben.

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Aber dieser Erfolg ist ebensosehr einem andern Grundsatz zu verdanken: alle Beiträge erscheinen anonym. Dieses Verfahren ist vielfach angegriffen worden, weil es nicht fair sei. Aber die Erfahrung lehrt, daß ein Kritiker, der nicht zeichnet, meist objektiver urteilt. Er hat es nicht nötig, den Leser durch seine Persönlichkeit zu beeindrucken. Er kann sich den Luxus erlauben, das zu sagen, was er wirklich denkt, anstatt das zu sagen, was das Publikum vielleicht von ihm erwartet. Er braucht aber auch nicht Rücksicht auf andere Kritiker und auf Schriftsteller zu nehmen, die er vielleicht kennt oder kennen lernen wird. Das sind die Beweggründe, die für diese Praxis ins Feld geführt werden. Dahinter dürfte aber auch das ungeschriebene Gesetz der englischen Gesellschaftssitte stehen, das die Zurschaustellung des Persönlichen verpönt.

Die vorliegende Jubiläumsnummer läßt erkennen, worauf der Ruf des Blattes bei Lesern und Forschern sich gründet: es ist «ein Führer zum Besten und eine Warnung vor dem Schlechtesten in der modernen Literatur». Wir könnten davon einiges lernen.

Solinger Tageblatt

12 FEV 1952

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Im Musée d'Art Moderne wird eine repräsentative Ausstellung von Werken aus Privatsammlungen und Museen Europas und Amerikas einen Querschnitt durch die moderne bildende Kunst vermitteln. James Swence, René Huyghe und André Malraux haben sich als Deuter der Werke zur Verfügung gestellt und werden dem Publikum in einem Sondersaal das Wesen der modernen Malerei und Plastik erläutern. Die Veranstaltungen dürften dazu berufen sein, über die universellen Werte der modernen Kunst Aufschluß und Rechenschaft zu geben. Der Kongreß soll auch den Künstlern jenseits des „Eisernen Vorhanges" die Bedeutung des künstlerischen Schaffens in der Freiheit vor Augen [illegible]ten (Arts, Paris).

MANNHEIMER MORGEN

15 FEV 1952

Werke des zwanzigsten Jahrhunderts

Eine internationale Kundgebung in Paris

Der Kongreß für kulturelle Freiheit bereitet in Paris eine große internationale Kundgebung vor, die den „Werken des zwanzigsten Jahrhunderts" gewidmet sein soll und die in der Zeit zwischen dem 28. April und dem 31. Mai 1952 im Pariser Theater der Champs Elysées stattfinden wird. Die Veranstalter gehen dabei von der Idee aus, daß es gerade heute, in einer Zeit, in der eine zerstörerische Propaganda die Vitalität und die schöpferische Kraft unserer westlichen Kultur in Frage stellen will, von hoher Bedeutung ist, den Menschen und vor allem auch den jungen Künstlern unserer Generation Gelegenheit zu geben, einen Gesamtüberblick über die großen Schöpfungen der letzten fünfzig Jahre zu gewinnen, um dadurch der universellen Werte einer Kultur, die nur in der Freiheit entstehen konnte, voll bewußt zu werden. Diese Kundgebung wird sowohl der Schöpfungen der Musik wie des Theaters oder der Malerei, und ebenso den wichtigsten Strömungen der Literatur und der Philosophie Rechnung tragen.

Das umfangreiche musikalische Programm sieht die Mitwirkung von Igor Strawinsky vor, der selbst einige seiner neuesten Kompositionen dirigieren wird. Das Philharmonische Orchester von Boston wird mehrere Konzerte geben. Aus den Vereinigten Staten kommt auch das New York City-Ballett unter Leitung von George Balachine nach Paris. Die Oper von Wien wird erstmalig Alban Bergs Oper „Wozzek" in Paris vorstellen. Auch werden die Wiener Philharmoniker nach Paris kommen, weiter die Chöre und das Orchester der römischen Sankt Cäcilien Akademie und noch viele andere berühmte Orchester, ebenso wie die hervorragendsten Dirigenten der Welt. Aus Deutschland wird das Symphonie-Orchester des Berliner RIAS-Funks erwartet. Eine amerikanische Negertruppe wird die Oper Virgile Thompsons und Gertrude Steins „Vier Heilige in drei Akten", die 1934 in New York großen Erfolg hatte, zeigen.

Auf dem Gebiet der Literatur und der Philosophie sind 12 große Vortragsdebatten vorgesehen, zu denen Persönlichkeiten von Rang, wie T. S. Éliot, Karl Jaspers, Martin Heidegger, Aldous Huxley, Graham Greene, John Dos Passos, Jean-Paul Sartre, Ignazio Silone, Albert Camus, Richard Wright, Arnold Toynbee und viele andere eingeladen sind.

Gleichzeitig werden im Pariser Museum für Moderne Kunst 150 Meistergemälde, die zum großen Teil aus Privatsammlungen in Europa und den Vereinigten Staaten stammen, erstmalig einer größeren Oeffentlichkeit gezeigt werden, wobei Kunstkenner von Weltruf, wie zum Beispiel André Malraux, sich bereit erklärt haben, dem Publikum die großen Linien der modernen Kunst durch Vorträge nahezubringen. Die Vorbereitungen für diese wichtige künstlerische Manifestation werden vom Generalsekretär des Kongresses für Kulturelle Freiheit, Nikolas Nabosov, in die Wege geleitet.

Hubert v. Ranke

OPÉRA

6 FÉV

12 FÉVRIER

10 FÉVRIER 195

Münch à Paris

Au moment où nous mettons sous presse, nous apprenons une bonne nouvelle : Charles Münch viendra diriger à Paris l'Orchestre Symphonique de Paris, lors des concerts que celui-ci donnera sous le patronage du Congrès pour la liberté de la culture.

12 FÉVRIER

DE PAR LE MONDE...

— Ernest Fornairon prépare, en collaboration avec François Bonnery, une suite d'études, **Histoires de l'Histoire.**

— Chez Fayard, paraissent : **Les Grands Capétiens**, par Auguste Bailly; **Le Roi des sables**, par Pierre Apesteguy.

— Le tome II des **Petits Musées et Joyaux de l'Ile-de-France**, par Ph. Lefrançois et P. Boussel, va sortir aux Ed. inter-nationales.

— Chez Hachette, sortent : **Lélia, ou Vie de George Sand**, par A. Maurois; **Louis XV**, par P. Lafue; **Les Suspects pendant la Révolution**, par L. Jacob; **Marie Tête d'Ange**, par R. Christophe.

— Le dessinateur Lucien Laforge vient de mourir.

— La municipalité d'Eze a modernisé le vieux village, d'où protestations.

— Marcel Brion va publier chez Albin Michel un **Léonard de Vinci**; Alfred Colling, un **Edgar Poë**, et Pierre Benoît **Le Prêtre Jean**, roman.

— Jeanne Gauzy a reçu la commande de décoration d'une école.

— Charles Munch, qui avait été très malade, est entré en convalescence et dirigera, comme prévu, en mai, à Paris, l'Orchestre Symphonique de Boston.

— M. Barreiro songerait à remonter une galerie.

COMBAT - PARIS

21 FEV 1952

Le programme européen de l'Orchestre symphonique de Boston

On sait déjà depuis quelque temps que le « Boston Symphonic Orchestra » doit venir à Paris ce printemps. Voici son proramme :

6 MAI : à l'Opéra, sous la direction de Charles Munch (« Cinquième Symphonie » d'Arthur Honegger, « Daphnis et Chloé » de Maurice Ravel, ouverture de « L'Ecole du Scandale » de Samuel Barber, « Suite d'Amphion » d'Arthur Honegger, « Toccata » de Walter Piston, « La Mer » de Debussy).

8 MAI : au Théâtre des Champs-Elysées, sous la direction de Pierre Monteux (« Fantasia » de Tallis, Seconde Suite de « Protée » de Darius Milhaud, « Troisième Symphonie » de William Schuman, « Rondes de Printemps » de Debussy, « Le Sacre du Printemps » de Stravinsky).

10 MAI : concert à La Haye.

11 MAI : concert à Amsterdam.

12 MAI : concert à Bruxelles.

17 MAI : concert à Strasbourg (ville natale de Charles Munch).

26 MAI : concert à Londres.

D'autres concerts sont également prévus en Italie et en Allemagne.

EN JUIN PROCHAIN, PATRICIA NEWAY
L'INCOMPARABLE CREATRICE DU "CONSUL"
CHANTERA "LA TOSCA" A L'OPÉRA

LA nouvelle est maintenant officielle : Patricia Neway, l'incomparable créatrice du *Consul*, chantera *La Tosca* en juin prochain sur la scène de l'Opéra.

Cet engagement — qui réjouira tous les amis de notre première scène lyrique — appelle un commentaire : il prouve que c'est toujours Paris, et Paris seul, qui donne à un artiste sa consécration définitive.

Née à Brooklyn, de parents américains — dont les ancêtres étaient les uns irlandais, les autres allemands, — Patricia Neway était encore à peu près inconnue quand Menotti la choisit pour chanter le rôle principal du *Consul*. Sans doute, le temps était loin déjà où elle se noircissait le visage pour paraître sur une scène de music-hall, plus loin encore celui où elle vendait des disques dans un grand magasin, mais elle était encore perdue dans la foule des choristes et des « petits rôles ». Sa création du *Consul* à Broadway fit d'elle une vedette, mais ne lui apporta pas de propositions intéressantes et ses compatriotes ne voyaient pas encore en elle une artiste d'exception, une cantatrice « internationale », lorsqu'elle prit l'avion pour venir chanter la *Consul* à Paris.

Paris, à son tour, découvrit Patricia Neway, la presse célébra sa louange, Marcel Achard la proclamant « la plus grande tragédienne lyrique de l'époque », tandis que Sacha Guitry se contentait de dire qu'elle était « purement admirable ». Les critiques les plus enthousiastes de Broadway n'avaient « remué » personne. Le jugement de Paris, lui, provoqua des réactions heureuses, et c'est maintenant de tous les points du monde que la jeune artiste américaine reçoit des offres. Laurence Olivier l'invite à se rendre à Londres pour y jouer à ses côtés une comédie dramatique, elle est sollicitée par la Scala de Milan pour une série de représentations... et le Boston Symphony Orchestra, qui ne s'était point manifesté quand Patricia Neway chantait à New-York, lui demande de participer en soliste à plusieurs des concerts portés à son programme estival. Depuis Paris, Patricia Neway peut choisir.

Patricia Neway dans « Le Consul ».

Ses projets pour cet été sont déjà en grande partie arrêtés. Avant de l'applaudir en juin à l'Opéra, nous la retrouverons en mai au théâtre des Champs-Elysées où, dans le cadre des manifestations organisées par l'Œuvre du XXe siècle à l'occasion du congrès pour la liberté de la culture, nous la verrons dans *Œdipe-Roi* (sous la direction de Stravinsky et dans une mise en scène de Cocteau), et dans l'*Erwachtung* d'Arnold Schœnberg (dans lequel elle réalise le tour de force de rester seule en scène durant vingt-cinq minutes). En juillet, elle sera au festival d'Aix-en-Provence, où elle chantera *Iphigénie en Tauride*.

Et, entre temps, elle continuera d'être, sur différentes scènes, l'inoubliable Magda du *Consul*.

Ce qui laisse peu d'espoir, au moins pour cette année, à Laurence Olivier et au Boston Symphony Orchestra.

COMMUNIQUE

Musique et Radio
Paris
FEV 1952

L'ORCHESTRE DE BOSTON A PARIS

C'est en mai prochain que le réputé orchestre de Boston (104 exécutants) donnera plusieurs concerts à Paris, sous la direction de Charles Munch et de Pierre Monteux. D'autres concerts sont prévus à Bordeaux et Strasbourg avant une tournée en Suisse, Belgique, Hollande et Autriche. Rappelons que depuis 1949 Ch. Munch est devenu le directeur musical de cet orchestre.

[265]

Solinger Tageblatt

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Werke des zwanzigsten Jahrhunderts

Eine internationale Kundgebung in Paris

Der Kongreß für kulturelle Freiheit bereitet in Paris eine große internationale Kundgebung vor, die den „Werken des zwanzigsten Jahrhunderts" gewidmet sein soll und die in der Zeit zwischen dem 28. April und dem 31. Mai 1952 im Pariser Theater der Champs Elysées stattfinden wird. Die Veranstalter gehen dabei von der Idee aus, daß es gerade heute, in einer Zeit, in der eine zerstörerische Propaganda die Vitalität und die schöpferische Kraft unserer westlichen Kultur in Frage stellen will, von hoher Bedeutung ist, den Menschen und vor allem auch den jungen Künstlern unserer Generation Gelegenheit zu geben, einen Gesamtüberblick über die großen Schöpfungen der letzten fünfzig Jahre zu gewinnen, um dadurch der universellen Werte einer Kultur, die nur in der Freiheit entstehen konnte, voll bewußt zu werden. Diese Kundgebung wird sowohl der Schöpfungen der Musik wie des Theaters oder der Malerei, und ebenso den wichtigsten Strömungen der Literatur und der Philosophie Rechnung tragen.

Das umfangreiche musikalische Programm sieht die Mitwirkung von Igor Strawinsky vor, der selbst einige seiner neuesten Kompositionen dirigieren wird. Das Philharmonische Orchester von Boston wird mehrere Konzerte geben. Aus den Vereinigten Staten kommt auch das New York City-Ballett unter Leitung von George Balachine nach Paris. Die Oper von Wien wird erstmalig Alban Bergs Oper „Wozzek" in Paris vorstellen. Auch werden die Wiener Philharmoniker nach Paris kommen, weiter die Chöre und das Orchester der römischen Sankt Cäcilien Akademie und noch viele andere berühmte Orchester, ebenso wie die hervorragendsten Dirigenten der Welt. Aus Deutschland wird das Symphonie-Orchester des Berliner RIAS-Funks erwartet. Eine amerikanische Negertruppe wird die Oper Virgile Thompsons und Gertrude Steins „Vier Heilige in drei Akten", die 1934 in New York großen Erfolg hatte, zeigen.

Auf dem Gebiet der Literatur und der Philosophie sind 12 große Vortragsdebatten vorgesehen, zu denen Persönlichkeiten von Rang, wie T. S. Eliot, Karl Jaspers, Martin Heidegger, Aldous Huxley, Graham Greene, John Dos Passos, Jean-Paul Sartre, Ignazio Silone, Albert Camus, Richard Wright, Arnold Toynbee und viele andere eingeladen sind.

Gleichzeitig werden im Pariser Museum für Moderne Kunst 150 Meistergemälde, die zum großen Teil aus Privatsammlungen in Europa und den Vereinigten Staaten stammen, erstmalig einer größeren Oeffentlichkeit gezeigt werden, wobei Kunstkenner von Weltruf, wie zum Beispiel André Malraux, sich bereit erklärt haben, dem Publikum die großen Linien der modernen Kunst durch Vorträge nahezubringen. Die Vorbereitungen für diese wichtige künstlerische Manifestation werden vom Generalsekretär des Kongresses für Kulturelle Freiheit, Nikolas Nabosov, in die Wege geleitet.

Hubert v. Ranke

OPERA
100, Rue Richelieu - 2e
6 FÉVRIER 1952
12 FÉVRIER 1952

LE PONT DES ARTS
82, Avenue Parmentier - XIe
10 FÉVRIER 1952

Münch à Paris

Au moment où nous mettons sous presse, nous apprenons une bonne nouvelle : Charles Münch viendra diriger à Paris l'Orchestre Symphonique de Paris, lors des concerts que celui-ci donnera sous le patronage du Congrès pour la liberté de la culture.

CE MATIN
6, Boul. Poissonnière
12 FÉVRIER

DE PAR LE MONDE...

— Ernest Fornairon prépare, en collaboration avec François Bonnery, une suite d'études, **Histoires de l'Histoire.**

— Chez Fayard, paraissent : **Les Grands Capétiens,** par Auguste Bailly; **Le Roi des sables,** par Pierre Apesteguy.

— Le tome II des **Petits Musées et Joyaux de l'Ile-de-France,** par Ph. Lefrançois et P. Boussel, va sortir aux Ed. Inter-nationales.

— Chez Hachette, sortent : **Lélia, ou Vie de George Sand,** par A. Maurois; **Louis XV,** par P. Lafue; **Les Suspects pendant la Révolution,** par L. Jacob; **Marie Tête d'Ange,** par R. Christophe.

— Le dessinateur Lucien Laforge vient de mourir.

— La municipalité d'Eze a modernisé le vieux village, d'où protestations.

— Marcel Brion va publier chez Albin Michel un **Léonard de Vinci;** Alfred Colling, un **Edgar Poë,** et Pierre Benoît **Le Prêtre Jean,** roman.

— Jeanne Gauzy a reçu la commande de décoration d'une école.

— Charles Munch, qui avait été très malade, est entré en convalescence et dirigera, comme prévu, en mai, à Paris, l'Orchestre Symphonique de Boston.

— M. Barreiro songerait à remonter une galerie.

COMBAT - PARIS

21 FEV 1952

Le programme européen de l'Orchestre symphonique de Boston

On sait déjà depuis quelque temps que le « Boston Symphonie Orchestra » doit venir à Paris ce printemps. Voici son proramme :

6 MAI : à l'Opéra, sous la direction de Charles Munch (« Cinquième Symphonie » d'Arthur Honegger, « Daphnis et Chloé » de Maurice Ravel, ouverture de « L'Ecole du Scandale » de Samuel Barber, « Suite d'Amphion » d'Arthur Honegger, « Toccata » de Walter Piston, « La Mer » de Debussy).

8 MAI : au Théâtre des Champs-Elysées, sous la direction de Pierre Monteux (« Fantasia » de Tallis, Seconde Suite de « Protée » de Darius Milhaud, « Troisième Symphonie » de William Schuman, « Rondes de Printemps » de Debussy, « Le Sacre du Printemps » de Stravinsky).

10 MAI : concert à La Haye.

11 MAI : concert à Amsterdam.

12 MAI : concert à Bruxelles.

17 MAI : concert à Strasbourg (ville natale de Charles Munch).

26 MAI : concert à Londres.

D'autres concerts sont également prévus en Italie et en Allemagne.

EN JUIN PROCHAIN, PATRICIA NEWAY
L'INCOMPARABLE CRÉATRICE DU "CONSUL"
CHANTERA "LA TOSCA" A L'OPÉRA

La nouvelle est maintenant officielle : Patricia Neway, l'incomparable créatrice du *Consul*, chantera *La Tosca* en juin prochain sur la scène de l'Opéra.

Cet engagement — qui réjouira tous les amis de notre première scène lyrique — appelle un commentaire : il prouve que c'est toujours Paris, et Paris seul, qui donne à un artiste sa consécration définitive.

Née à Brooklyn, de parents américains — dont les ancêtres étaient les uns irlandais, les autres allemands, — Patricia Neway était encore à peu près inconnue quand Menotti la choisit pour chanter le rôle principal du *Consul*. Sans doute, le temps était loin déjà où elle se noircissait le visage pour paraître sur une scène de music-hall, plus loin encore celui où elle vendait des disques dans un grand magasin, mais elle était encore perdue dans la foule des choristes et des « petits rôles ». Sa création du *Consul* à Broadway fit d'elle une vedette, mais ne lui apporta pas de propositions intéressantes, et ses compatriotes ne voyaient pas encore en elle une artiste d'exception, une cantatrice « internationale », lorsqu'elle prit l'avion pour venir chanter la *Consul* à Paris.

Paris, en tout, découvrit Patricia Neway, la presse célébra sa louange, Marcel Achard la proclamant « la plus grande tragédienne lyrique de l'époque », tandis que Sacha Guitry se contentait de dire qu'elle était « purement admirable ». Les critiques les plus enthousiastes de Broadway n'avaient « remué » personne. Le jugement de Paris, lui, provoqua des réactions heureuses, et c'est maintenant de tous les points du monde que la jeune artiste américaine reçoit des offres. Laurence Olivier l'invite à se rendre à Londres pour y jouer à ses côtés une comédie dramatique, elle est sollicitée par la Scala de Milan pour une série de représentations, et le Boston Symphony Orchestra, qui ne s'était point manifesté quand Patricia Neway chantait à New-York, lui demande de participer en soliste à plusieurs des concerts portés à son programme estival. Depuis Paris, Patricia Neway peut choisir.

Patricia Neway dans « Le Consul ».

Ses projets pour cet été sont déjà en grande partie arrêtés. Avant de l'applaudir en juin à l'Opéra, nous la retrouverons en mai au théâtre des Champs-Elysées où, dans le cadre des manifestations organisées par l'Œuvre du XXe siècle à l'occasion du congrès pour la liberté de la culture, nous la verrons dans *Œdipe-Roi* (sous la direction de Stravinsky et dans une mise en scène de Cocteau), et dans l'*Erwachtung* d'Arnold Schœnberg (dans lequel elle réalise le tour de force de rester seule en scène durant vingt-cinq minutes). En juillet, elle sera au festival d'Aix-en-Provence, où elle chantera *Iphigénie en Tauride*.

Et, entre temps, elle continuera d'être, sur différentes scènes, l'inoubliable Magda du *Consul*.

Ce qui laisse peu d'espoir, au moins pour cette année, à Laurence Olivier et au Boston Symphony Orchestra.

Musique et radio
Paris
FEV 1952

L'ORCHESTRE DE BOSTON A PARIS

C'est en mai prochain que le réputé orchestre de Boston (104 exécutants) donnera plusieurs concerts à Paris, sous la direction de Charles Munch et de Pierre Monteux. D'autres concerts sont prévus à Bordeaux et Strasbourg avant une tournée en Suisse, Belgique, Hollande et Autriche. Rappelons que depuis 1949 Ch. Munch est devenu le directeur musical de cet orchestre.

[265]

La Gazzetta del Mezzogiorno, Bari
12 FEV 1952

IN MAGGIO A PARIGI

Un grande Festival internazionale e convegno di artisti e intellettuali

Conferenza di Croce - La partecipazione dell'Orchestra di S. Cecilia

Parigi, 11 febbraio.

Nel prossimo mese di maggio si svolgerà a Parigi un Festival internazionale per «mostrare al mondo ciò che la mente libera dell'uomo ha conquistato nella prima metà del secolo XX».

Il Festival è stato organizzato dal Congresso internazionale per la libertà culturale diretto da Nicolas Nabakov, Segretario generale. A Parigi saranno esibiti i massimi capolavori dell'arte moderna, in tutti i campi, dalla sinfonia, dall'opera, dal balletto, al dramma, alla filosofia, all'arte, alla letteratura e così via. Charles Munch, Pierre Monteux, Igor Strawinsky e Bruno Walter dirigeranno famose orchestre, come la Boston Symphony Orchestra, la Vienna State Opera, la New York City Ballet Company e l'Orchestra del settore occidentale di Berlino. Le prime audizioni di opere raramente eseguite come di lavori classificati «decadenti» nell'Europa Orientale, saranno anch'esse eseguite.

Il concerto inaugurale avrà luogo il 29 aprile nella Chiesa di San Rocco di Parigi, ove il «St. Guillaume Chorus» di Strasburgo canterà il *Magnificat* di Bach, lo *Stabat Mater* di Francis Poulenc. Il 30 aprile, e nelle tre serate successive seguirà l'opera *Wozzeck* di Alban Berg, eseguita dal complesso dell'Opera di Vienna. L'Orchestra del Conservatorio Francese, diretta da Bruno Walter, presenterà *Il Canto della Terra* di Mahler, il *Don Juan* di Richard Strauss e *Il pomeriggio di un Fauno* di Debussy, il 5 maggio.

La Boston Symphony Orchestra, per la prima volta in Europa, con Charles Munch e Pierre Monteux come direttori, darà tre concerti. Il primo il 6 maggio, diretto da Charles Munch all'Opera di Parigi, il secondo diretto da Pierre Monteux, l'8 maggio al teatro di Champs Elysèes. La terza rappresentazione avrà luogo il 21 maggio. La quarta esecuzione della Compagnia del Balletto di New York sotto la direzione di George Balanchine, avrà luogo dal 10 al 3 maggio con balletti di Stravinsky, come *Apollo*, *l'Uccello di Fuoco*, *Jeux de Cartes*, *Orfeo*, ecc. con le coreografie del ballerino americano Jerome Kobbins. Nel programma della compagnia si trovano anche *Il valzer* di Ravel, il *Jinx* di Benjamin Britten, *I quattro temperamenti* di Hindemith, il *Eulenspiegel* di Richard Strauss, il *Figlio Prodigo* di Prokofiev.

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La famosa Orchestra romana di «Santa Cecilia» sarà ascoltata a Parigi il 27 ed il 29 maggio con esecuzioni di opere di Strawinsky, Dallapiccola, Malipiero ed altri compositori italiani. Il 1° giugno avrà luogo il gran finale, e cioè un concerto eseguito a Palais de Chaillot sotto la direzione di Leopold Stokowsky.

Tutti questi concerti avranno luogo di sera, ma anche nel corso della giornata vi saranno interessanti manifestazioni. Infatti James John Sweeney, noto esperto d'arte, sta preparando una importante mostra di quadri, nella quale saranno presenti, tutte le attuali correnti artistiche. Saranno tenute, inoltre, conferenze e discussioni all'Università di Parigi, dai maggiori poeti, scrittori e filosofi del tempo, tra cui Benedetto Croce, John Dewey, Karl Jaspers, Salvator de Madariaga e Bertrand Russel. Sarà svolto, infine, anche un programma di drammi, films e mostre fotografiche.

FEV 1952
NORD MATIN - LILLE

CHARLES MUNCH, RÉTABLI, SERA A PARIS EN MAI

Il n'y a rien à craindre : Charles Munch dirigera lui-même l'Orchestre Symphonique de Boston lorsqu'il se produira à Paris, dans le cadre de « L'Œuvre du Vingtième Siècle », vaste exposition des arts organisée et patronnée par le Congrès pour la liberté de la Culture.

De Boston était parvenue, il y a plusieurs semaines, la nouvelle alarmante que le célèbre chef d'orchestre étant sérieusement souffrant et que ses médecins lui avaient prescrit un repos complet. Il est maintenant entré dans la phase rassurante de la convalescence et, de New-York, où il habite momentanément, il a fait savoir que les progrès de son état de santé étaient très satisfaisants. Ce n'est plus qu'une question de jours. Bien avant de venir présenter le plus célèbre orchestre d'Amérique, dont il est depuis deux ans le chef d'orchestre, Charles Munch sera complètement rétabli.

BUREAU INTERNATIONAL DE DOCUMENTATION
15, Rue du Dragon — PARIS-6e
C. C. P. PARIS C 2107-84 . TÉL. : LIT 70-89

Karlstads-Tidningen
Liberal
14 FEB 1952
/ 19

ARLSTADS-TIDNINGEN

Mästerverk i tjugonde århundradet

DEN INTERNATIONELLA festival för olika konstarter, som kommer att hållas i Paris i maj i år, kommer för första gången sedan kriget att återuppliva den stora, traditionella vårsäsongen i Paris och fyllas med nya uppförander av balett och musik i Diaghileffs anda. För första gången på många år har man lyckats samla många av Diaghileffs egna medarbetare, och de kommer att tillsammans medverka i festivalen.

"Mästerverk i Tjugonde Århundradet" anordnas av Kommittén för Kulturell Frihet och bland sina medverkande har den bl. a. Igor Stravinsky och George Balanchine som arbetade tillsammans med Diakhileff i många av hans mest berömda baletter; Pierre Monteux, som dirigerade det första framförandet av "Våroffer", Nicolas Nabokov — direktören för festivalen — som komponerade sin första balettmusik för Diaghileff.

Bland dem som redan befinner sig i Paris och väntar på sina gamla vänner är Georges Auric och Henri Sauguet, vilka båda har komponerat nya baletter för festivalen — baletter som skall dansas av the New York City Ballet i koreografi av Balanshine. Båda har tidigare skrivit balettmusik för Diaghileff. Jean Cocteau, som förr i tiden arbetade tillsammans med Stravinsky och Diaghileff, kommer i vår att vara berättaren i "Oedipus Rex". Stravinsky kommer själv att dirigera verket.

"Oedipus Rex" fick sitt första uppförande med Cocteau och Stravinsky i Paris år 1927, men då försökte man inte att ge ett fullständigt scenuppförande. Sedan dess har de väntat på ett lämpligt tillfälle att få ge verket så som det ursprungligen skrevs, d. v. s. med en 80-manna manskör, orkester, solister, berättare och en dansös som pantomimiskt framställer Oedipus levnad. Det stora problemet var hur man skulle få in alla de nödvändiga elementen på en scen. Det problemet har nu Cocteau löst för de två föreställningarna i maj under "Mästerverk i Tjugonde Århundradet".

DET ÄR signifikativt att dessa Diaghileffs gamla medarbetare återförenas i vår inom ramen för denna unika demonstration av det bästa vårt århundrade kan visa upp inom olika konstarter, och som grundar sig på initiativtagarnas — d. v. s. Kommittén för Kulturell Frihet — starka tro på att det är nödvändigt att då och då påminna om och på nytt demonstrera de värden vår kultur skapat och äger för att hindra dem från att bli misskända till följd av politiska attacker.

Kommittén är en organisation av västerländska intellektuella, representerande alla politiska åskådningar, o. vilka alla har det gemensamt att de står i stark opposion till totalitära kontroller över människans skaparkraft. De har tagit initiativet till denna festival som ett svar på den totalitära kritiken, som påstår att den västerländska kulturen är dekadent formalistisk och att den inte längre kan producera något av värde.

Många av de verk, som kommer att framföras under festivalen, kom till i Paris under decenniet närmast efter det första världskriget.

Samtliga de verk, som skall presenteras under majfestivalen, har skapats under tjugonde århundradet, en period som Kommittén anser varit en tid av ovanligt rik produktivitet och av stora framsteg ifråga om skapandet av nya konstriktningar och ifråga om utvecklingen av de gamla. Festivalen vill försöka bevisa att sådana framsteg inom olika konstarter endast kan förekomma i ett klimat av fullkomlig intellektuell frihet sådan som vår tids skapande konstnärer har åtnjutit i den västerländska civilisationen

FESTIVALEN kommer att samla till Paris några av världens finaste musikaliska institutioner, t. ex. Wiens statsopera och filharmoniska orkester i två framföranden av Alban Bergs "Wozzeck", Bostons symfoniorkester med Charles Münch och Pierre Monteux som dirigerar, RIAS-orkestern från Berlin, Orchestre de la Suisse Romande under ledning av Ernest Ansermet samt Paris egen Konservatorieorkester och Orchestre National under Bruno Walter. Det är möjligt att Santa Ceciliaakademins i Rom kör och orkester också kommer att delta.

Igor Stravinsky återvänder till Paris för första gången på 13 år för att dirigera sina egna verk. Han kommer att leda två föreställningar av "Oedipus Rex", sin balett "Eldfågeln", "Orpheus" och "Apollo" när the New York City Ballet dansar. Denna balett, som har Georg Balanshine till konstnärlig ledare, kommer också att dansa två nya verk av Sauguet och Auric.

Bland andra verk, som the New York City Ballet uppför, märks Hindemiths "Fyra temperament", Ravel's "La Valse" o. Richard Strauss' "Til Eulenspiegel".

Planer håller också på att göras upp för olika serier med eftermiddagsföreläsningar av den fria världens mest framstående författare och filosofer. En av dessa serier kommer att ägnas pressfriheten — den frihet som först kommer att berövas oss i händelse av anfall på våra kulturella institutioner.

Andra planer rör framföranden i Paris av vårt århundrades största dramatiska verk med deltagande av de främsta personligheterna inom de dramatiska konsterna. Centrum för musik- och teaterfestivalen blir Théatre des Camps-Elysées.

I samband med festivalen säger Nicolas Nabokov att "den fritt skapande fantasien hos poeter, målare och kompositörer har frambragt en rik ström av mästerverk inom alla konstarter".

"MEN SAMTIDIGT", säger han, "har detta halva århundrade som en biprodukt av politiska omvälvningar fått vara vittne till en häftig reaktion mot den fria, skapande anden. Starka politiska rörelser har uppkommit, vilka försökt att undertrycka fria uttryck för de finaste skapande begåvningar".

"Stränga och inskränkande riktlinjer och lagar har försökt omforma konstnären till ett instrument för staten, ett instrument vars enda berättigande skulle vara att producera verk som kunde tillfredsställa de totalitära regimernas rent nyttighetsmässiga behov".

"De har försökt — och i viss utsträckning har de också lyckats — att i våra sinnen så tvivel på värdet, styrkan och livskraften i vår västerländska kultur".

Det är för att stilla dessa tvivel och för att komma med ett övertygande svar på denna propaganda, påpekar M. Nabokov, som Kommittén för Kulturell Frihet beslutat presentera festivalen "Mästerverk i Tjugonde Århundradet".

T. des C.-E.

La Gazetta del Mezzogiorno - Bari
12 FEV 1952

IN MAGGIO A PARIGI

Un grande Festival internazionale e convegno di artisti e intellettuali

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23 FEV 1952
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Karlstads-Tidningen
Liberal
14 FEB 1952
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ARLSTADS-TIDNINGEN

Mästerverk i tjugonde århundradet

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La Gazetta del Mezzogiorno, Bari
12 FEV 1952

IN MAGGIO A PARIGI

Un grande Festival internazionale e convegno di artisti e intellettuali

Conferenza di Croce - La partecipazione dell'Orchestra di S. Cecilia

Parigi, 11 febbraio.

Nel prossimo mese di maggio si svolgerà a Parigi un Festival internazionale per «mostrare al mondo ciò che la mente libera dell'uomo ha conquistato nella prima metà del secolo XX».

Il Festival è stato organizzato dal Congresso internazionale per la libertà culturale diretto da Nicolas Nabakov, Segretario generale. A Parigi saranno esibiti i massimi capolavori dell'arte moderna, in tutti i campi, dalla sinfonia, dall'opera, dal balletto, al dramma, alla filosofia, all'arte, alla letteratura e così via. Charles Munch, Pierre Monteux, Igor Strawinsky e Bruno Walter dirigeranno famose orchestre, come la Boston Symphony Orchestra, la Vienna State Opera, la New York City Ballet Company e l'Orchestra del settore occidentale di Berlino. Le prime audizioni di opere raramente eseguite come di lavori classificati «decadenti» nell'Europa Orientale, saranno anch'esse eseguite.

Il concerto inaugurale avrà luogo il 29 aprile nella Chiesa di San Rocco di Parigi, ove il «St. Guillaume Chorus» di Strasburgo canterà il *Magnificat* di Bach, lo *Stabat Mater* di Francis Poulenc. Il 30 aprile, e nelle tre serate successive seguirà l'opera *Wozzeck* di Alban Berg, eseguita dal complesso dell'Opera di Vienna. L'Orchestra del Conservatorio Francese, diretta da Bruno Walter, presenterà *Il Canto della Terra* di Mahler, il *Don Juan* di Richard Strauss e *Il pomeriggio di un Fauno* di Debussy, il 5 maggio.

La Boston Symphony Orchestra, per la prima volta in Europa, con Charles Munch e Pierre Monteux come direttori, darà tre concerti. Il primo il 6 maggio, diretto da Charles Munch all'Opera di Parigi, il secondo diretto da Pierre Monteux, l'8 maggio al teatro di Champs Elysèes. La terza rappresentazione avrà luogo il 21 maggio. La quarta esecuzione della Compagnia del Balletto di New York sotto la direzione di George Balanchine, avrà luogo dal 10 al 3 maggio con balletti di Stravinsky, come *Apollo*, *l'Uccello di Fuoco*, *Jeux de Cartes*, *Orfeo*, ecc. con le coreografie del ballerino americano Jerome Kobbins. Nel programma della compagnia si trovano anche *Il valzer* di Ravel, il *Jinx* di Benjamin Britten, *I quattro temperamenti* di Hindemith, il *Eulenspiegel* di Richard Strauss, il *Figlio Prodigo* di Prokofiev.

Due nuovi balletti, scritti appositamente per l'occasione dai compositori francesi Georges Auric e Henry Suaget saranno eseguiti il 14 ed il 15 maggio. Per il 16 maggio sarà eseguito l'*Edipo Re*, balletto di Igor Strawinsky narrato da Jean Cocteau, e costituirà dopo 13 anni la prima apparizione di Strawinsky davanti al pubblico francese. La stessa esecuzione avrà luogo il 19 maggio. Il 17 ed il 18 maggio saranno riservati all'orchestra della Suisse Romande, diretta da Ernest Ansermet, con lavori di Frank Martin, Debussy, Honegger, Hindemith e Ravel. L'orchestra del settore occidentale di Berlino, eseguirà il 23 ed il 24 maggio opere di Bela Bartok, e due opere russe, come la *Sesta Sinfonia* di Prokoviev e *Lady Macbeth of Mzensk* di Shostakovich, ambedue criticato nell'Unione Sovietica come opere borghesi e decadenti.

La famosa Orchestra romana di «Santa Cecilia» sarà ascoltata a Parigi il 27 ed il 29 maggio con esecuzioni di opere di Strawinsky, Dallapiccola, Malipiero ed altri compositori italiani. Il 1° giugno avrà luogo il gran finale, e cioè un concerto eseguito a Palais de Chaillot sotto la direzione di Leopold Stokowsky.

Tutti questi concerti avranno luogo di sera, ma anche nel corso della giornata vi saranno interessanti manifestazioni. Infatti James John Sweeney, noto esperto d'arte, sta preparando una importante mostra di quadri, nella quale saranno presenti, tutte le attuali correnti artistiche. Saranno tenute, inoltre, conferenze e discussioni all'Università di Parigi, dai maggiori poeti, scrittori e filosofi del tempo, tra cui Benedetto Croce, John Dewey, Karl Jaspers, Salvator de Madariaga e Bertrand Russel. Sarà svolto, infine, anche un programma di drammi, films e mostre fotografiche.

22 FEV 1952
NORD MATIN - LILLE

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T. des C.-E.

[266]

Västgöta Demokraten
Borås

Socialdemokratisk

Junkturutjämningsa... 23 FEB 1957
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striens känslighet därför.

Kulturens festival

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Il Tireno
Livorno 25 febbraio 1952

GRANDE MOSTRA INTERNAZIONALE IN FRANCIA

IN PRIMAVERA A PARIGI i "capolavori del secolo XX,,

NOSTRO SERVIZIO

PARIGI, 24. — *Con l'Esposizione Internazionale di Belle Arti, che si terrà per tutto il mese di maggio, si riaprirà la tradizionale «stagione primaverile di Parigi» interrotta nel 1939 dalla guerra. Fra gli avvenimenti che daranno particolare risalto a questa manifestazione indetta dal «Congresso per la Libertà della Cultura», e che si intitolerà ai «Capolavori del secolo XX», citeremo la presenza a Parigi di Igor Stravinski e di George Balanchine che collaborarono alla creazione delle più notevoli opere di Serge Diaghilev. Fra gli altri collaboratori citeremo anche Pierre Monteux, che diresse la prima esecuzione del «Sacre de Printemps» e Nicola Nabokov, direttore dell'Esposizione, che compose la musica per il primo balletto del Diaghilev.*

«Oedipus Rex» rappresentato per la prima volta a Parigi nel 1927 da Jean Cocteau e da Stravinski che ne compose la musica, sarà nuovamente interpretato da Cocteau e diretto da Stravinski. Questa volta però, la rappresentazione sarà pienamente conforme agli intenti da un coro di 80 artisti, da una gli autori e verrà interpretata orchestra con solisti e da un narratore (Cocteau); un ballerino mimerà i diversi episodi della vita di Edipo. Il maggior problema che la regia doveva risolvere per un'opera di questo genere era di riunire tutti gli elementi necessari su una sola scena. Il fatto significativo è che tutti questi antichi collaboratori di Diaghilev si riuniranno per contribuire al successo di una straordinaria manifestazione artistica fondata sulla intensa fede degli animatori del «Congresso per la Libertà della Cultura», i quali ritengono necessario che siano messi in rilievo, in questo particolare momento, i valori della nostra cultura insidiati dalla propaganda politica.

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Il Congresso di cui si parla è un organismo fondato da intellettuali dell'Occidente, di diversa fede politica ma uniti dalla comune opposizione alle pretese totalitarie rivolte a controllare le facoltà creatrici dell'uomo. La Esposizione e le manifestazioni indette sotto gli auspici di tale organismo tendono a rintuzzare le critiche totalitarie che presentano la cultura occidentale come decadente, formalista ed improduttiva.

Molte delle opere che verranno presentate durante l'Esposizione videro la luce a Parigi nel corso del decennio che seguì la prima guerra mondiale. Tutte indistintamente le opere presentate sono creazioni del secolo XX, periodo che gli organizzatori ritengono straordinariamente fecondo e in cui le tecniche nuove, e le classiche hanno avuto notevole sviluppo. Anzi, si può dire che tanta fecondità e tale sviluppo sono stati possibili soltanto in un ambiente di assoluta libertà intellettuale, di cui appunto han potuto usufruire gli artisti e creatori dell'Occidente.

Converranno a Parigi alcuni dei più noti complessi musicali del mondo, come l'Orchestra Filarmonica e l'Opera di Vienna che darà due rappresentazioni del capolavoro di Alban Berg «Wozzek»; l'Orchestra sinfonica di Boston che sarà diretta successivamente da Charles Munh e da Pierre Monteux; la «RIAS», orchestra della radio di Berlino; l'Orchestra svizzera di Ginevra, diretta da Ernest Ansermet; la Orchestra del Conservatorio e l'Orchestra nazionale di Parigi, dirette da Bruno Walter. Fra le partecipazioni probabili citeremo quella dei cori e dell'Orchestra dell'Accademia di S. Cecilia di Roma.

Stravinski ritornerà a Parigi per la prima volta dopo 13 anni per presiedere all'esecuzione delle proprie opere. Egli dirigerà due rappresentazioni di «Oedipus Rex» e l'esecuzione dei balletti «L'oiseau de feu», «The Cage», «Orpheus» ed «Apollon Musagète», interpretati dal «New York City Ballet». Questa compagnia, di cui George Balanchine assume la direzione artistica, interpreterà pure due nuove opere dei compositori francesi Henri Sauguet e Georges Auric. Il repertorio del «New York City Ballet» comprende pure «Four Temperaments» di Hindemith, «La Valse» di Ravel e «Till Eulenspiegel» di Strauss.

Una mostra polemica

Contemporaneamente al programma musicale, una grande Esposizione di arte pittorica avrà luogo al Museo d'Arte moderna di Parigi. La direzione ne è assunta da James Johnson Sweeney, ex direttore del «Museum of Modern Art» di New York e da René Huyghe, ex conservatore del Museo del Louvre. Eminenti scrittori e filosofi del mondo libero daranno il loro concorso con una serie di conferenze, una delle quali sarà consacrata alla libertà di stampa, prima libertà minacciata dall'eventuale offensiva contro le istituzioni culturali. Sono pure in corso trattative per la rappresentazione al teatro dei «Champs Elysées», ove si svolgeranno le manifestazioni musicali e teatrali, di alcune grandi opere drammatiche col concorso dei più noti artisti del teatro di prosa.

Parlando dell'Esposizione di cui è co-direttore, Nicola Nabokov, segretario generale del «Congresso per la Libertà della Cultura», ha messo in rilievo che nella prima metà del secolo «il genio creatore dei poeti, pittori e compositori ha prodotto ... componente di capolavo-

...poraneamente, egli ha ... i rivolgimenti politi... to primo cinquanten... provocato una violen... se contro la libertà dello spirito. Importanti politici hanno ostacolare la libera e... degli spiriti più no... uindi tentato, con di... rgoconiane, di trasfor... sta in uno strumento ... imporre la creazio... e atte a soddisfare i ... pagandistici dei regi... ri. Hanno tentato, e un certo successo, di ... noi stessi il dubbio ... ità, la forza e la vita... nostra cultura occi...

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...an Louis Sarnette

ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)

N° de débit

Le Parisien Libéré
14, Rue Réaumur - IIe
7 AVRIL 1952

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FÊTES DE PRINTEMPS

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On ne manquera pas d'apprécier au Palais Garnier la Valse de Ravel et la Bourrée fantasque de Chabrier, qui seront interprétées par le New York City Ballet, que dirigera Léon Barzin. Le jeune et déjà éminent compositeur anglais Benjamin Britten conduira sa pièce. Billy Budd, que l'Opera royal de Covent-Garden mettra en valeur.

Ils seront tous là, les grands orchestres : ceux de la Suisse romande et de Berlin-ouest, de la Radiodiffusion française et de Boston, des Concerts Lamoureux et [illegible] Accademia Nazionale di Santa Cecilia, dirigés par les premiers chefs d'orchestre du monde entier. Les meilleurs compositeurs de notre temps, qui ont enrichi le patrimoine international, et dont quelques-uns reposent dans la tombe, seront représentés par des œuvres importantes. Les Français, les étrangers qui vivent à Paris ou y viendront à cette occasion pourront passer d'inoubliables soirées, se familiariser avec le répertoire américain en écoutant Quatre saints en trois actes de Virgil Thomson, entendre le Fils prodigue de Serge Prokofiev, applaudir Œdipus Rex d'Igor Stravinsky, que le maître conduira lui-même, admirer les Choéphores, oratorio de Darius Milhaud.

W.-L. LANDOWSKI.

JARDIN des MODES
11, Rue St-Florentin (1er)
AVRIL 1952

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Paris sera, ce printemps, le centre de ralliement de tous les grands musiciens que compte le monde. L'Europe, l'Amérique et même l'Afrique y délégueront leurs meilleurs spécialistes : il est bon de se préparer à les recevoir, en disposant, comme le voulait Gide, notre âme à l'accueil, en jurant solennellement d'écouter impartialement les œuvres nouvelles qui seront présentées.

L'Opéra de Vienne ouvrira le feu au Théâtre des Champs-Elysées avec les opéras de Mozart. Rien ne sera donc révolutionnaire dans ce spectacle si ce n'est la qualité des interprètes nourris d'une tradition dont tous les théâtres lyriques du globe ont vainement tenté de découvrir les subtils et savants secrets. Seulement les mêmes interprètes chanteront une partition d'Alban Berg dont nous n'avons encore pour la France que des échos, grâce à la Radio. Il s'agit de ce *Wozzek* qui fera couler toujours beaucoup d'encre puisqu'il participe du dogme dodécaphoniste tout en sacrifiant volontiers aux impératifs de la musique tonale et d'un art lyrique parfois conventionnel. Alban Berg porte un coup fatal aux dodécaphonistes en renonçant systématiquement à leurs lois dès qu'il veut exprimer une émotion, un sentiment ou introduire une couleur. Il revient aux systèmes des douze sons lorsqu'il veut donner un certain flou, une impression de grisaille aux tableaux qu'il peint. Ce double jeu mécontente tous les doctrinaires, les mélomanes y voient, eux, une source de plaisirs esthétiques entièrement neufs et directement perceptibles.

Le 2 mai, l'Orchestre Symphonique de → Turn →

[267]

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K.525 par les solistes et l'Orchestre Philharmonique de Vienne, sous la direction de H. Swarowsky, face 30 cm longue durée anthologie [illegible]). Au revers : *Les Petits Riens*. La 12e Sérénade en do mineur K 388 pour huit instruments à vent. Ensemble

Västgöta Demokraten
Borås
Socialdemokratisk
23 FEB 1957

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Kulturens festival

Den internationella festival för olika konstarter, som kommer att hållas i Paris i maj i år, kommer för första gången sedan kriget att återuppliva den stora, traditionella vårsäsongen i Paris och fyllas med nya uppföranden av balett och musik i Diaghileffs anda. För första gången på många år har man lyckats samla många av Diaghileffs egna medarbetare, och de kommer att tillsammans medverka i festivalen.

"Mästerverk i tjugonde århundradet" anordnas av kommittén för kulturell frihet och bland sina medverkande har den bl. a. Igor Stravinsky och George Balanchine, som arbetade tillsammans med Diaghileff i många av hans mest berömda baletter; Pierre Monteux, som dirigerade det första framförandet av "Våroffer"; Nicolas Nabokov — direktören för festivalen — som komponerade sin första balettmusik för Diaghileff.

Bland dem som redan befinner sig i Paris och väntar på sina gamla vänner är Georges Auric och Henri Sauguet, vilka båda har komponerat nya baletter för festivalen — baletter som skall dansas av the New York City Ballet i koreografi av Balanchine. Båda har tidigare skrivit balettmusik för Diaghileff. Jean Cocteau, som förr i tiden arbetade tillsammans med Stravinsky och Diaghileff, kommer i vår att vara berättaren i "Oedipus Rex". Stravinsky kommer själv att dirigera verket.

"Oedipus Rex" fick sitt första uppförande med Cocteau och Stravinsky i Paris år 1927, men då försökte man inte att ge ett fullständigt scenuppförande. Sedan dess har de väntat på ett lämpligt tillfälle att få ge verket så som det ursprungligen skrevs, dvs. med en 80-manna manskör, orkester, solister, berättare och en dansör, som pantomimiskt framställer Oedipus levnad.

Det är signifikativt att dessa Diaghileffs gamla medarbetare återförenas i vår inom ramen för denna unika demonstration av det bästa vårt århundrade kan visa upp inom olika konstarter, och som grundar sig på initiativtagarnas tro på att det är nödvändigt att då och då påminna om och på pressfriheten — den frihet som först kommer att berövas oss i händelse av anfall på våra kulturella institutioner.

nytt demonstrera de värden vår kultur skapat och äger för att hindra dem från att bli misskända till följd av politiska attacker.

Kommittén är en organisation av västerländska intellektuella, representerande alla politiska åskådningar, och vilka alla har det gemensamt att de står i opposition till totalitära kontroller över människans skaparkraft. De har tagit initiativet till denna festival som ett svar på den totalitära kritiken, som påstår att den västerländska kulturen är dekadent, formalistisk och att den inte längre kan producera något av värde.

Samtliga de verk, som skall presenteras under majfestivalen, har skapatsunder tjugonde århundradet. Festivalen vill försöka bevisa att framsteg inom olika konstorter endast kan förekomma i ett klimat av fullkomlig intellektuell frihet sådan som vår tids skapande konstnärer har åtnjutit i den västerländska civilisationen.

Festivalen kommer att samla till Paris några av världens finaste musikaliska institutioner, t. ex. Wiens statsopera och filharmoniska orkester i två framföranden av Alban Bergs "Wozzeck", Bostons symfoniorkester med Charles Münch och Pierre Monteux som dirigenter, RIAS-orkestern från Berlin, Orchestre de la Suisse Romande under ledning av Ernest Ansermet samt Paris egen Konservatorieorkester och Orchestre National under Bruno Walter. Det är möjligt att Santa Cecilia-akademins i Rom kör och orkester också kommer att delta.

Igor Stravinsky återvänder till Rom för första gången på 13 år för att dirigera sina egna verk. Han kommer att leda två föreställningar av Oedipus Rex", sin balett "Eldfågeln", "Orpheus" och "Apollo" när the New York City Ballet dansar. Denna balett, som har George Balanchine till konstnärlig ledare, kommer också att dansa två nya verk av Sauguet och Auric.

Bland andra verk, som the New York City Ballet uppför, märks Hindemiths 'Fyra temperament", Ravel's "La Valse" och Richard Strauss' "Til Eulenspiegel".

Planer håller också på att göras upp för olika serier med eftermiddagsföreläsningar av den fria världens mest framstående författare och filosofer. En av dessa serier kommer att ägnas

Andra planer för framföranden i Paris av vårt århundrades största dramatiska verk med del-
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Autres enregistrements de Mozart : le concerto pour deux violons et orchestre K.364 par les solistes et l'Orchestre Philharmonique de Vienne, sous la direction de H. Swarowsky (« face 30 cm longue durée anthologie »). Au revers : *Des Petits Riens*. La 12e Sérénade en do mineur K.388 pour huit instruments à vent. Ensemble

Il Tirreno
Livorno
25 Aprile 1952

GRANDE MOSTRA INTERNAZIONALE IN FRANCIA

IN PRIMAVERA A PARIGI i "capolavori del secolo XX"

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Baugnier

Il Tirreno
Livorno
25 marzo 1952

GRANDE MOSTRA INTERNAZION

IN PRIMAVERA i "capolavori del s

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ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)

N° de débit

Le Parisien Libéré
(24, Rue Réaumur - IIe)
7 AVRIL 1952

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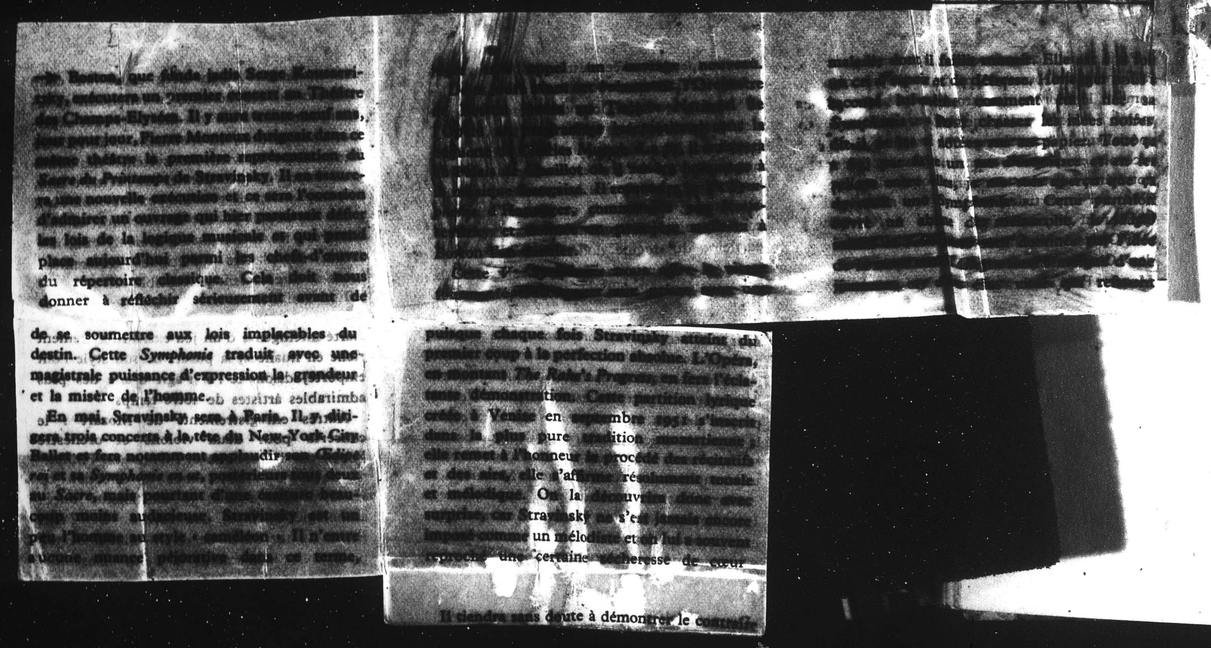

de se soumettre aux lois implacables du destin. Cette *Symphonie* traduit avec une magistrale puissance d'expression la grandeur et la misère de l'homme.

En mai, Stravinsky revient à Paris. Il y donnera trois concerts à la tête du New-York City Ballet et fera notamment exécuter son Œdipus Rex.

Il tendra sans doute à démontrer le contraste

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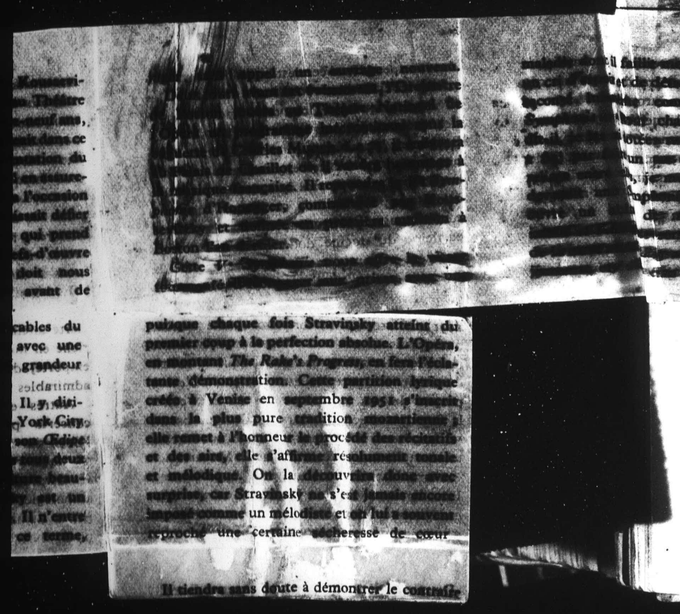

Il Tirreno
Livorno 25 Aprile 1952

GRANDE MOSTRA INTERNAZIONALE IN FRANCIA

IN PRIMAVERA A PARIGI i "capolavori del secolo XX"

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Contro i totalitarismi

Il Congresso di cui si parla è un organismo fondato da intellettuali dell'Occidente, di diversa fede politica ma uniti dalla comune opposizione alle pretese totalitarie rivolte a controllare le facoltà creatrici dell'uomo. La Esposizione e le manifestazioni indette sotto gli auspici di tale organismo tendono a rintuzzare le critiche totalitarie che presentano la cultura occidentale come decadente, formalista ed improduttiva.

Molte delle opere che verranno presentate durante l'Esposizione videro la luce a Parigi nel corso del decennio che seguì la prima guerra mondiale. Tutte indistintamente le opere presentate sono creazioni del secolo XX, periodo che gli organizzatori ritengono straordinariamente fecondo e in cui le tecniche nuove, e le classiche hanno avuto notevole sviluppo. Anzi, si può dire che tanta fecondità e tale sviluppo sono stati possibili soltanto in un ambiente di assoluta libertà intellettuale, di cui appunto han potuto usufruire gli artisti e creatori dell'Occidente.

Converranno a Parigi alcuni dei più noti complessi musicali del mondo, come l'Orchestra Filarmonica e l'Opera di Vienna che darà due rappresentazioni del capolavoro di Alban Berg «Wozzeck»; l'Orchestra sinfonica di Boston che sarà diretta successivamente da Charles Munh e da Pierre Monteux, la «RIAS», orchestra della radio di Berlino; l'Orchestra svizzera di Ginevra, diretta da Ernest Ansermet; la Orchestra del Conservatorio e l'Orchestra nazionale di Parigi, dirette da Bruno Walter. Fra le partecipazioni probabili citeremo quella dei cori e dell'Orchestra dell'Accademia di S. Cecilia di Roma.

Stravinski ritornerà a Parigi per la prima volta dopo 13 anni per presiedere all'esecuzione delle proprie opere. Egli dirigerà due rappresentazioni di «Oedipus Rex» e l'esecuzione dei balletti «L'oiseau de feu», «The Cage», «Orpheus» ed «Apollon Musagètes», interpretati dal «New York City Ballet». Questa compagnia, di cui George Balanchine assume la direzione artistica, interpreterà pure due nuove opere dei compositori francesi Henri Sauguet e Georges Auric. Il repertorio del «New York City Ballet» comprende pure «Four Temperaments» di Hindemith, «La Valse» di Ravel e «Till Eulenspiegel» di Strauss.

Una mostra polemica

Contemporaneamente al programma musicale, una grande Esposizione di arte pittorica avrà luogo al Museo d'Arte moderna di Parigi. La direzione ne è assunta da James Johnson Sweeney, ex direttore del «Museum of Modern Art» di New York e da René Huyghe, ex conservatore del Museo del Louvre. Eminenti scrittori e filosofi del mondo libero daranno il loro concorso con una serie di conferenze, una delle quali sarà consacrata alla libertà di stampa, prima libertà minacciata dall'eventuale offensiva contro le istituzioni culturali. Sono pure in corso trattative per la rappresentazione al teatro dei «Champs Elysées», ove si svolgeranno le manifestazioni musicali e teatrali, di alcune grandi opere drammatiche col concorso dei più noti artisti del teatro di prosa.

Parlando dell'Esposizione di cui è co-direttore, Nicola Nabokov, segretario generale del «Congresso per la Libertà della Cultura», ha messo in rilievo che nella prima metà del secolo «il genio creatore dei poeti, pittori e compositori ha prodotto una mole imponente di capolavori artistici».

«Contemporaneamente, egli ha soggiunto, i rivolgimenti politici di questo primo cinquantennio hanno provocato una violenta reazione contro la libertà creatrice dello spirito. Importanti movimenti politici hanno tentato di ostacolare la libera espressione degli spiriti più noti. Si è quindi tentato, con disposizioni draconiane, di trasformare l'artista in uno strumento statale e di imporre la creazione di opere atte a soddisfare i bisogni propagandistici dei regimi totalitari. Hanno tentato, e non senza un certo successo, di suscitare in noi stessi il dubbio sulla validità, la forza e la vitalità della nostra cultura occidentale».

Nabohov ha concluso affermando che è appunto per dissipare questi dubbi e dare una risposta esauriente alle insinuazioni della propaganda, che il Congresso per la Libertà della Cultura ha deciso di presentare la grande Esposizione dei «Capolavori del secolo XX».

Jean Louis Sarnette

ARGUS de la PRESSE
37, Rue Bergère, PARIS (9e)

N° de débit———

Le Parisien Libéré
(14, Rue Réaumur - IIe)

7 AVRIL 1952

LA MUSIQUE

FÊTES DE PRINTEMPS

Le programme musical de l'œuvre du XXe siècle vient d'être décidé par le Congrès pour la liberté de la culture. Il est d'ou et promet de magnifiques joies artistiques. Pendant plus d'un mois, du 30 avril au 1er juin, les concerts et les représentations lyriques alterneront presque quotidiennement. Les ballets occuperont une place importante. Cordelia, de Henri Sauguet, va être créée au Théâtre des Champs-Elysées, ainsi que Coup de feu, tiré par Georges Auric, et Don Perlimplin, un opéra animé par la musique du maître italien Vittorio Rieti.

On ne manquera pas d'apprécier au Palais Garnier la Valse de Ravel et la Bourrée fantasque de Chabrier, qui seront interprétées par le New York City Ballet, que dirigera Leon Barzin. Le jeune et déjà éminent compositeur anglais Benjamin Britten conduira sa pièce, Billy Budd, que l'Opera royal de Covent-Garden mettra en valeur.

Ils seront tous là, les grands orchestres : ceux de la Suisse romande et de Berlin-ouest, de la Radiodiffusion française et de Boston, des Concerts Lamoureux et de l'Accademia Nazionale di Santa Cecilia, dirigés par les premiers chefs d'orchestre du monde entier. Les meilleurs compositeurs de notre temps, qui ont enrichi le patrimoine international, et dont quelques-uns reposent dans la tombe, seront représentés par des œuvres importantes. Les Français, les étrangers qui vivent à Paris ou y viendront à cette occasion pourront passer d'inoubliables soirées, se familiariser avec le répertoire américain en écoutant Quatre saints en trois actes de Virgil Thomson, entendre le Fils prodigue de Serge Prokofiev, applaudir Œdipus Rex d'Igor Stravinsky, que le maître conduira lui-même, admirer les Choéphores, oratorio de Darius Milhaud.

W.-L. LANDOWSKI.

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Extract from

"THE SCOTSMAN"

EDINBURGH

Date .....
(See information overleaf.)

MODERN MASTERPIECES

Composers to Conduct Own Works in Paris

From Our Own Reporter

LONDON, Monday

BENJAMIN BRITTEN and Igor Stravinsky are to conduct their own works during a 15-day Paris exposition under the title "Masterpieces of the Twentieth Century," which begins on April 30. At a reception here this evening given by the Congress for Cultural Freedom—a body of intellectuals of various countries—some details of the programme were given.

Charles Munch is to appear with the Boston Symphony Orchestra, Karl Boehm will conduct the Vienna Opera and Philharmonic Orchestra in "Wozzeck"—recently performed at the Royal Opera House, Covent Garden—and the New York City Ballet will dance ballets by Igor Stravinsky with the French composer conducting.

There are also to be art exhibitions in the Musée d'Art Moderne at which some Henry Moore sculptures will be seen and a series of six "literary discussions" which, it is hoped, will be attended by Stephen Spender and W. H. Auden.

Bertrand Russell (Lord Russell) is an honorary chairman of the Congress for Cultural Freedom, which has among its objects the preservation of freedom for writers, thinkers, composers, artists, and philosophers.

In the initial notices a closing concert conducted by Leopold Stokowsky at the Palais de Chaillot was announced, but it is understood that the conductor will not now take part.

PARIS-PRESSE

2 AVR 1952

POUR SON FESTIVAL GEANT DU XXe SIECLE

Paris cherche une réplique à la Colombe de Picasso

CASSANDRE ne dort plus: Jour et nuit, le fameux décorateur est hanté par la colombe de Picasso. C'est à cette colombe dont les communistes ont fait l'emblème de toutes leur propagande auprès des intellectuels que Cassandre est chargé de trouver une réplique. Et cette réplique sera l'emblème de la plus grande manifestation culturelle des temps modernes : « L'Œuvre du XXe siècle ».

Ce Festival, le Festival des Festivals, est une manifestation grandiose organisée le mois prochain à Paris par le Congrès pour la liberté de la culture.

Le programme musical est le plus brillant que le monde ait connu : Charles Munch reviendra à Paris diriger le fameux orchestre symphonique de Boston. L'Opéra de Covent Garden, l'Opéra et l'Orchestre philharmonique de Vienne, l'Academia Santa Cecilia de Rome, l'Orchestre de la Suisse romande, celui de Berlin viendront s'ajouter aux meilleurs orchestres français.

Enfin, l'opéra noir de Gertrude Stein et Virgil Thomson « Quatre Saints en trois actes » sera créé pour la première fois à Paris où il fut pourtant composé en 1933.

La partie chorégraphique du Festival sera aussi remarquable : George Balanchine, le directeur du fameux New-York City Ballet donnera avec sa troupe six soirées de ballets qu'il est venu mettre au point à Paris le mois dernier.

Le ballet « Orphée » de Stravinsky sera dirigé par Stravinsky lui-même. C'est la première fois depuis treize ans que le grand compositeur paraîtra en public à Paris.

Autre réapparition de Stravinsky : il dirigera lui même la première représentation à Paris de son « Œdipus-Rex ».

Dans le domaine de la peinture, une exposition réunira au musée d'Art moderne des tableaux de maîtres qui sortiront à cette occasion pour la première fois des collections privées où ils se dissimulaient depuis des années.

Le programme dramatique qui n'est pas encore entièrement au point verra déjà une participation notable : celle de William Faulkner qui viendra mettre en scène la création mondiale de sa pièce « Requiem for a Nun ».

COMBAT - PARIS

12 AVR 1952

CHARLES MUNCH arrivera à Paris le 27 avril

Il sera accompagné d'un certain nombre de musiciens de l'orchestre symphonique de Boston

Un avion spécial d'Air France transportera, le dimanche 27 avril, de Boston à Paris, un certain nombre de musiciens de l'Orchestre symphonique de Boston, accompagnés du chef d'orchestre Charles Münch.

Les femmes des exécutants participeront également au voyage.

Les instruments seront acheminés à bord du même avion L'orchestre donnera son dernier concert à Boston le 26 avril, et pourra commencer ses répétitions à Paris dans la matinée du 28. Au total, 104 musiciens de la célèbre formation traverseront l'Atlantique à la fin du mois, par air ou par mer, et donneront plusieurs concerts dans le cadre de l' « Œuvre du XXe siècle », organisée pendant le mois de mai par le Congrès pour la Liberté de la Culture.

LE MONDE. — 23 avril 1952.

— C'est la chorale Saint-Guillaume de Strasbourg, que dirige Fritz Münch (le frère de Charles Münch), qui interprétera les œuvres prévues au programme du concert inaugural de *l'Œuvre du vingtième siècle*. Débutant avec le *Magnificat* de Bach et la *Cantate n° 6*, ce programme se terminera sur le *Stabat Mater* de Poulenc, qui n'a encore jamais été joué à Paris. C'est à l'église Saint-Roch que ce concert se déroulera en hommage aux victimes des tyrannies du siècle et en présence d'une centaine de membres de la Fédération nationale des déportés et internés de la Résistance.

LES SPECTACLES

Charles Münch et Igor Stravinsky à Orly

Suite de la première page

Stravinsky, lui, ne faisait qu'une brève escale à Paris : « Je dois, ce soir même, me dit-il, diriger à Genève une répétition de *The Rake's Progress*, mais je suis très ému de rentrer en France pour la première fois depuis que les événements de la dernière guerre nous ont séparés...

» Et puis quelle joie immense de pouvoir faire entendre à mes amis français, grâce aux dévoués organisateurs du Festival de l'Œuvre du XXe siècle, quelques-unes de mes plus récentes compositions, et de retrouver ici les magnifiques orchestres que j'ai toujours aimés et appréciés. »

Igor Stravinsky saisit alors un micro

IGOR STRAVINSKY

pour faire une brève déclaration ; puis il le tend à Charles Münch : « Voilà notre bâton de maréchal... Je suis un peu abasourdi par tant d'heures de vol ».

Charles Münch me dit à son tour sa joie de retrouver Paris : « Pour moi ce sont déjà presque des vacances ; je doit retourner aux U.S.A. en juillet, mais je reviendrai passer le mois de septembre en France. Avant de me reposer j'espère que nous ferons tous ici du bon travail pour démontrer l'exceptionnelle valeur du XXe siècle musical.

Quant à Vittorio Rieti, il contemple l'inscription italienne gravée au-dessus de la salle d'attente et que l'on peut traduire « Salle de l'Espérance ». Il me la désigne : « N'est-ce pas là, en effet

CHARLES MUNCH

mieux que tout autre discours, exprimer très exactement l'idéal du Congrès pour la liberté de la culture ? »

Claude Baignères.

Jean Vilar veut nous montrer un Harpagon sympathique

LE Théâtre National Populaire présentera, ce soir, au Palais de Chaillot, son nouveau spectacle : L'Avare. Triples débuts pour Jean Vilar : c'est la première fois qu'il monte une pièce de Molière, la première fois qu'il met en scène une œuvre comique, et la première fois qu'il joue le rôle principal d'un spectacle monté par lui.

Jean Vilar sera donc Harpagon. Mais ayant étudié la question de très près il a décidé de rendre son héros sympathique. Harpagon est un être normal, pense-t-il, dont la bonhomie et la gentillesse ne font pas de doute, mais qui est possédé d'un vice. Il est avare comme d'autres sont opiomanes. D'autre part, Vilar a pris le parti de donner aux décors et aux costumes un certain luxe, car Harpagon menait un grand train de vie: il a de nombreux domestiques, et les dix mille écus dont il parle, et qui ne sont qu'une partie de sa fortune, représentent soixante-quinze millions de francs.

Mais le problème le plus difficile à résoudre a été celui de la présentation scénique. Jouer L'Avare sur un plateau de vingt-huit mètres sur trente eût été une folie. Jean Vilar a tourné la difficulté en montant au milieu de la scène de Chaillot un deuxième plateau, sorte de praticable haut de près d'un mètre sur lequel joueront les acteurs.

M. R.

EN AVANT-GARDE de « l'Œuvre du XXe siècle »

STRAVINSKY et Charles MUNCH sont arrivés hier à Orly

ILS NOUS DISENT LEUR JOIE DE RETROUVER LA FRANCE

C'EST à Orly que le Congrès pour la liberté de la culture, représenté par MM. Nabokov et Dujardin, tenait hier ses assises pour recevoir à quelques minutes d'intervalle trois de ses plus ardents défenseurs...

Au début de l'après-midi, l'orchestre de Boston avait débarqué en force sur l'aérodrome écrasé sous un soleil de plomb. Deux heures plus tard, son chef, Charles Münch, arrivait en compagnie du compositeur italien Vittorio Rieti, tandis que l'avion qui amenait Stravinsky apparaissait déjà à l'horizon...

(Suite page 7, col. 1 et 2)

EN PAGE 7 :

PREFACE A « L'ŒUVRE DU XXe SIECLE »

par **Denis de ROUGEMONT**

LE MONDE
5, rue des Italiens, Pa...
11 AVRIL 1952

L'OPÉRA DANS LE CADRE DE L'ŒUVRE DU VINGTIÈME SIÈCLE

C'est durant tout le mois de mai que se dérouleront au Théâtre des Champs-Elysées les manifestations artistiques organisées par le congrès pour la liberté de la culture sous le titre significatif de l'Œuvre du vingtième siècle.

Soucieux de faire rentrer les deux scènes dont il est responsable dans l'esprit de ces manifestations, M. Maurice Lehmann, administrateur de la réunion des théâtres lyriques nationaux, a consacré leurs programmes pour mai à la reprise de chefs-d'œuvre contemporains.

C'est ainsi que l'Opéra-Comique reprendra le 30 avril et les 8, 14 et 22 mai Pelléas et Mélisande, *de Debussy, à l'occasion du cinquantième anniversaire de la création, et le 15,* Madame Bovary, *de Bondeville. Le 23 et le 26 l'Opéra affichera la* Salomé *de Richard Strauss. Un concert festival Honegger, avec* Jeanne au bûcher *et* Antigone *au programme, se déroulera le 16 au palais Garnier tandis qu'un festival Ravel aura lieu le 29 en la salle Favart.*

Enfin, c'est à l'Opéra, en soirée de gala, que seront donnés le premier concert du Boston Symphony Orchestra et le premier spectacle du New York City Ballet de George Balanchine.

4-12-1951
Paris-presse-l'intransigeant

LE JOURNAL DE LA MUSIQUE

Pour le printemps prochain

" LE FESTIVAL DE PARIS SE PRÉPARE "

DANS les milieux musicaux bien informés, on chuchote qu'il est question d'organiser, au printemps prochain, un « Festival de Paris ». Naturellement, celui-ci, pour être valable, devra avoir un éclat incomparable. Pour l'instant, il n'y a que de beaux projets. Parmi ceux-ci figure une série de concerts d'œuvres de Strawinsky, dirigées par lui-même, avec, comme clou, une représentation de son récent opéra « The Rakes progress ». Les discussions ont lieu autour de quelques milliers de dollars. Personne n'ignore, en effet, que Igor Strawinsky est le musicien le plus cher du monde (il toucha 25.000 dollars à Venise pour y venir créer son opéra).

D'autre part, il est question de faire venir l'orchestre de Philadelphie au grand complet avec son chef Eugène Ormandy. Là encore des milliers de dollars sont en jeu. L'affaire pourrait se faire, car plusieurs grandes villes européennes sont disposées à participer aux frais d'une grandes tournée de cet orchestre, à condition, toutefois, que le gouvernement américain fasse cadeau du transport, ce qui n'a pas l'air de l'enthousiasmer spécialement.

On dit aussi que l'orchestre de Boston, dirigé par Charles Munch, est aussi sur les rangs. Qui viendra en Europe, de Boston ou de Philadelphie ? Peut-être ni l'un ni l'autre.

On saura malgré tout, bientôt, si ce « Festival de Paris » aura lieu ou non.

pas, se présente en robe du soir, comme une virtuose quelconque, et joue des castagnettes accoudée au piano de son accompagnateur, Robert Machado. Le 7 décembre, outre Machado, la harpiste Lily Laskine accompagnera Soledad Agnès. Quand on lui proposa de jouer avec une « joueuse de castagnettes », Lily Laskine crut à une plaisanterie. Néanmoins, elle demanda à entendre Soledad Agnès. Elle fut si enthousiaste qu'elle est en train d'apprendre quatre pièces d'Albeniz qu'elle ne connaissait pas pour pouvoir accompagner les castagnettes.

...ait du Journal : Luzerner Tagblatt
Luzern

24 April 1952

Pariser Musikfestwochen

30. April bis 1. Juni 1952

Das musikalische Programm der vom «Congrès pour la liberté de la culture» in Paris organisierten Veranstaltung «L'Oeuvre du vingtième siècle» ist endgültig festgesetzt worden. Es enthält eine solche Fülle von Ereignissen, daß nur auf einige der wesentlichsten hingewiesen werden kann. Das Eröffnungskonzert in der Kirche St-Roch bringt «Stabat Mater» von Francis Poulenc mit Renée Defraiteur, Lucie Rauh, Ernst Häfliger, Pierre Mollet und dem Organisten Charles Mueller unter der Leitung von Charles Munch. An Opern werden dargeboten: «Wozzek» mit Wiener Kräften unter Oscar Fritz Schuh; «Don Perlimplin» von Lorca (Musik: Vittorio Rieti) mit Maria Morales; «Billy Budd» von Britten (Königliche Oper von Covent Garden unter Leitung des Komponisten); «Vier Heilige in drei Akten», Buch: Gertrud Stein, Musik: Virgil Thomson (American National Theatre and Academy). Auf choreographischem Gebiet sind zu erwarten: «Cordelia» von Henri Sauguet und «Coup de feu» von Georges Auric (Grand Ballet du Marquis de Cuevas); «Der Käfig» von Strawinsky, «Die vier Temperamente» von Hindemith, «Till Eulenspiegel» von Richard Strauß, «Das Wunderkind» von Prokofjew, «Orpheus» von Strawinsky (New-York-City Ballet). Unter den sinfonischen Werken seien genannt: «Das Lied von der Erde» mit Kathleen Ferrier und Lorenz Fehenberger unter Bruno Walter (Orchester der Großen Oper); 2. Sinfonie von Honegger unter Charles Munch (Boston Symphony Orchestra), 5. Sinfonie von Honegger und Concerto für Violine und Orchester von Frank Martin (Orchestre de la Suisse romande unter Ansermet); Konzertsuite aus der Oper «Jekaterina Izmailowa» von Schostakowitsch (Orchester Rias aus Westberlin unter Ferenc Fricsay). Von Oratorien sind zu erwähnen: «Oedipus Rex» von Strawinsky, nach dem Text von Jean Cocteau unter Leitung des Komponisten, «Erwartung» von Arnold Schönberg unter Hans Rosbaud, «Les Choéphores», und «Finale der Eumeniden» von Darius Milhaud (Accademia Nazionale di Santa Cecilia unter Igor Markewitch). Schließlich sind Schöpfungen von Strawinsky und Bartók gewidmete Abende vorgesehen.

E. S.

[268]

Extract from

"THE SCOTSMAN"

EDINBURGH

Date ..... 8 APR 1952
(See information overleaf.)

MODERN MASTERPIECES

Composers to Conduct Own Works in Paris

167 From Our Own Reporter

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PARIS-PRESSE

2 AVR 1952

POUR SON FESTIVAL GEANT DU XXe SIECLE

161

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COMBAT - PARIS

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CHARLES MUNCH arrivera à Paris le 27 avril

113/a

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LE FIGARO — 30

LES SPECTACLES

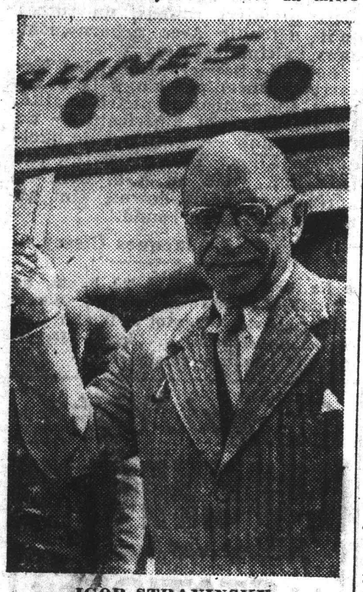
Charles Münch et Igor Stravinsky à Orly

Suite de la première page

« Stravinsky, lui, ne faisait qu'une brève escale à Paris : « Je dois, ce soir même, me dit-il, diriger à Genève une répétition de *The Rake's Progress*, mais je suis très ému de rentrer en France pour la première fois depuis que les événements de la dernière guerre nous ont séparés...

» Et puis quelle joie immense de pouvoir faire entendre à mes amis français, grâce aux dévoués organisateurs du Festival de l'Œuvre du XXe siècle, quelques-unes de mes plus récentes compositions, et de retrouver ici les magnifiques orchestres que j'ai toujours aimés et appréciés. »

Igor Stravinsky saisit alors un micro



IGOR STRAVINSKY

pour faire une brève déclaration ; puis il le tend à Charles Münch : « Voilà notre bâton de maréchal... Je suis un peu abasourdi par tant d'heures de vol ».

Charles Münch me dit à son tour sa joie de retrouver Paris : « Pour moi ce sont déjà presque des vacances ; je doit retourner aux U.S.A. en juillet, mais je reviendrai passer le mois de septembre en France. Avant de me reposer j'espère que nous ferons tous ici du bon travail pour démontrer l'exceptionnelle valeur du XXe siècle musical.

Quant à Vittorio Rieti, il contemple l'inscription italienne gravée au-dessus de la salle d'attente et que l'on peut traduire « Salle de l'Espérance ». Il me la désigne : « N'est-ce pas là, en effet

CHARLES MUNCH

mieux que tout autre discours, exprimer très exactement l'idéal du Congrès pour la liberté de la culture ? »

Claude Baignères.

Jean Vilar veut nous montrer un Harpagon sympathique

LE Théâtre National Populaire présentera, ce soir, au Palais de Chaillot, son nouveau spectacle : L'Avare. Triples débuts pour Jean Vilar : c'est la première fois qu'il monte une pièce de Molière, la première fois qu'il met en scène une œuvre comique, et la première fois qu'il joue le rôle principal d'un spectacle monté par lui.

Jean Vilar sera donc Harpagon. Mais ayant étudié la question de très près il a décidé de rendre son héros sympathique. Harpagon est un être normal, pense-t-il, dont la bonhomie et la gentillesse ne font pas de doute, mais qui est possédé d'un vice. Il est avare comme d'autres sont opiomanes. D'autre part, Vilar a pris le parti de donner aux décors et aux costumes un certain luxe, car Harpagon menait un grand train de vie: il a de nombreux domestiques, et les dix mille écus dont il parle, et qui ne sont qu'une partie de sa fortune, représentent soixante-quinze millions de francs.

Mais le problème le plus difficile à résoudre a été celui de la présentation scénique. Jouer L'Avare sur un plateau de vingt-huit mètres sur trente eût été une folie. Jean Vilar a tourné la difficulté en montant au milieu de la scène de Chaillot un deuxième plateau, sorte de praticable haut de près d'un mètre sur lequel joueront les acteurs.

M. R.

EN AVANT-GARDE de « l'Œuvre du XXe siècle »

STRAVINSKY et Charles MUNCH sont arrivés hier à Orly

ILS NOUS DISENT LEUR JOIE DE RETROUVER LA FRANCE

C'EST à Orly que le Congrès pour la liberté de la culture, représenté par MM. Nabokov et Dujardin, tenait hier ses assises pour recevoir à quelques minutes d'intervalle trois de ses plus ardents défenseurs...

Au début de l'après-midi, l'orchestre de Boston avait débarqué en force sur l'aérodrome écrasé sous un soleil de plomb. Deux heures plus tard, son chef, Charles Münch, arrivait en compagnie du compositeur italien Vittorio Rieti, tandis que l'avion qui amenait Stravinsky apparaissait déjà à l'horizon...

(Suite page 7, col. 1 et 2)

EN PAGE 7 :

PREFACE A « L'ŒUVRE DU XXe SIECLE »

par Denis de ROUGEMONT

LE MONDE
5, rue des Italiens, IXe

11 AVRIL 1952

L'OPÉRA DANS LE CADRE DE L'ŒUVRE DU VINGTIÈME SIÈCLE

C'est durant tout le mois de mai que se dérouleront au Théâtre des Champs-Elysées les manifestations artistiques organisées par le congrès pour la liberté de la culture sous le titre significatif de l'Œuvre du vingtième siècle.

Soucieux de faire rentrer les deux scènes dont il est responsable dans l'esprit de ces manifestations, M. Maurice Lehmann, administrateur de la réunion des théâtres lyriques nationaux, a consacré leurs programmes pour mai à la reprise de chefs-d'œuvre contemporains.

C'est ainsi que l'Opéra-Comique reprendra le 30 avril et les 8, 14 et 22 mai Pelléas et Mélisande, de Debussy, à l'occasion du cinquantième anniversaire de la création, et le 15, Madame Bovary, de Bondeville. Le 23 et le 26 l'Opéra affichera la Salomé de Richard Strauss. Un concert festival Honegger, avec Jeanne au bûcher et Antigone au programme, se déroulera le 16 au palais Garnier tandis qu'un festival Ravel aura lieu le 29 en la salle Favart.

Enfin, c'est à l'Opéra, en soirée de gala, que seront donnés le premier concert du Boston Symphony Orchestra et le premier spectacle du New York City Ballet de George Balanchine.

4-12-1951
Paris-presse-l'intransigeant

LE JOURNAL DE LA MUSIQUE

Pour le printemps prochain

« LE FESTIVAL DE PARIS SE PRÉPARE »

DANS les milieux musicaux bien informés, on chuchote qu'il est question d'organiser, au printemps prochain, un « Festival de Paris ». Naturellement, celui-ci, pour être valable, devra avoir un éclat incomparable. Pour l'instant, il n'y a que de beaux projets. Parmi ceux-ci figure une série de concerts d'œuvres de Strawinsky, dirigées par lui-même, avec, comme clou, une représentation de son récent opéra « The Rakes progress ». Les discussions ont lieu autour de quelques milliers de dollars. Personne n'ignore, en effet, que Igor Strawinsky est le musicien le plus cher du monde (il toucha 25.000 dollars à Venise pour y venir créer son opéra).

D'autre part, il est question de faire venir l'orchestre de Philadelphie au grand complet avec son chef Eugène Ormandy. Là encore des milliers de dollars sont en jeu. L'affaire pourrait se faire, car plusieurs grandes villes européennes sont disposées à participer aux frais d'une grandes tournée de cet orchestre, à condition, toutefois, que le gouvernement américain fasse cadeau du transport, ce qui n'a pas l'air de l'enthousiasmer spécialement.

On dit aussi que l'orchestre de Boston, dirigé par Charles Munch, est aussi sur les rangs. Qui viendra en Europe, de Boston ou de Philadelphie ? Peut-être ni l'un ni l'autre.

On saura malgré tout, bientôt, si ce « Festival de Paris » aura lieu ou non.

pas, se présente en robe du soir, comme une virtuose quelconque, et joue des castagnettes accoudée au piano de son accompagnateur, Robert Machado. Le 7 décembre, outre Machado, la harpiste Lily Laskine accompagnera Soledad Agnès. Quand on lui proposa de jouer avec une « joueuse de castagnettes », Lily Laskine crut à une plaisanterie. Néanmoins, elle demanda à entendre Soledad Agnès. Elle fut si enthousiaste qu'elle est en train d'apprendre quatre pièces d'Albeniz qu'elle ne connaissait pas pour pouvoir accompagner les castagnettes.

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ait du Journal : Luzerner Tagblatt
Luzern

24 April 1952

Pariser Musikfestwochen

30. April bis 1. Juni 1952

Das musikalische Programm der vom «Congrès pour la liberté de la culture» in Paris organisierten Veranstaltung «L'Oeuvre du vingtième siècle» ist endgültig festgesetzt worden. Es enthält eine solche Fülle von Ereignissen, daß nur auf einige der wesentlichsten hingewiesen werden kann. Das Eröffnungskonzert in der Kirche St-Roch bringt «Stabat Mater» von Francis Poulenc mit Renée Defraiteur, Lucie Rauh, Ernst Häfliger, Pierre Mollet und dem Organisten Charles Mueller unter der Leitung von Charles Munch. An Opern werden dargeboten: «Wozzek» mit Wiener Kräften unter Oscar Fritz Schuh; «Don Perlimplin» von Lorca (Musik: Vittorio Rieti) mit Maria Morales; «Billy Budd» von Britten (Königliche Oper von Covent Garden unter Leitung des Komponisten); «Vier Heilige in drei Akten», Buch: Gertrud Stein, Musik: Virgil Thomson (American National Theatre and Academy). Auf choreographischem Gebiet sind zu erwarten: «Cordelia» von Henri Sauguet und «Coup de feu» von Georges Auric (Grand Ballet du Marquis de Cuevas); «Der Käfig» von Strawinsky, «Die vier Temperamente» von Hindemith, «Till Eulenspiegel» von Richard Strauß, «Das Wunderkind» von Prokofjew, «Orpheus» von Strawinsky (New-York-City Ballet). Unter den sinfonischen Werken seien genannt: «Das Lied von der Erde» mit Kathleen Ferrier und Lorenz Fehenberger unter Bruno Walter (Orchester der Großen Oper); 2. Sinfonie von Honegger unter Charles Munch (Boston Symphony Orchestra), 5. Sinfonie von Honegger und Concerto für Violine und Orchester von Frank Martin (Orchestre de la Suisse romande unter Ansermet); Konzertsuite aus der Oper «Jekaterina Izmailowa» von Schostakowitsch (Orchester Rias aus Westberlin unter Ferenc Fricsay). Von Oratorien sind zu erwähnen: «Oedipus Rex» von Strawinsky, nach dem Text von Jean Cocteau unter Leitung des Komponisten, «Erwartung» von Arnold Schönberg unter Hans Rosbaud, «Les Choéphores», und «Finale der Eumeniden» von Darius Milhaud (Accademia Nazionale di Santa Cecilia unter Igor Markewitch). Schließlich sind Schöpfungen von Strawinsky und Bartók gewidmete Abende vorgesehen.

E. S.

Extrait du journal: Journal de Genève
Genève
25 Avril 1952

A PARIS EN MAI

Eblouissant programme de « L'œuvre du XXe siècle »

Paris, avril.

C'est dans moins d'une semaine que débutera la série de représentations données sous le titre « L'œuvre du XXe siècle », exposition des arts et de la pensée, qui se tiendra à Paris pendant le mois de mai 1952.

Déjà, nous avons signalé ici même cette manifestation en annonçant certains de ses spectacles particulièrement saillants. Tous le sont également et il faudrait en donner la liste entière pour ne pas commettre d'injustice. Nous ne pouvons le faire malheureusement.

Ce sera d'abord le vendredi 2, au Théâtre des Champs-Elysées, « Wozzeck », l'opéra d'Alban Berg donné avec l'Orchestre philharmonique de Vienne et les chœurs de l'Opéra de Vienne. Le mardi 6, Charles Munch conduira l'Orchestre symphonique de Boston: au programme figureront, notamment, la Symphonie No 2 de Honegger et la Suite No 2 de « Daphnis et Chloé » de Ravel. Le jeudi 8 mai, le même ensemble se fera entendre, mais sous la direction cette fois de Pierre Monteux.

Deux ballets et un opéra en un acte seront créés le mercredi 7. « Dom Perlimplin », sur un livret de Lorca, que joua naguère la Comédie des Champs-Elysées, mis en musique par Vittorio Rieti, sera représenté dans des décors d'Antoni Clavé et sur une mise en scène d'Yves Robert.

Le Grand Ballet du marquis de Cuévas créera une œuvre de Sauguet, « Cordélia », dans une chorégraphie de John Taras et des décors de Jacques Dupont. Sa seconde création sera « Coup de feu », musique de Georges Auric, argument et décors de Cassandre, chorégaphie d'Aurélio Milloss.

Mais l'événement qui passera en sensationnel tous les autres c'est incontestablement la venue à Paris, pour la première fois, du New-York City Ballet, sous la direction artistique du chorégraphe Georges Balanchine.

Nous aurons la révélation de « La cage », musique de Strawinsky, chorégraphie de Robbins et de toutes les chorégraphies de Balanchine sur des musiques d'Hindemith — « Les quatre tempéraments » — Strawinsky — « L'oiseau de feu » dans les décors de Chagall — Ravel — « La valse » — Tchaïkowsky — « Le Lac des cygnes » — etc... Le New-York City Ballet dansera six fois: du 10 au 15, avant de revenir à Paris en juin.

Ensuite, les vendredi 16 et samedi 17, très attendu, l'Orchestre de la Suisse romande, sous la direction de son chef Ernest Ansermet, donnera deux concerts, dont voici le programme, le 16: Symphonie No 5 d'Honegger, Nobilissima Visione » d'Hindemith, « Sonata di camera » pour violoncelle et orchestre de Bohuslav Martinu (soliste: Henri Honegger) et enfin la « Rapsodie espagnole » de Ravel. Le second jour, le public entendra la « Suite en fa » de Roussel, le Concerto pour violon et orchestre de Frank Martin, dont ce sera la première audition à Paris, avec Joseph Szigeti, et pour finir « Trois images » de Claude Debussy.

Le lundi 19, soirée Strawinsky avec « Oedipus-Rex », opéra-oratorio pour récitant, six solistes, chœur d'hommes et orchestre symphonique. C'est Jean Cocteau qui reprendra en cette occasion le rôle du récitant qu'il tenait à la création.

Le lundi 26, c'est l'opéra de B. Britten « Billy Budd », sur un livret de Forster et Crozier d'après Hermann Melville, que donnera l'Opéra royal de Covent-Garden.

Sous la direction d'Igor Markevitch on entendra, le mercredi 28, l'Accademia di Santa Cecilia.

Enfin, le vendredi 30, une troupe de chanteurs noirs présenteront l'opéra de Gertrud Stein et Virgil Thomson, « Quatre saints en trois actes ».

Sept concerts de musique de chambre seront donnés à la Comédie des Champs-Elysées, à 17 h. 30, les 7, 9, 13, 15, 21, 24 et 29 mai.

Une grande exposition de peinture est organisée le Musée d'Art Moderne et ce nous sera l'occasion d'admirer des toiles aussi peu connues que la « Jeune femme se poudrant » de Seurat, « La Bohémienne endormie » du douanier Rousseau, « Enlèvement d'Europe », par Bonnard.

Enfin, un programme littéraire complétera ces manifestations. Une cinquantaine d'écrivains ont accepté de participer à une série de débats et de conférences. Citons, entre autres, Malvaux, Faulkner, W. H. Auden, Rosamund Lehman, Ignazio Silone, E. R. Curtius, Denis de Rougemont, Marguerite Yourceinar, Lionello Venturi...

Cinéma RIO
3 séances permanentes
14 h. — 16 h. 30
2 séances numérotées
20 h. — 22 h. 30
RAIMU — CHARPIN — GINETTE LECLERC
dans
LA FEMME DU BOULANGER
Le triomphal et immortel chef-d'œuvre de
MARCEL PAGNOL
4 47 44

LES DERNIÈRES NOUVELLES DU HAUT-RHIN
COLMAR
30 AVRIL 1952

Charles Munch se rend en Europe avec le « Boston Symphony Orchestra » pour une tournée de concerts

M. Charles Munch a quitté New-York lundi pour Paris par la voie aérienne avec le « Boston Symphony Orchestra » qu'il dirige et qui doit, sous sa conduite, donner des concerts en Europe. L'orchestre se produira en premier lieu à Paris le 6 mai. L'ensemble, qui comprend 104 musiciens, jouera également sous la direction de M. Pierre Monteux, chef d'orchestre du « San Francisco Symphony Orchestra ». Il se produira dans plusieurs pays étrangers et en France donnera des concerts en province, notamment à Metz, Strasbourg et Bordeaux.

L'ESPOIR
NICE
29 AVRIL 1952

Charles Munch se rend en Europe avec le « Boston Symphony Orchestra » pour une tournée de concerts

NEW-YORK. — M. Charles Munch a quitté New-York hier pour Paris par la voie aérienne avec le « Boston Symphony Orchestra » qu'il dirige et qui doit, sous sa conduite, donner des concerts en Europe. L'orchestre se produira en premier lieu à Paris, le 6 mai. L'ensemble, qui comprend 104 musiciens, jouera également sous la direction de M. Pierre Monteux, chef d'orchestre du « San Francisco Symphony Orchestra ». Il se produira dans plusieurs pays étrangers et en France donnera des concerts en province notamment à Metz, Strasbourg et Bordeaux.

LE MONDE - PARIS
29 AVRIL 1952

DIRECTEUR DU BOSTON SYMPHONY ORCHESTRA

Charles Münch arrive à Paris

L'avion dans lequel s'est embarqué à New-York M. Charles Münch arrivera cet après-midi, à 16 h. 5, à Orly. Après une longue absence il revient parmi nous afin de nous présenter le Boston Symphony Orchestra, qu'il dirige depuis deux ans.

C'est dans le cadre du Festival du XXe siècle, qui doit se dérouler à Paris pendant tout le mois de mai, que cette formation va se produire. Jamais, malgré sa réputation, elle n'a quitté le nouveau continent. « *Et pourtant c'est une des grandes spécialités américaines*, déclare M. Nabokov, directeur du festival, *au même titre que les gratte-ciel et le jazz...* »

Paris est donc la première étape d'une longue tournée qui doit emmener l'orchestre de Boston en Hollande, en Allemagne, en Italie, à Strasbourg (ville natale de son chef d'orchestre), à Lille, à Dublin et à Londres. Que notre capitale ait été la première à recevoir la visite du Boston Symphony Orchestra semble tout naturel. La musique et les musiciens français y ont toujours été en faveur. Trois de ses chefs d'orchestre depuis sa création, qui remonte à la fin du siècle dernier, étaient de chez nous : Henri Rabaud, qui y fut appelé à la fin de la première guerre mondiale; Pierre Monteux, qui le dirigea de 1919 à 1924, et Charles Münch. Quant à Serge Koussevitzky, dont le règne dura vingt-cinq ans, il avait acquis la nationalité française et fut le champion le plus ardent de notre patrimoine musical.

Le premier concert du Boston Symphony Orchestra aura lieu à l'Opéra le 6 mai. Il sera présidé par M. Vincent Auriol et dirigé par Charles Münch. Au programme la *Deuxième Symphonie* de Honegger, *la Mer de Debussy, Daphnis et Chloé* de Ravel. Le 8 mai un second concert aura lieu au théâtre des Champs-Elysées. A cette occasion Pierre Monteux montera au pupitre. Et cet événement sera un anniversaire : car trente-neuf ans auparavant, jour pour jour, il dirigeait *le Sacre du printemps*, de Stravinsky. Le scandale de cette création est célèbre : on se souvient qu'au milieu des cris et des sifflets cinquante spectateurs, afin de prouver leur indignation, s'étaient déshabillés au milieu de l'orchestre... Le concert du 8 mai sera sûrement plus calme...

Les Allobrogos
GRENOBLE
30 AVRIL 1952

Le monde en bref...

UN CONSEIL RESTREINT a délibéré hier soir sur la réponse à faire au memorandum adressé le 20 mars par le Sultan du Maroc. Aucune décision n'a été communiquée. Ce matin, au Conseil des Ministres, exposé de M. Schuman sur la situation internationale

MOUVEMENT DIPLOMATIQUE. M. Louis Joxe est nommé ambassadeur de France à Moscou. Son prédécesseur, M. Chataigneau, va occuper un nouveau poste. M. Maurice Dejean est élevé au rang d'ambassadeur de France à Tokio. M. Kumao Nishimura est nommé par Tokio, ambassadeur du Japon en France.

LE GENERAL EISENHOVER est arrivé à Hanovre ; il s'est rendu à Coblence, sera aujourd'hui à Francfort et demain à Paris.

A **CHATEAUNEUF-DE-GALAURE** (Drôme), 91 nouvelles signatures pour un Pacte de Paix à cinq ; 20 signatures pour la libération d'Henri Martin.

RECETTES BUDGETAIRES en France pour janvier-février 1952 : 432 milliards (plus-value de 125 milliards sur 1951).

LE MINOTIER HILAIRE, meurtrier de Christiane Pagel a été à nouveau entendu par M. Jacquinot, juge d'instruction.

AUTOBUS CONTRE TRAMWAY, dans un tunnel, à Rio-de-Janeiro (Brésil) : six morts, treize blessés.

A VALLAURIS (Alpes-Maritimes) ont été inaugurés les nouveaux aménagements du centre helio-marin construit par la Caisse nationale de Sécurité sociale. Le centre de réadaptation des malades en sana est l'un des plus modernes d'Europe.

SUJET A DES CRISES NERVEUSES et à de violents maux de tête, Alfred Lemoine, 23 ans, de Masny (Nord), martyrisait son bébé âgé de 5 mois, et battait sa femme. Il a été arrêté.

CHARLES MUNCH, le célèbre chef d'orchestre, a quitté New-York pour Paris, par avion, avec le « Boston Symphony Orchestra », qui donnera des concerts en Europe sous sa direction.

LA MALADIE DE PANAMA, causée par un champignon microscopique, contre lequel on ne connaît aucun remède, dévaste les plantations bananières de l'Afrique Orientale.

M. DANIEL LEVI est nommé ambassadeur à Prague. Il était ambassadeur à la Nouvelle-Delhi.

2 CHASSEURS A REACTION sont entrés en collision hier, du matin, au-dessus de Middleton-St-Georges (Grande-Bretagne). Les deux pilotes sont morts.

LUIGI VILLORESI : L'état du coureur automobiliste italien accidenté, s'est aggravé, on ne sait s'il pourra courir les « Mille milles ».

LE ROI FAROUK d'Egypte aurait été blessé à la cuisse, le mois dernier, dans un attentat. C'est du moins ce qu'affirme une agence américaine.

INVITE PAR M. PINAY, M. Foster Dulles, qui fut à l'origine de la guerre de Corée, partira jeudi pour Paris.

Imprimerie spéciale des « Allobroges »

SPECTACLE DU MONDE ★ SPECTACLE DU MONDE

En mai prochain au Théâtre des Champs-Elysées

« L'œuvre du vingtième siècle »

Lorsque, en avril dernier, le président Auriol rendit visite au président Truman, il félicita Charles Munch, directeur musical de l'Orchestre symphonique de Boston venu jouer spécialement pour lui à Washington. Il demanda même au chef d'orchestre de venir présenter ses musiciens en France.

Ce vœu deviendra en mai prochain une réalité grâce au Congrès pour la Liberté de la Culture qui organise, sur le thème « *L'œuvre du vingtième siècle* », un grand Festival d'art au Théâtre des Champs-Elysées.

Trois concerts de l'Orchestre symphonique de Boston (Charles Munch Pierre Monteux)

Au programme, trois concerts donnés par les 104 musiciens de l'Orchestre symphonique de Boston sous la direction de Charles Munch ou de Pierre Monteux.

Neuf chefs ont dirigé cet orchestre depuis sa fondation en 1881. Pierre Monteux, après des études musicales à Paris où il est né, vint aux Etats-Unis avec les Ballets russes de Serge de Diaghilev et s'y fixa. Passé au Metropolitan Opera de New York, il dirigea, de 1919 à 1924, l'Orchestre symphonique de Boston. Actuellement, il dirige, jusqu'en avril prochain, l'Orchestre symphonique de San Francisco.

Les musiciens de Boston s'embarqueront pour l'Europe le 26 avril après leur saison de printemps au Symphony Hall. Ils comptent rester une quinzaine de jours en Europe pour se produire, après leurs trois concerts parisiens, à Bordeaux, Strasbourg, Zurich et, peut-être, en Belgique, en Hollande et en Autriche.

Igor Strawinsky au pupitre avec le « New-York City Ballet »

Au Théâtre des Champs-Elysées, nous verrons également le « New York City Ballet », de Georges Balanchine, qui tiendra six fois l'affiche, avec, pour la première fois à Paris depuis 1939, Igor Strawinsky au pupitre lorsqu'on dansera sa musique.

En outre, il est très probable qu'une troupe noire jouera « *Quatre Saints en trois actes* », l'opéra de Virgil Thompson et Gertrude Stein, qui fut mis en scène par John Houseman et joué quarante-huit fois au Théâtre de la 44e rue à New York en 1934.

200 tableaux

James Johnson Sweeney, ancien directeur du Musée d'Art Moderne de New York, organisera une exposition de 200 tableaux de maîtres contemporains français, hollandais et américains, que l'on n'a pas vus à Paris depuis très longtemps.

Voilà pour la participation américaine à ces festivités.

Opéra de Vienne, concerts et conférence

L'Opéra de Vienne viendra jouer « Nozzeck », d'Alban Berg, et une série de concerts seront donnés par l'Orchestre philharmonique de Vienne, les chœurs et l'Orchestre de l'Académie Sainte-Cécile de Rome, la R.I.A.S. (orchestre de Berlin-Ouest), l'Orchestre de la Suisse Romande, de Genève, l'Orchestre du Conservatoire et l'Orchestre national de Paris.

Enfin, conférences et réunions compléteront dans le domaine des lettres ces rencontres internationales avec le public.

★

Teresa et Luisillo prolongent leur séjour

Devant le succès qu'ils remportent actuellement à l'Empire, les Ballets espagnols de Teresa et Luisillo ont décidé de prolonger la série de leurs représentations.

Locations à Edouard-VII

En raison de l'affluence du public à son bureau de location, le Théâtre Edouard-VII annonce qu'à partir d'aujourd'hui il louera 15 jours à l'avance afin de permettre à chacun de trouver des places pour la comédie de Jacques Deval, « Ombre chère », dans laquelle Robert Lamoureux fait des débuts très remarqués de grand comédien. Location ouverte tous les jours de 11 heures à 18 heures.

Orphée à l'Empire

Sept représentations exceptionnelles de l' « Orphée », opéra-ballet de Glück, avec le concours de Maria Feres, seront données à l'Empire les 16, 18, 19, 20, 21, 22 et 23 janvier. Chorale Elizabeth Brasseur et orchestre sous la direction de D. E. Ingelbrecht. Location ouverte.

Matinée gratuite au Gymnase

Mme Paule Rolle, directrice du Théâtre du Gymnase, les auteurs et les artistes de « J'y suis, j'y reste » offrent, le vendredi 4 janvier en matinée, une représentation gratuite aux économiquement faibles du Xe arrondissement.

Cette représentation étant organisée sous les auspices du Comité des Fêtes du Xe arrondissement, c'est ce comité qui s'est chargé de la répartition des places.

Le nouveau programme de l'A B C

A partir du 4 janvier aura lieu à l'A.B.C., pour une durée de trois semaines, le Festival International de Variétés, avec le concours de José Torres et Marianne Yvanof, June Richmond, Colette Mars, Jacqueline Moreau, les Ramsès, les Fredianis, Clifton, Chuck Brown et Rita, Philippe Clay, les Bérardy et une autre grande vedette internationle dont on attend un télégramme annonçant son arrivée.

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Paris
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Starts A

'Masterpieces
Century' to
Importance

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Wednesday, April 30
Paris)—Inaugural
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Strasbourg. Fran
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Monday, May 5—Pa
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"La Mer," by C
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Jacques Dupont
let with music
by A. M. Cass

Thursday, May 8
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Symphony by
Suite No. 2, b
phony No. 3,
"Le Sacre d
Stravinsky.

L'ESPOIR
SAINT-ETIENNE
30 AVRIL

Charles Munch se rend en Europe avec le « Boston Symphony Orchestra » pour une tournée de concerts. — M. Charles Munch a quitté New-York pour Paris par la voie aérienne avec le « Boston Symphony Orchestra » qu'il dirige et qui doit, sous sa conduite, donner des concerts en Europe. L'orchestre se produira en premier lieu à Paris le 6 mai. L'ensemble, qui comprend 104 musiciens,

PARIS-PRESSE
L'INTRANSIGEANT
100, rue de Réaumur
26 AVRIL 1952
ÉDITION

Quarante ans après, Pierre Monteux revient diriger « Le Sacre du Printemps »

Pierre Monteux, le fameux chef d'orchestre qui présida, pendant dix-sept ans, aux destinées de l'Orchestre Symphonique de San-Francisco, revient à Paris, en tournée, à la tête du Boston Symphony Orchestra.

Il dirigera, le 8 mai, au théâtre des Champs-Elysées, un concert qui sera retransmis sur la Chaîne nationale, à 21 heures. Au programme, des œuvres de Schuman, Darius Milhaud, et *Le Sacre du Printemps*, de Stravinsky. Il s'agira presque d'un anniversaire. C'est le 28 mai 1913, en effet, que Pierre Monteux créait ce même *Sacre du Printemps*, au théâtre des Champs-Elysées, qui allait se terminer, pour les spectateurs, en bataille rangée.

Extrait du journal: Journal de Genève
Genève
25 - Avril 1952

A PARIS EN MAI

Eblouissant programme de « L'œuvre du XXe siècle »

Paris, avril.

C'est dans moins d'une semaine que débutera la série de représentations données sous le titre « L'œuvre du XXe siècle », exposition des arts et de la pensée, qui se tiendra à Paris pendant le mois de mai 1952.

Déjà, nous avons signalé ici même cette manifestation en annonçant certains de ses spectacles particulièrement saillants. Tous le sont également et il faudrait en donner la liste entière pour ne pas commettre d'injustice. Nous ne pouvons le faire malheureusement.

Ce sera d'abord le vendredi 2, au Théâtre des Champs-Elysées, « Wozzeck », l'opéra d'Alban Berg donné avec l'Orchestre philharmonique de Vienne et les chœurs de l'Opéra de Vienne. Le mardi 6, Charles Munch conduira l'Orchestre symphonique de Boston: au programme figureront, notamment, la Symphonie No 2 de Honegger et la Suite No 2 de « Daphnis et Chloé » de Ravel. Le jeudi 8 mai, le même ensemble se fera entendre, mais sous la direction cette fois de Pierre Monteux.

Deux ballets et un opéra en un acte seront créés le mercredi 7. « Dom Perlimplin », sur un livret de Lorca, que joua naguère la Comédie des Champs-Elysées, mis en musique par Vittorio Rieti, sera représenté dans des décors d'Antoni Clavé et sur une mise en scène d'Yves Robert.

Le Grand Ballet du marquis de Cuévas créera une œuvre de Sauguet, « Cordélia », dans une chorégraphie de John Taras et des décors de Jacques Dupont. Sa seconde création sera « Coup de feu », musique de Georges Auric, argument et décors de Cassandre, chorégraphie d'Aurélio Milloss.

Mais l'événement qui passera en sensationnel tous les autres c'est incontestablement la venue à Paris, pour la première fois, du New-York City Ballet, sous la direction artistique du chorégraphe Georges Balanchine.

Nous aurons la révélation de « La cage », musique de Strawinsky, chorégraphie de Robbins et de

Cinéma RIO

3 séances permanentes
14 h. — 16 h. 30

2 séances numérotées
20 h. — 22 h. 30

RAIMU — GÉRARDIN — GINETTE LECLERC
dans
LA FEMME DU BOULANGER
Le triomphal et immortel chef-d'œuvre de
MARCEL PAGNOL

4 47 44

toutes les chorégraphies de Balanchine sur des musiques d'Hindemith — « Les quatre tempéraments » — Strawinsky — « L'oiseau de feu » dans les décors de Chagall — Ravel — « La valse » — Tchaïkowsky — « Le Lac des cygnes » — etc... Le New-York City Ballet dansera six fois: du 10 au 15, avant de revenir à Paris en juin.

Ensuite, les vendredi 16 et samedi 17, très attendu, l'Orchestre de la Suisse romande, sous la direction de son chef Ernest Ansermet, donnera deux concerts, dont voici le programme, le 16: Symphonie No 5 d'Honegger, Nobilissima Visione » d'Hindemith, « Sonata di camera » pour violoncelle et orchestre de Bohuslav Martinu (soliste: Henri Honegger) et enfin la « Rapsodie espagnole » de Ravel. Le second jour, le public entendra la « Suite en fa » de Roussel, le Concerto pour violon et orchestre de Frank Martin, dont ce sera la première audition à Paris, avec Joseph Szigeti, et pour finir « Trois images » de Claude Debussy.

Le lundi 19, soirée Strawinsky avec « Oedipus-Rex », opéra-oratorio pour récitant, six solistes, chœur d'hommes et orchestre symphonique. C'est Jean Cocteau qui reprendra en cette occasion le rôle du récitant qu'il tenait à la création.

Le lundi 26, c'est l'opéra de B. Britten « Billy Budd », sur un livret de Forster et Crozier d'après Hermann Melville, que donnera l'Opéra royal de Covent-Garden.

Sous la direction d'Igor Markevitch on entendra, le mercredi 28, l'Accademia di Santa Cecilia.

Enfin, le vendredi 30, une troupe de chanteurs noirs présentera l'opéra de Gertrud Stein et Virgil Thomson, « Quatre saints en trois actes ».

Sept concerts de musique de chambre seront donnés à la Comédie des Champs-Elysées, à 17 h. 30, les 7, 9, 13, 15, 21, 24 et 29 mai.

Une grande exposition de peinture est organisée le Musée d'Art Moderne et ce nous sera l'occasion d'admirer des toiles aussi peu connues que la « Jeune femme se poudrant » de Seurat, « La Bohémienne endormie » du douanier Rousseau, « Enlèvement d'Europe », par Bonnard.

Enfin, un programme littéraire complétera ces manifestations. Une cinquantaine d'écrivains ont accepté de participer à une série de débats et de conférences. Citons, entre autres, Malvaux, Faulkner, W. H. Auden, Rosamund Lehman, Ignazio Silone, E. R. Curtius, Denis de Rougemont, Marguerite Yourceinar, Lionello Venturi...

LES DERNIÈRES NOUVELLES DU HAUT-RHIN
COLMAR

30 AVRIL 1952

Charles Munch se rend en Europe avec le « Boston Symphony Orchestra » pour une tournée de concerts

Culture

M. Charles Munch a quitté New-York lundi pour Paris par la voie aérienne avec le « Boston Symphony Orchestra » qu'il dirige et qui doit, sous sa conduite, donner des concerts en Europe. L'orchestre se produira en premier lieu à Paris le 6 mai. L'ensemble, qui comprend 104 musiciens, jouera également sous la direction de M. Pierre Monteux, chef d'orchestre du « San Francisco Symphony Orchestra ». Il se produira dans plusieurs pays étrangers et en France donnera des concerts en province, notamment à Metz, Strasbourg et Bordeaux.

N° de fabr.
L'ESPOIR
NICE

29 AVRIL 1952

Charles Munch se rend en Europe avec le « Boston Symphony Orchestra » pour une tournée de concerts

Culture

NEW-YORK. — M. Charles Munch a quitté New-York hier pour Paris par la voie aérienne avec le « Boston Symphony Orchestra » qu'il dirige et qui doit, sous sa conduite, donner des concerts en Europe. L'orchestre se produira en premier lieu à Paris, le 6 mai. L'ensemble, qui comprend 104 musiciens, jouera également sous la direction de M. Pierre Monteux, chef d'orchestre du « San Francisco Symphony Orchestra ». Il se produira dans plusieurs pays étrangers et en France donnera des concerts en province notamment à Metz, Strasbourg et Bordeaux.

LE MONDE - PARIS

29 AVRIL 1952

DIRECTEUR DU BOSTON SYMPHONY ORCHESTRA

161

Charles Münch arrive à Paris

L'avion dans lequel s'est embarqué à New-York M. Charles Münch arrivera cet après-midi, à 16 h. 5, à Orly. Après une longue absence il revient parmi nous afin de nous présenter le Boston Symphony Orchestra, qu'il dirige depuis deux ans.

C'est dans le cadre du Festival du XXe siècle, qui doit se dérouler à Paris pendant tout le mois de mai, que cette formation va se produire. Jamais, malgré sa réputation, elle n'a quitté le nouveau continent. « *Et pourtant c'est une des grandes spécialités américaines*, déclare M. Nabokov, directeur du festival, *au même titre que les gratte-ciel et le jazz...* »

Paris est donc la première étape d'une longue tournée qui doit emmener l'orchestre de Boston en Hollande, en Allemagne, en Italie, à Strasbourg (ville natale de son chef d'orchestre), à Lille, à Dublin et à Londres. Que notre capitale ait été la première à recevoir la visite du Boston Symphony Orchestra semble tout naturel. La musique et les musiciens français y ont toujours été en faveur. Trois de ses chefs d'orchestre depuis sa création, qui remonte à la fin du siècle dernier, étaient de chez nous : Henri Rabaud, qui y fut appelé à la fin de la première guerre mondiale; Pierre Monteux, qui le dirigea de 1919 à 1924, et Charles Münch. Quant à Serge Koussevitzky, dont le règne dura vingt-cinq ans, il avait acquis la nationalité française et fut le champion le plus ardent de notre patrimoine musical.

Le premier concert du Boston Symphony Orchestra aura lieu à l'Opéra le 6 mai. Il sera présidé par M. Vincent Auriol et dirigé par Charles Münch. Au programme la *Deuxième Symphonie* de Honegger, *la Mer de Debussy, Daphnis et Chloé* de Ravel. Le 8 mai un second concert aura lieu au théâtre des Champs-Elysées. A cette occasion Pierre Monteux montera au pupitre. Et cet événement sera un anniversaire : car trente-neuf ans auparavant, jour pour jour, il dirigeait *le Sacre du printemps* de Stravinsky. Le scandale de cette création est célèbre : on se souvient qu'au milieu des cris et des sifflets cinquante spectateurs, afin de prouver leur indignation, s'étaient déshabillés au milieu de l'orchestre... Le concert du 8 mai sera sûrement plus calme...

Les Allobrogos
GRENOBLE

30 AVRIL 1952

Le monde en bref...

Culture

UN CONSEIL RESTREINT a délibéré hier soir sur la réponse à faire au memorandum adressé le 20 mars par le Sultan du Maroc. Aucune décision n'a été communiquée. Ce matin, au Conseil des Ministres, exposé de M. Schuman sur la situation internationale.

MOUVEMENT DIPLOMATIQUE. M. Louis Joxe est nommé ambassadeur de France à Moscou. Son prédécesseur, M. Chataigneau, va occuper un nouveau poste. M. Maurice De-Jean est élevé au rang d'ambassadeur de France à Tokio. M. Kumao Nishimura est nommé par Tokio, ambassadeur du Japon en France.

LE GÉNÉRAL EISENHOWER est arrivé à Hanovre ; il s'est rendu à Coblence, sera aujourd'hui à Francfort et demain à Paris.

A CHATEAUNEUF-DE-GALAURE (Drôme), 91 nouvelles signatures pour un Pacte de Paix à cinq ; 20 signatures pour la libération d'Henri Martin.

RECETTES BUDGETAIRES en France pour janvier-février 1952: 432 milliards (plus-value de 125 milliards sur 1951).

LE MINOTIER HILAIRE, meurtrier de Christiane Pagès a été à nouveau entendu par M. Jacquinot, juge d'instruction.

AUTOBUS CONTRE TRAMWAY, dans un tunnel, à Rio-de-Janeiro (Brésil) : six morts, treize blessés.

A VALLAURIS (Alpes-Maritimes) ont été inaugurés les nouveaux aménagements du centre helio-marin construit par la Caisse nationale de Sécurité sociale. Le centre de réadaptation des malades en sana est l'un des plus modernes d'Europe.

SUJET A DES CRISES NERVEUSES et à de violents maux de tête, Alfred Lemoine, 22 ans, de Masny (Nord), martyrisait son bébé âgé de 5 mois, et battait sa femme. Il a été arrêté.

CHARLES MUNCH, le célèbre chef d'orchestre, a quitté New-York pour Paris, par avion, avec le « Boston Symphony Orchestra », qui donnera des concerts en Europe sous sa direction.

LA MALADIE DE PANAMA, causée par un champignon microscopique, contre lequel on ne connaît aucun remède, dévaste les plantations bananières de l'Afrique Orientale.

M. DANIEL LEVI est nommé ambassadeur à Prague. Il était ambassadeur à la Nouvelle-Delhi.

CHASSEUR A REACTION [illegible] sont [illegible] ce matin, au-dessus de [illegible] (Grande-Bretagne). Les deux pilotes sont morts.

LUIGI VILLORESI : L'état du coureur automobiliste italien accidenté, s'est aggravé, on ne sait s'il pourra courir les « Mille milles ».

LE ROI FAROUK d'Egypte aurait été blessé à la cuisse, le mois dernier, dans un attentat. C'est du moins ce qu'affirme une agence américaine.

INVITE PAR M. PINAY, M. Foster Dulles, qui fut à l'origine de la guerre de Corée, partira jeudi pour Paris.

Imprimerie spéciale des « Allobroges »

SPECTACLE DU MONDE ★ SPECTACLE DU MONDE

En mai prochain au Théâtre des Champs-Elysées

« L'œuvre du vingtième siècle »

Lorsque, en avril dernier, le président Auriol rendit visite au président Truman, il félicita Charles Munch, directeur musical de l'Orchestre symphonique de Boston venu jouer spécialement pour lui à Washington. Il demanda même au chef d'orchestre de venir présenter ses musiciens en France.

Ce vœu deviendra en mai prochain une réalité grâce au Congrès pour la Liberté de la Culture qui organise, sur le thème « *L'œuvre du vingtième siècle* », un grand Festival d'art au Théâtre des Champs-Elysées.

Trois concerts de l'Orchestre symphonique de Boston (Charles Munch Pierre Monteux)

Au programme, trois concerts donnés par les 104 musiciens de l'Orchestre symphonique de Boston sous la direction de Charles Munch ou de Pierre Monteux.

Neuf chefs ont dirigé cet orchestre depuis sa fondation en 1881. Pierre Monteux, après des études musicales à Paris où il est né, vint aux Etats-Unis avec les Ballets russes de Serge de Diaghilev et s'y fixa. Passé au Metropolitan Opera de New York, il dirigea, de 1919 à 1924, l'Orchestre symphonique de Boston. Actuellement, il dirige, jusqu'en avril prochain, l'Orchestre symphonique de San Francisco.

Les musiciens de Boston s'embarqueront pour l'Europe le 26 avril après leur saison de printemps au Symphony Hall. Ils comptent rester une quinzaine de jours en Europe pour se produire, après leurs trois concerts parisiens, à Bordeaux, Strasbourg, Zurich et, peut-être, en Belgique, en Hollande et en Autriche.

Igor Strawinsky au pupitre avec le « New-York City Ballet »

Au Théâtre des Champs-Elysées, nous verrons également le « New York City Ballet », de Georges Balanchine, qui tiendra six fois l'affiche, avec, pour la première fois à Paris depuis 1939, Igor Strawinsky, au pupitre lorsqu'on dansera sa musique.

En outre, il est très probable qu'une troupe noire jouera « *Quatre Saints en trois actes* », l'opéra de Virgil Thompson et Gertrude Stein, qui fut mis en scène par John Houseman et joué quarante-huit fois au Théâtre de la 44e rue à New York en 1934.

200 tableaux

James Johnson Sweeney, ancien directeur du Musée d'Art Moderne de New York, organisera une exposition de 200 tableaux de maîtres contemporains français, hollandais et américains, que l'on n'a pas vus à Paris depuis très longtemps.

Voilà pour la participation américaine à ces festivités.

Opéra de Vienne, concerts et conférence

L'Opéra de Vienne viendra jouer « Nozzeck », d'Alban Berg, et une série de concerts seront donnés par l'Orchestre philharmonique de Vienne, les chœurs et l'Orchestre de l'Académie Sainte-Cécile de Rome, la R.I.A.S. (orchestre de Berlin-Ouest), l'Orchestre de la Suisse Romande, de Genève, l'Orchestre du Conservatoire et l'Orchestre national de Paris.

Enfin, conférences et réunions compléteront dans le domaine des lettres ces rencontres internationales avec le public.

★

Teresa et Luisillo prolongent leur séjour

Devant le succès qu'ils remportent actuellement à l'Empire, les Ballets espagnols de Teresa et Luisillo ont décidé de prolonger la série de leurs représentations.

Locations à Edouard-VII

En raison de l'affluence du public à son bureau de location, le Théâtre Edouard-VII annonce qu'à partir d'aujourd'hui il louera 15 jours à l'avance afin de permettre à chacun de trouver des places pour la comédie de Jacques Deval, « Ombre chère », dans laquelle Robert Lamoureux fait ses débuts très remarqués de grand comédien. Location ouverte tous les jours de 11 heures à 18 heures.

Orphée à l'Empire

Sept représentations exceptionnelles de l' « Orphée », opéra-ballet de Glück, avec le concours de Maria Feres, seront données à l'Empire les 16, 18, 19, 20, 21, 22 et 23 janvier. Chorale Elizabeth Brasseur et orchestre sous la direction de D. E. Ingelbrecht. Location ouverte.

Matinée gratuite au Gymnase

Mme Paule Rolle, directrice du Théâtre du Gymnase, les auteurs et les artistes de « J'y suis, j'y reste » offrent, le vendredi 4 janvier en matinée, une représentation gratuite aux économiquement faibles du Xe arrondissement.

Cette représentation étant organisée sous les auspices du Comité des Fêtes du Xe arrondissement, c'est ce comité qui s'est chargé de la répartition des places.

Le nouveau programme de l'A B C

A partir du 4 janvier aura lieu à l'A.B.C., pour une durée de trois semaines, le Festival International de Variétés, avec le concours de José Torres et Marianne Yvanof, June Richmond, Colette Mars, Jacqueline Moreau, les Ramsès, les Fredianis, Clifton, Chuck Brown et Rita, Philippe Clay, les Bérardy et une autre grande vedette internationle dont on attend un télégramme annonçant son arrivée.

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[269]

LE RÉPUBLICAIN LORRAIN
Metz
30 AVRIL 1952

ARTS ET SPECTACLES

Evénement musical sensationnel

Culture 2

Le Boston Symphony Orchestra à Metz

Trois villes de France auront l'honneur d'accueillir le célèbre orchestre symphonique de Boston après un premier concert à l'Opéra de Paris, qui ouvrira le cycle de sa tournée en Europe.

Ce n'est pas sans fierté que la Ville de Metz se voit placer au rang de ces trois cités privilégiées, aux côtés de Lyon et de Strasbourg, l'ensemble orchestral de Boston étant l'un des plus célèbres du monde.

Le concert, prévu pour le 18 mai prochain à l'Hôtel des Mines, sera véritablement l'événement musical le plus sensationnel auquel auront été conviés d'assister les mélomanes lorrains depuis de nombreuses années. Il est à prévoir d'ailleurs que parmi les quelque 2.000 auditeurs que contiendra ce jour-là la vaste salle de l'avenue Foch, à Metz, beaucoup seront venus non seulement de tout le département de la Moselle, mais encore, de Meurthe-et-Moselle, de Meuse, du Luxembourg, etc...

En prévision du concert, un aménagement spécial de la salle est en voie de réalisation, qui permettra une audition pure et homogène des cent-dix exécutants du célèbre Symphony Orchestra de Boston.

L'orchestre, sous la direction du prestigieux chef Charles Munch, interprètera notamment la « Symphonie Fantastique de Berlioz », « Daphnis et Chloe », de Maurice Ravel, la « Quatrième Symphonie », de Brahms, et une ouverture d'un compositeur américain, donnée en première audition en Europe. Programme, on le voit, extrêmement solide et riche, équilibrant les plus authentiques chefs-d'œuvre de la musique romantique et contemporaine.

Nous avons déjà parlé du brillant passé de l'Orchestre Symphonique de Boston et de ses actuelles activités. Les plus éminents chefs d'orchestre l'ont conduit depuis sa fondation, en 1881, et parmi eux, Charles Rabaud, Pierre Monteux, Serge Koussevitzky. Le maître Charles Munch, qui le dirige depuis 1949, a la charge écrasante d'organiser annuellement une saison d'hiver qui ne comporte pas moins de 70 concerts, donnés alternativement au Symphony-Hall de Boston, à l'Université de Harvard et à Washington.

C'est la première fois que l'orchestre se produira en Europe, notamment en Allemagne où il est attendu avec fièvre.

Des détails seront ultérieurement donnés sur la mise en location des places pour le concert du 18 mai. Les prix de ces places s'échelonneront entre 600 et 1.500 francs, des réductions étant accordées aux abonnés des concerts du Conservatoire de Metz.

La location débutera dans les tout prochains jours.

M. Charles MUNCH dirigeant une répétition du Boston Symphony Orchestra.

Places réservées aux J.M.F.

La délégation régionale des Jeunesses Musicales de France a pu obtenir, des organisateurs du concert du 18 mai, que des places soient réservées à ses adhérents.

A cet effet, tous les JMF désirant assister au concert devront se faire connaître avant le mardi 6 mai, à la permanence JMF à Metz, Maison Dange, 8, rue de l'Esplanade (tél. 25.42). Ils devront donner leurs nom, prénoms et numéro de carte d'adhérent.

Cette inscription sera considérée comme engagement irrévocable d'assister au concert.

Les prix des places pour les JMF sont respectivement de : 400, 600, 800, 1.000 et 1.200 fr.

C. C. P. PARIS C 2107-64

NEW YORK TIMES
9 MAI

Notes of Discord Mar Festival in Paris; Communists Call It 'Caricature of Culture'

161

PARIS, April 30 (AP)—The "Masterpieces of the Twentieth Century," a festival of music, art and literature designed to show the wares of Western culture, opened tonight with only a couple of dissonant notes.

An overflow crowd attended the opening concert in the old Church of St. Roch. It was dedicated to victims of tyranny in the twentieth century, symbolized by 200 former prisoners of the Germans, Russians and Franco Spain as guests of honor.

Classic Bach and a new composition by Francis Poulenc, French composer, were sung and played by the St. Guillaume Chorale of Strasbourg and the Orchestre des Concerts Lamoureux of Paris, conducted by Fritz Munch.

The discords came before the concert—one by the Communists, the other by Serge Lifar, ballet dancer. Both were aimed at the United States.

Lifar, who once danced with the famed Diaghilev Ballet in Russia, complained that his Paris Opera Ballet wasn't asked to contribute to the festival. He doled out faint praise for the New York City Ballet, which is the centerpiece of the dancing portion of the festival, but said—in a letter to a Paris newspaper—that "low intrigue" kept the opera ballet out.

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Masterpieces of 20th Century to Emphasize Importance of Freedom

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Heading the crowded program of cultural exhibits will be a series of concerts and performances at the Théâtre des Champs-Elysées by leading symphony orchestras, opera companies, choirs and ballets.

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Seats Available

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LE RÉPUBLICAIN LORRAIN
Metz
30 AVRIL 1952

ARTS ET SPECTACLES

Evénement musical sensationnel

Culture 2

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Le concert, prévu pour le 18 mai prochain à l'Hôtel des Mines, sera véritablement l'événement musical le plus sensationnel auquel auront été conviés d'assister les mélomanes lorrains depuis de nombreuses années. Il est à prévoir d'ailleurs que parmi les quelque 2.000 auditeurs que contiendra ce jour-là la vaste salle de l'avenue Foch, à Metz, beaucoup seront venus non seulement de tout le département de la Moselle, mais encore de Meurthe-et-Moselle, de Meuse, du Luxembourg, etc...

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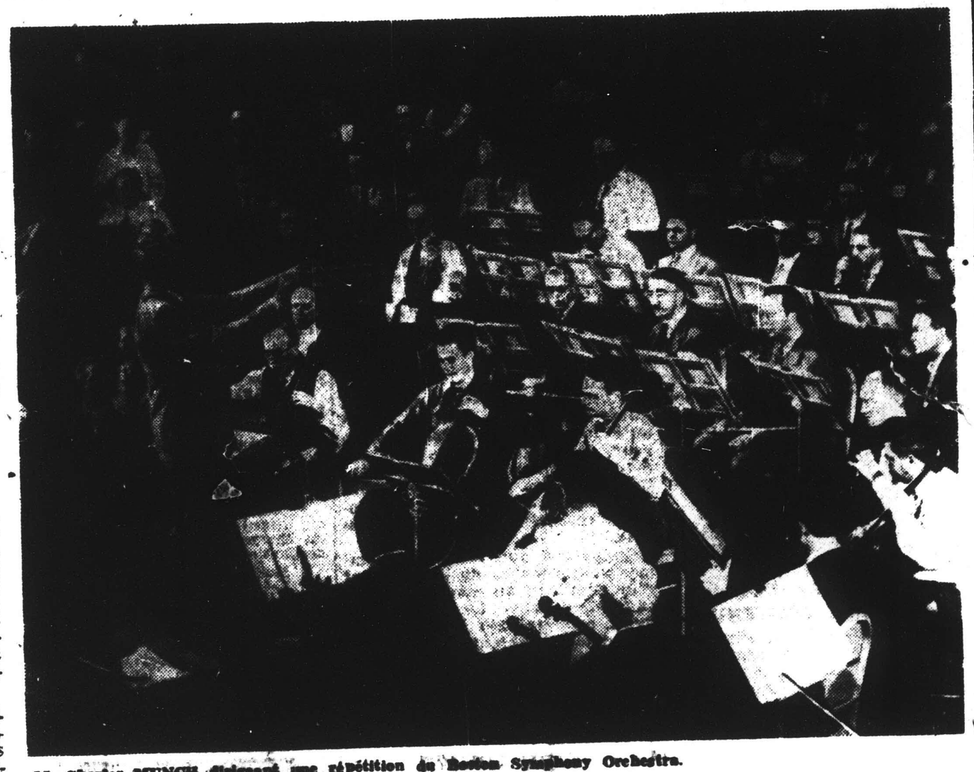

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C. C. P. PARIS C 21107-84
NEW YORK TIMES
9 MAI

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Lifar, who once danced with the famed Diaghilev Ballet in Russia, complained that his Paris Opera Ballet wasn't asked to contribute to the festival. He doled out faint praise for the New York City Ballet, which is the centerpiece of the dancing portion of the festival, but said—in a letter to a Paris newspaper—that "low intrigue" kept the opera ballet out.

The Communist paper L'Humanité described the festival as American, and said it was "a caricature of culture." Its aim, the newspaper declared gravely, is to facilitate ideologic occupation of France by the United States.

The month-long festival is sponsored by the Congress for Cultural Freedom, a group of intellectuals whose members include John Dewey, Bendetto Croce, Jacques Maritain, Arthur Koestler and Bertrand Russell.

Julius Fleischmann, American yeast leader, raised through private sources and from his family's Fleischmann Foundation about $500,000 needed to float the festival.

Various Governments, including the French, have contributed to the expenses of sending orchestras or choruses to the festival, which is pointedly anti-Communist and pro-Western.

The 104-man Boston Symphony Orchestra, directed by Charles Munch and Pierre Monteux, is the star offering. Later it will tour Europe, giving fourteen concerts. The New York City Ballet of sixty-five members will do two new ballets specially written by Georges Auric and Henri Sauguet.

Ethel Linder Reiner, associated with the American National Theatre and Academy, has underwritten the cost of flying an entire troupe to Paris from New York to do the opera, "Four Saints in Three Acts," by Gertrude Stein. Virgil Thomson, who wrote the music, will conduct the performance. The cast is all-Negro.

[270]

TIGHT BINDING

PARIS AFTER DARK

By Art Buchwald

Visiting-Firemen Suggestions

OUR mail for the past few weeks has been concerned with the impending invasion of visiting firemen. As each day goes by the panic among American residents in Paris increases.

"Where can I take my aunt and uncle?" pleads a lady from Neuilly. "How much will an evening for four cost?" asks a man in the State Department. "Where should we go with my boss and his wife?" a business man in the Opera district wants to know.

It is difficult to be specific Each visiting fireman is an individual problem. A Quaker from Pennsylvania doesn't want to see the same things that an Elk from Oklahoma wants to see. A school teacher from Des Moines has different ideas about Paris than a used car dealer from Los Angeles.

Therefore we can only offer general advice. Some of it has been repeated in these columns before, but since the visiting fireman is an annual hazard we hope we'll be forgiven if we repeat it again.

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The least expensive way of entertaining visiting firemen is to take them to the theater. Once you have purchased tickets you can sit contentedly in your seat without fear of other charges except perhaps a 100-franc tip for the usherette.

The safest theater bets are such old standbys as the Folies-Bergère, which has just opened with an entirely new show, the Casino de Paris, the Opéra, and the Comédie-Française.

Maurice Chevalier will open in a new musical revue at the Empire Theater in April in competition with the Folies, and from all indications this Pierre-Louis Guérin production sounds like a natural for Americans visiting Paris, as well as Americans living here.

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One should also keep in mind, in case his visiting firemen are coming in May, that the Congress for Cultural Freedom is bringing to Paris some of the greatest musical and theatrical talent in Europe and the United States.

Some of the groups that are scheduled to appear in May are: The Vienna State Opera and Vienna Philharmonic Orchestra in a performance of the opera "Wozzeck," by Alban Berg; the Paris Opera House Orchestra, conducted by Bruno Walter; the Boston Symphony Orchestra, conducted by Charles Munch; the New York City Ballet Company, with Igor Stravinsky, conducting his own ballet "Orpheus"; the Paris Conservatory Orchestra, with Stravinsky conducting and Jean Cocteau narrating the opera-oratorio "Oedipus Rex"; the RIAS Radio Orchestra of West Berlin playing music by Russian composers that is now banned in Russia; the Covent Garden Opera in a production of Benjamin Britten's opera "Billy Budd" and an American Negro company in "Four Saints in Three Acts," an opera by Gertrude Stein and Virgil Thomson.

Tickets will be at a premium for most of these events, and we suggest interested parties buy their tickets well in advance. Seats go on sale for all performances March 15 at the Théâtre des Champs-Elysées and the American Express.

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423, Rue Montmartre — IIe

3 MARS 1952

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Triple fête à Edouard-VII

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« C'est ma huitième bagnole, expliquait Robert, un vrai vice, quoi... Y en a qui jouent aux courses... Moi, c'est les bagnoles ».

On vida un vague mousseux sur les capots et trinqua avec du Mumm cordon rouge, de ce « Mumm de l'oncle Henri » que l'on boit dans la pièce de Jacques Deval.

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Martine, Lauren et l'Oscar

Mort du metteur en Gregory La Cav

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On sait enfin que Georges Auric, Henri Sauguet et Cassandre ont travaillé tout spécialement à des ballets dont Balanchine a fait la chorégraphie.

Le concert du « Violon d'Ingres » se donne le mercredi 5 mars, à 21 h., salle Melpomène, école des Beaux-Arts, au profit de l'« Association des Amis de l'école des Beaux-Arts ». Au programme : Mozart, Beethoven, Prokofeff, avec le concours de Roland Charmy.

Mathilde Donjon, donnera un Festival Liszt, samedi 8 mars, à 21 heures, salle Gaveau, avec un magnifique programme, comprenant quelques grands chefs-d'œuvre du maître.

Les Concerts de chambre présentent, le samedi 8 mars, à 17 h. 40, salle du Conservatoire, la pianiste Eleanor Fine. *Suite en si mineur*, de J.-S. Bach (flûte : J.-P. Rampal) ; *Histoire du soldat*, de Strawinsky (récitant : P. Hiegel).

Société des Concerts du Conservatoire, théâtre des Champs-Elysées. Dimanche 9 mars 1952, à 17 h. 45, répétition générale publique samedi 8, à 10 heures. *Requiem*, de G. Fauré (solistes : Mattiwilda Dobbs et Marcel Balmat) ; *Hymne d'action de grâces*, pour baryton, chœurs, orgue et orchestre, du R.P. E. Martin ; *Messe du Sacre des Roys de France*, pour six voix mixtes, orgue et trompettes, évocation musicale du R.P. E. Martin. Les chanteurs de Saint-Eustache, à l'orgue synthèse sonore : M. Duruflé. Direction : André Cluytens.

Concerts Pasdeloup. Dimanche 9 mars, théâtre de l'Empire, à 17 h. 45. *Oberon* (ouverture), de Weber ; *Premier concerto en sol mineur*, de Mendelssohn ; *Concerto pour violon et orchestre*, de René Challan ; *Symphonie n° IV*, de Brahms. Direction : Albert Wolff.

La Radiodiffusion française présente en ce moment, tous les lundis soirs, à 21 h. 29, sur Paris-Inter, un « Florilège des chansons populaires d'origine française au Canada et en Louisiane ». Ces chansons ont été recueillies par M. Alfred Pouinard, ancien professeur de musique dans les lycées de Paris et docteur de l'Université de Laval (Québec). Ces émissions, qui présentent des œuvres folkloriques de très grande valeur, sont réalisées par Roger Goupillières, avec le concours de Jenny-Jenny, des Antilles, et Yoland Guérard, basse canadienne. La partie musicale est assurée par Marcel Cariven et un orchestre de la Radiodiffusion placé sous sa direction. M. Alfred Pouinard se propose d'entreprendre prochainement, aux Antilles, de nouvelles recherches.

AIR DE PARIS 5 MAR

5 MARS 1952

New York Herald Tribune
Paris

7 MAI 1952

Il est confirmé que Charles Munch dirigera lui-même l'orchestre symphonique de Boston lorsqu'il se produira à Paris, en mai.

Nouvelles musicales

GEORGE BALANCHINE, un des plus grands chorégraphes de ce temps, vient de passer quelques heures à Paris, en route vers Milan, où il séjournera en mars pour y travailler avec le ballet de la Scala.

Durant ce bref passage, il s'est entretenu avec M. Nabokov au sujet de ses œuvres qui seront représentées à Paris, au mois de mai, durant le *Congrès de la Liberté de la Culture*. Ce seront *Les Quatre tempéraments*, d'Hindemith, *Le Fils prodigue*, de Prokofiev, *Jeux*, de Benjamin Britten, *Till l'Espiègle*, de Richard Strauss, *L'Oiseau de feu* et *Orphée*, de Stravinsky, et *La Valse*, de Ravel.

Stravinsky, qui n'a pas paru en public à Paris depuis treize ans, dirigera son *Orphée*. Signalons, en outre, que M. Nabokov a obtenu l'accord de M. Lehmann pour que la première représentation du *New York City Ballet* ait lieu à l'Opéra.

BUREAU INTERNATIONAL DE DOCUMENTATION
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Aval Programme - Paris

25 MAR 1952

ALERTE AUX CHEFS!

Les représentations qui seront organisées en mai et juin prochains au Théâtre des Champs-Elysées, dans le cadre de L'Œuvre du XXe siècle, permettront au public parisien d'applaudir au pupitre quelques-uns des plus grands chefs d'orchestre du monde. On peut citer dès à présent Igor Strawinsky, qui dirigera lui-même ses œuvres, Charles Munch, Bruno Walter, Ernest Ansermet, Karl Boehm, Ferenc Friesay et Igor Markewitch.

Simple question : la R.T.F. envisage-t-elle de retransmettre certains de ces concerts ?

Ou bien y songera-t-elle quand il sera déjà trop tard ?

COMBAT - PARIS

3 MAR

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Boston Symphony Orchestra Performs at the Paris Opera

By Marshall Peck

The Boston Symphony Orchestra presented the opening program of its European tour at the Paris Opera last night, and the near-capacity audience called conductor Charles Munch back for an encore after applauding for over 10 minutes at the end of the performance.

It was a royal welcome and a gesture of musical appreciation for conductor Munch and the 104-piece Boston Symphony, the first American orchestra which has ever been invited to play at the French National Opera House.

President Vincent Auriol and Mme. Auriol, who often leaned forward in their first-balcony box to follow the musicians on the stage, French Foreign Minister Robert Schuman and American Ambassador James C. Dunn and Mrs. Dunn were among the celebrities present at the "Masterpieces of the 20th Century" concert.

While there was a sprinkling of empty seats in the pit section, the balconies of the Opera were packed, and the entire audience seemed to like the 20th-century selections on which the Congress of Cultural Freedom, the sponsoring organization of the performance, has focused its attention.

During the several minutes of "bravos" and cheering and applause which followed the scheduled conclusion of the program, Mr. Munch returned to the rostrum six times to acknowledge the plaudits of the audience.

Following the sixth recall, Mr.

(Continued on Page 2, Col. 6)

C'EST LA VIE

Après Churchill, mais...

LA R.T.F. a diffusé le magnifique concert donné au théâtre des Champs-Elysées par le Boston Symphony Orchestra, sous la direction de Charles Münch, le célèbre chef qui, depuis trois ans déjà, conduit le fameux orchestre américain.

A l'issue du concert, on demandait à Charles Münch quel avait été le plus bel étonnement de sa carrière.

— Très probablement, répondit-il, le résultat d'un référendum organisé il y a quelques années par un grand hebdomadaire féminin de Paris. Il avait invité ses lectrices à lui faire savoir quel était l'homme connu avec qui elles auraient aimé dîner. Il s'en trouva dix mille pour me désigner et j'arrivai second au classement, derrière Winston Churchill, mais devant Jean Marais, Gary Cooper... et le président Auriol. Je crois bien que je n'ai jamais été plus surpris que ce jour-là...

Révélation ultime

LA radio a également retransmis un autre concert du Boston Symphony Orchestra, dirigé cette fois par un autre de nos compatriotes, le doyen des grands chefs français, Pierre Monteux.

Après avoir pendant dix-sept ans conduit le San Francisco Symphony, « papa » Monteux — ainsi que l'appellent les Américains — a fait ses adieux à ses musiciens, quelques jours avant son départ pour la France.

— Je n'ai plus rien à vous apprendre, leur dit-il, mais, avant de vous dire au revoir, car vous me reverrez, je veux répondre à une question que vous vous posez tous, peut-être pas depuis dix-sept ans, mais depuis plusieurs années déjà : *je ne me teins pas !*

De fait, à soixante-dix-neuf ans, le maître, de qui la grosse moustache a blanchi depuis longtemps, a conservé de beaux cheveux noirs et abondants, qui pourraient faire envie à bon nombre de ses cadets.

Symphony

(Continued from Page 1)

Munch responded to the still-seated crowd by leading the orchestra through an encore performance of the closing number, the smooth-flowing music of Maurice Ravel's "Daphnis et Chloe," Suite No. 2.

The number which seemed to draw the most attention from the audience, outside of the final selection, was Claude Debussy's picturesque "La Mer."

Mr. Munch opened the evening with an American composer, leading the orchestra through Samuel Barber's overture to "The School for Scandal," which the Boston Symphony first introduced in 1940. A reduced group of about 75 string musicians, with some wind instruments, then played Arthur Honegger's Symphony No. 2, for strings.

Albert Roussel's Second Suite from Act II of the ballet "Bacchus et Ariane" was presented as the last number before the intermission, and the second half of the program opened with American composer Walter Piston's Toccata.

"La Mer" and "Daphnis et Chloe" closed the evening.

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Martine, Laure[illegible] et l'Oscar

Mercredi prochain [illegible] « Cambridge » [illegible] une de l'Opéra. M[illegible] Cazal remettra à [illegible] Dauthuille [illegible] « Oscar » national qui [illegible] récompense par les C[illegible] Jeans de « Ring [illegible]

Mort du metteur en [illegible] Gregory La Cav[illegible]

HOLLYWOOD. [illegible] metteur en [illegible] ride et producteur G[illegible] Il était âgé [illegible]

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Mathilde Donjon, donnera un Festival Liszt, samedi 8 mars, à 21 heures, salle Gaveau, avec un magnifique programme, comprenant quelques grands chefs-d'œuvre du maître.

Les Concerts de chambre présentent, le samedi 8 mars, à 17 h. 40, salle du Conservatoire, la pianiste Eleanor Fine. *Suite en si mineur*, de J.-S. Bach (flûte : J.-P. Rampal) ; *Histoire du soldat*, de Strawinsky (récitant : P. Hiegel).

Société des Concerts du Conservatoire, théâtre des Champs-Elysées. Dimanche 9 mars 1952, à 17 h. 45, répétition générale publique samedi 8, à 10 heures. *Requiem*, de G. Fauré (solistes : Mattiwilda Dobbs et Marcel Balmat) ; *Hymne d'action de grâces*, pour baryton, chœurs, orgue et orchestre, du R. P. E. Martin ; *Messe du Sacre des Rois de France*, pour six voix mixtes, orgue et trompettes, évocation musicale du R. P. E. Martin. Les chanteurs de Saint-Eustache, à l'orgue synthèse sonore : M. Duruflé. Direction : André Cluytens.

Concerts Pasdeloup. Dimanche 9 mars, théâtre de l'Empire, à 17 h. 45. *Oberon* (ouverture), de Weber ; *Premier concerto en sol mineur*, de Mendelssohn ; *Concerto pour violon et orchestre*, de René Challan ; *Symphonie n° IV*, de Brahms. Direction : Albert Wolff.

La Radiodiffusion française présente en ce moment, tous les lundis soirs, à 21 h. 29, sur Paris-Inter, un « Florilège des chansons populaires d'origine française au Canada et en Louisiane ». Ces chansons ont été recueillies par M. Alfred Pouinard, ancien professeur de musique dans les lycées de Paris et docteur de l'Université de Laval (Québec). Ces émissions, qui présentent des œuvres folkloriques de très grande valeur, sont réalisées par Roger Goupillières, avec le concours de Jenny-Jenny, des Antilles, et Yoland Guérard, basse canadienne. La partie musicale est assurée par Marcel Cariven et un orchestre de la Radiodiffusion placé sous sa direction. M. Alfred Pouinard se propose d'entreprendre prochainement, aux Antilles, de nouvelles recherches.

AIR DE PARIS 5 MAR 1952

Il est confirmé que Charles Munch dirigera lui-même l'orchestre symphonique de Boston lorsqu'il se produira à Paris, en mai.

OPÉRA
100 Rue Richelieu
5 MARS 1952

Nouvelles musicales

GEORGE BALANCHINE, un des plus grands chorégraphes de ce temps, vient de passer quelques heures à Paris, en route vers Milan, où il séjournera en mars pour y travailler avec le ballet de la Scala.

Durant ce bref passage, il s'est entretenu avec M. Nabokov au sujet de ses œuvres qui seront représentées à Paris, au mois de mai, durant le *Congrès de la Liberté de la Culture*. Ce seront *Les Quatre tempéraments*, d'Hindemith, *Le Fils prodigue*, de Prokofiev, *Jeux*, de Benjamin Britten, *Till l'Espiègle*, de Richard Strauss, *L'Oiseau de feu* et *Orphée*, de Stravinsky, et *La Valse*, de Ravel.

Stravinsky, qui n'a pas paru en public à Paris depuis treize ans, dirigera son *Orphée*. Signalons, en outre, que M. Nabokov a obtenu l'accord de M. Lehmann pour que la première représentation du *New York City Ballet* ait lieu à l'Opéra.

New York Herald Tribune
[illegible], Rue de Berri, VIIIe

7 MAI 1952

Boston Symphony Orchestra Performs at the Paris Opera

By Marshall Peck

The Boston Symphony Orchestra presented the opening program of its European tour at the Paris Opera last night, and the near-capacity audience called conductor Charles Munch back for an encore after applauding for over 10 minutes at the end of the performance.

It was a royal welcome and a gesture of musical appreciation for conductor Munch and the 104-piece Boston Symphony, the first American orchestra which has ever been invited to play at the French National Opera House.

President Vincent Auriol and Mme. Auriol, who often leaned forward in their first-balcony box to follow the musicians on the stage, French Foreign Minister Robert Schuman and American Ambassador James C. Dunn and Mrs. Dunn were among the celebrities present at the "Masterpieces of the 20th Century" concert.

While there was a sprinkling of empty seats in the pit section, the balconies of the Opera were packed, and the entire audience seemed to like the 20th-century selections on which the Congress of Cultural Freedom, the sponsoring organization of the performance, has focused its attention.

During the several minutes of "bravos" and cheering and applause which followed the scheduled conclusion of the program, Mr. Munch returned to the rostrum six times to acknowledge the plaudits of the audience.

Following the sixth recall, Mr.

(Continued on Page 2, Col. 6)

Symphony

(Continued from Page 1)

Munch responded to the still-seated crowd by leading the orchestra through an encore performance of the closing number, the smooth-flowing music of Maurice Ravel's "Daphnis et Chloe," Suite No. 2.

The number which seemed to draw the most attention from the audience, outside of the final selection, was Claude Debussy's picturesque "La Mer."

Mr. Munch opened the evening with an American composer, leading the orchestra through Samuel Barber's overture to "The School for Scandal," which the Boston Symphony first introduced in 1940. A reduced group of about 75 string musicians, with some wind instruments, then played Arthur Honegger's Symphony No. 2, for strings.

Albert Roussel's Second Suite from Act II of the ballet "Bacchus et Ariane" was presented as the last number before the intermission, and the second half of the program opened with American composer Walter Piston's Toccata.

"La Mer" and "Daphnis et Chloe" closed the evening.

BUREAU INTERNATIONAL DE DOCUMENTATION
15, Rue du Dragon — PARIS-6e
C. C. P. PARIS C 2107-84 - TÉL. : LIT 70-89

Mon Programme - Paris
29 MAR 1952

ALERTE AUX CHEFS!

Les représentations qui seront organisées en mai et juin prochains au Théâtre des Champs-Elysées, dans le cadre de L'Œuvre du XXe siècle, permettront au public parisien d'applaudir au pupitre quelques-uns des plus grands chefs d'orchestre du monde. On peut citer dès à présent Igor Strawinsky, qui dirigera lui-même ses œuvres, Charles Munch, Bruno Walter, Ernest Ansermet, Karl Bœhm, Ferenc Friesay et Igor Markewitch.

Simple question : la R.T.F. envisage-t-elle de retransmettre certains de ces concerts ? Ou bien y songera-t-elle quand il sera déjà trop tard ?

COMBAT - PARIS
3 MAI

En mai prochain, l'Opéra accueille l'Amérique

M. MAURICE LEHMANN, administrateur de la Réunion des Théâtres Lyriques, a profité de la venue en France de différentes compagnies étrangères qui doivent se produire en mai prochain au Théâtre des Champs-Elysées pendant le Festival de L'Œuvre du XXe siècle : il ouvre les portes du Palais Garnier aux influences extérieures.

L'Opéra s'est donc réservé la première soirée parisienne du New York City Ballet, dirigé par George Balanchine, et l'une des soirées du Boston Symphony Orchestra, dirigé par Charles Munch (au programme : The School for Scandal, de Samuel Barber ; Deuxième Symphonie, de Honegger ; Toccata, de Walter Piston ; La Mer, de Debussy, et la seconde suite de Daphnis et Chloé, de Ravel).

Comme, en échange, l'orchestre de l'Opéra, dirigé par Bruno Walter, donnera sur la scène du Théâtre des Champs-Elysées une idée de « L'Œuvre du XXe siècle » avec Le Chant de la Terre, de Mahler, L'Après-midi d'un faune, de Debussy, et Don Juan, de Strauss.

En outre, l'Opéra lui-même, pour participer à cette mise en lumière des œuvres contemporaines, donnera des pièces du répertoire écrites depuis 1900, ainsi Pelléas et Mélisande, de Debussy, dans le décor de sa première représentation en 1902.

Avant de partir pour Milan travailler à la Scala, le chorégraphe George Balanchine a donné les titres des œuvres que doit danser le New York City Ballet au mois de mai sur la scène du Théâtre des Champs-Elysées : Les quatre tempéraments, d'Hindemith ; Le fils prodigue, de Prokofiev ; Jinx, de Benjamin Britten ; Till Eulenspiegel, de Richard Strauss ; La Valse, de Ravel ; L'Oiseau de Feu et Orphée, d'Igor Strawinsky, qui, pour l'occasion, viendra lui-même au pupitre. Il n'est pas paru devant le public parisien depuis treize ans.

On sait enfin que Georges Auric, Henri Sauguet et Cassandre ont travaillé tout spécialement à des ballets dont Balanchine a fait la chorégraphie.

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C'EST LA VIE

Après Churchill, mais...

LA R.T.F. a diffusé le magnifique concert donné au théâtre des Champs-Elysées par le Boston Symphony Orchestra, sous la direction de Charles Münch, le célèbre chef qui, depuis trois ans déjà, conduit le fameux orchestre américain.

A l'issue du concert, on demandait à Charles Münch quel avait été le plus bel étonnement de sa carrière.

— Très probablement, répondit-il, le résultat d'un référendum organisé il y a quelques années par un grand hebdomadaire féminin de Paris. Il avait invité ses lectrices à lui faire savoir quel était l'homme connu avec qui elles auraient aimé dîner. Il s'en trouva dix mille pour me désigner et j'arrivai second au classement, derrière Winston Churchill, mais devant Jean Marais, Gary Cooper... et le président Auriol. Je crois bien que je n'ai jamais été plus surpris que ce jour-là...

Révélation ultime

LA radio a également retransmis un autre concert du Boston Symphony Orchestra, dirigé cette fois par un autre de nos compatriotes, le doyen des grands chefs français, Pierre Monteux.

Après avoir pendant dix-sept ans conduit le San Francisco Symphony, « papa » Monteux — ainsi que l'appellent les Américains — a fait ses adieux à ses musiciens, quelques jours avant son départ pour la France.

— Je n'ai plus rien à vous apprendre, leur dit-il, mais, avant de vous dire au revoir, car vous me reverrez, je veux répondre à une question que vous vous posez tous, peut-être pas depuis dix-sept ans, mais depuis plusieurs années déjà : *je ne me teins pas !*

De fait, à soixante-dix-neuf ans, le maître, de qui la grosse moustache a blanchi depuis longtemps, a conservé de beaux cheveux noirs et abondants, qui pourraient faire envie à bon nombre de ses cadets.

Extrait du Journal : La Lanterne
Adresse : Bruxelles
Date : 24 März 1952

LA MUSIQUE A PARIS

La grande saison de l'Œuvre du Vingtième Siècle

(par José Bruyr)

341

vaste exposition internationale des Arts se déroulera à Paris pendant le mois de mai... exposition...

pour dire ce qu'elle présente, ce qu'elle sera, cette exposition, y a-t-il mieux à faire de citer, au mot à mot, de ces « prieres d'insérer » que chaque courrier nous fait, des des semaines, si bonne ? Je cite donc :

« Cette gigantesque exposition insérée dans le cadre de **l'Œuvre du Vingtième Siècle** a pour but principal d'attirer l'attention du public sur ce que l'âme libre a été capable d'accomplir dans le domaine des arts au cours du demi-siècle qui vient de s'écouler. Afin de démontrer l'importance capitale que ce climat de liberté sur l'intelligence créatrice, cette exposition englobera aussi bien la musique symphonique, l'opéra et le ballet, que la peinture, la littérature et la philosophie. »

Le ballet, la symphonie et l'opéra : voilà qui relève de cette chronique. **Pelléas** — à tout prendre un « opéra » — arrive en avril à son cinquantenaire, et à ce titre, va entrer, d'avance, dans le cycle des manifestations prévues : il nous serait rendu, paraît-il, dans les décors primitifs de Jusseaume, reconstitués. Et après tant d'essais malheureux, farfelus ou aberrants voilà à quoi j'applaudis, d'avance des deux mains. Ils eurent, ces décors, plus que l'approbation de Debussy lui-même : « Merci à Albert Carré, a-t-il écrit, d'avoir donné à mon œuvre le cadre de poésie et de rêve sans lequel elle n'aurait pu vivre. »

Depuis **Pelléas**, le théâtre lyrique, à dire d'expert, n'aurait plus connu qu'un seul chef-d'œuvre authentique : le **Wozzeck**, d'Alban Berg. A Paris, il ne nous est connu que par une soirée unique à la Radio ; c'est l'Opéra de Vienne qui viendrait nous le présenter et dans d'exceptionnelles conditions d'exécution.

Mais à **Wozzeck** et à **Pelléas** on joindrait une œuvre « noire », le **Bessig and Bess**, de Gershwin ? Non pas : les **Quatre Saints en trois actes**, de Virgil Thompson qui fut joué quarante-huit fois (est-ce là une référence ?) quarante-huit fois en la 44me Rue de New-York, en 1934. »

Si avec ces deux (ou trois) œuvres, l'opéra marque le pas, le ballet se taille la part du lion. C'est le New-York City Ballet, où règne G. Balouchine, qui donnera **La Valse**, de Ravel, le **Jinx** de B. Britten, le **Fils prodigue**, de Prokofieff, le **Till Eulenspiegel**, de R. Strauss les **Quatre Tempéraments**, d'Hindemith et enfin, avec au pupitre l'auteur, que Paris n'a pas revu depuis treize ans, l'**Oiseau de Feu**, **Orphée** et le **Concerto en ré**, de Strawinsky, devenu, grâce à Jérôme Robbins, **La Cage**, ballet créé au Metropolitan, en octobre dernier.

Mais tout autant que celui de l'Opéra, pareil programme n'est pas sans imposer quelques réflexions. Que **Petrouchka** et que **Le Sacre** n'y figurent point, voilà qui déjà surprend. Ce qui surprend davantage, c'est d'y voir figurer des œuvres qui n'ont été « chorégraphiées » qu'après coup, comme **Till**, comme ce **Concerto en ré** surtout, dont la réputation n'est en rien établie, alors que les noms de Dukas et de Falla, auteurs de **La Péri** et de l'**Amour Sorcier** en sont absents.

Reste l'œuvre de concert.

L'Orchestre de l'Opéra, que Bruno Walter prendra en mains, jouera pêle-mêle **l'Après-midi d'un Faune**, de Debussy, le **Don Juan** de Strauss et le **Chant de la Terre**, de Malher, tandis que, sous les baguettes successives de Charles Münch et de Pierre Monteux, le Boston Symphony Orchestra « l'un des quatre grands orchestres mondiaux » (on demande le nom des trois autres) donnera la **Mer**, de Debussy, et le **Daphnis** (2e suite) de Ravel, le **Protée** (2e suite) de Milhaud et la **IIe Symphonie** d'Honegger, la **IIIe** de W. Schuman, la **Toccata** de Walter Piston, la **Fantasia** de Taillis et la **School of Scandal**, de Samuel Barber. Ceci sans négliger les manifestations de l'Orchestre Philharmonique de Vienne, de l'Orchestre et des Chœurs de l'Academia Santa Cecilia de Rome, du R.I.A.S. (ou Orchestre de Berlin-Ouest), de l'Orchestre de la Suisse romande... Et j'en dois passer.

Certes, on ne peut que s'émerveiller de l'ampleur de ce déploiement musical et en attendre des soirées inoubliables. Qui sait si nous n'allons, en ce mois de mai, retrouver l'atmosphère jamais retrouvée depuis, des « saisons de printemps », de l'autre après-guerre, quand les Ballets Russes, sortis de la tourmente, venaient nous jeter, de semaine en semaine, quelque exaltant chef-d'œuvre nouveau, cela tandis que les Ballets Suédois, à la porte d'à côté, nous offraient l'occasion de quelque tumultueuse bataille : Je pense à celle de la **Création du monde**, de Milhaud, l'une de ses meilleures œuvres.

Protée, à coup sûr, ne la vaut pas. C'est **Protée** cependant qui marque sa présence aux programmes ci-dessus, comme la **Seconde** marque celle d'Honegger. Or, ces deux grands musiciens qui atteignent (faut-il le rappeler ?) en cette année, la soixantième année de leur âge ne méritaient-ils pas autre chose, ne méritaient-ils pas mieux ?

Car ce Congrès prétend bien — au-delà du plaisir de quelques concerts exceptionnels — « prouver quelque chose ». Mais pareille démonstration sera-t-elle valable en omettant les noms de Fauré, de Schmitt, de de Falla, de Kodaly, de Sibelius, de Bela Bartok surtout, voire de Schœnberg, lequel mit du génie à prouver qu'on se devait de danser dans des chaines. Et voilà la question qu'un bon esprit peut se poser sans déchoir. Un mauvais esprit ajouterait que la preuve aurait été plus convaincante si, face aux œuvres « libres », on en avait mis d'autres : la **Guerre et Paix**, par exemple, de Prokofieff, pour n'en citer qu'une, ou bien... Mais je m'arrête sur le chemin de ces dangereuses suggestions.

Tel quel, même s'il doit prouver moins qu'on ne l'eût voulu, le programme établi par Nicolas Nabokoff a de quoi faire de Paris, du 6 au 31 mai, le cœur sonore de la planète.

Ainsi soit-il.

* * *

Comme pour préluder à ces fêtes, la quinzaine écoulée nous a amené l'Opéra de Stuttgart avec trois soirées et quatre spectacles. Un, deux : **La Flûte** et **Tristan**. Trois, quatre : la **Phèdre** de Mihalovici et le **Catulli Carmina** de Carl Orff.

Il est in-vrai-sem-bla-ble (en cinq syllabes) qu'une œuvre comme **Phèdre**, due à un musicien qui est nôtre depuis trente ans, ait dû s'exiler en Allemagne, et que ce soit une ville de province de là-bas qui nous doive montrer comment il la fallait monter (à quelques lourdeurs dans les costumes près).

Je n'en dirai point autant de **Catulli Carmina**. Carl Orff passe là-bas pour un non-conformiste. Est-ce l'être vraiment de confier la musique d'un ballet à des chœurs et à une batterie, à des chœurs qui, sur des mélopées à relents mêlés de grégorien et de Strawinsky, récitent en latin d'érotiques poèmes de Catulle que des danseurs tristes et appliqués miment avec des poses de mauvais lieu ? On escomptait sans doute le scandale (l'œuvre fut interdite à Berlin). Paris applaudit, poliment. Mais l'érotisme, c'est donc ça ? Il faudra que je me rejoue une petite page de Grieg qui m'enchanta, à l'âge d'avant le péché, et qui s'appelait **Erotik**, ingénument.

José BRUYR.

L'œuvre du vingtième siècle

Tel est le titre de l'Exposition internationale des Arts et de la Pensée, qui se tiendra à Paris pendant le mois de mai 1952, sous l'égide du Congrès pour la liberté de la culture.

Cette association a été constituée en juin 1950 par des intellectuels, artistes et savants, de différents pays, unis dans leur désir de défendre la liberté de la culture contre toute tentative d'asservissement.

Les présidents d'honneur du Congrès sont : Benedetto Croce, John Dewey, Karl Jaspers, Salvador de Madariaga, Jacques Maritain, Bertrand Russell. Denis de Rougemont assume la présidence du comité exécutif et Nicolas Nabokov le secrétariat général.

« L'œuvre du XXme siècle », telle que la conçoit le Congrès, sera une présentation des chefs-d'œuvre les plus significatifs produits par notre civilisation depuis un demi-siècle.

Les différentes manifestations prévues en mai 1952 s'étendront à des domaines divers : musique, théâtre lyrique, peinture, littérature.

En offrant ce panorama d'une ampleur sans précédent, les promoteurs espèrent démontrer que la culture de l'Occident n'a rien perdu de sa force créatrice, de sa diversité et de sa vitalité.

ELLE - PARIS
Elle-Mussy — 17 MAR 1952

113/6

8 chefs d'orchestre et Stravinsky dirigeront le Festival du XXe siècle

Toutes les grandes œuvres musicales du XXe siècle seront exécutées à Paris, du 30 avril au 1er juin. Pour la première fois, les plus célèbres orchestres du monde seront dirigés au théâtre des Champs-Elysées et à l'Opéra par les « Maîtres ».

Bruno Walter conduira le *Don Juan*, de Strauss, *l'Après-midi d'un faune*, de Debussy, interprétés par l'orchestre de l'Opéra ; Charles Münch, la 2e *Symphonie*, d'Honegger, *La Mer*, de Debussy, interprétés par l'orchestre symphonique de Boston.

Igor Stravinsky qui n'est pas venu à Paris depuis 13 ans, dirigera son *Œdipus Rex*, dont Jean Cocteau a écrit le livret et qu'interprétera Patricia Neway qui a créé *Le Consul*. Parmi les autres grands chefs d'orchestre : Ferenc Friesay, Leopold Stokowski, Igor Markevitch, Pierre Monteux, Benjamin Britten.

A l'Opéra, le grand chorégraphe Balanchine dirigera le New-York City Ballet.

FRANCE-SOIR, PARIS
28 MAR 1952

La bouteille à l'encre

● Une vaste Exposition internationale des Arts aura lieu en mai, à Paris, dans le cadre de l' « Œuvre du XXe siècle ». De nombreux écrivains de tous les pays occidentaux participeront aux débats et conférences qui compléteront le programme comportant des ballets, des concerts (orchestre de Boston, orchestre de Rome, orchestre du Conservatoire de Paris, New-York, City Ballet, etc...) et une soirée Stravinsky au cours de laquelle le compositeur dirigera. Une exposition de peintures consacrées à des chefs-d'œuvre du XXe siècle mal connus du public français fera partie de ces manifestations. Les écrivains participant aux conférences et aux débats auront à répondre à trois questions : 1° Le créateur peut-il utiliser sans se trahir les techniques modernes de communication (presse, radio, télévision, cinéma ? 2° Comment maintenir à la fois les valeurs de révolte et de communion ? 3° Comment choisir entre la libre recherche de l'expression dont les résultats sont chaotiques et la condition servile imposée à l'artiste par les régimes totalitaires ?

Ces débats s'ouvriront à la Sorbonne le 15 mai et seront tenus en français et en anglais.

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NY Times Sunday 30/3/52

SEAT SALE TO OPEN FOR PARIS FESTIVAL

Tickets Available Tomorrow —Importance of Liberty to the Arts to Be Stressed

Special to THE NEW YORK TIMES.

PARIS, March 29 — Tickets go on sale Monday in the United States, France and other countries for the Twentieth Century Festival of Art to be staged here in May as a demonstration of what man can create when his mind is not subject to totalitarian constraints.

Through music, opera, ballet, painting, drama and philosophy, the Congress of Cultural Freedom, which is sponsoring the festival, will deliver a message on the importance of liberty to artistic creation. Tickets, either free or at reduced prices, will be made available in generous lots to student, youth and labor organizations while the price of tickets for the public will be no higher and sometimes lower than those prevailing for ordinary exhibitions in Paris.

Nicholas Nabokov, secretary general of the Congress of Cultural Freedom, said the festival would be made as popular as possible, but there would be two or three gala events, priced accordingly.

Boston Symphony to Play

The most important event will be the first performance in Europe by the Boston Symphony Orchestra in the Opera House on May 6, in the presence of President and Mme. Vincent Auriol. Led by its regular conductor, Charles Munch, the orchestra will play works by Samuel Barber, Arthur Honegger, Walter Piston, Debussy and Ravel.

Tickets for all events will be sold in United States through the American Express Company.

The festival will open on April 30 with a concert at St. Roch Church dedicated "to the memory of all victims of oppression in the twentieth century."

The Magnificat of Bach and the Stabat Mater by Francis Poulenc will be performed by the Lamoureux Orchestra of Paris and the St. Guillaume chorus of Strasbourg. The part of the audience will be made up of refugees from Iron Curtain countries as guests.

Thereafter there will be an event almost nightly. The Boston Orchestra will play three times in all. On May 21 it will play a special concert under Pierre Monteux of Berlioz and Tchaikovsky. Members of the free labor unions in France will be guests and the deficit will be made up by the World Federation of Free Trade Unions.

New York Ballet to Perform

For every concert there will be 250 seats set aside for either student labor or youth organizations at 150 to 200 francs (from 43 to 59 cents). The price for the closing concert on June 1 by the Lamoureux Orchestra under Pierre Monteux at the Palais de Chaillot will be a uniform 300 francs (84 cents).

Other organizations include the Vienna State Opera and the Vienna Philharmonic in two performances of Berg's Opera "Wozzeck" on May 2 and 3; the Paris Opera Orchestra led by Bruno Walter on May 5; the New York City Ballet Company in six performances from May 10 to 15; the Orchestre de la Suisse Romande from Geneva led by Ernest Ansermet on May 16 and 17; the French National Radio Orchestra led by Igor Stravinsky in his own works on May 19 and by Hans Rosbaud on May 20.

Also the Paris Conservatory Orchestra directed by Stravinsky on May 22; the Berlin RIAS Orchestra led by Ferenc Fricsay on May 23 and 24; London's Covent Garden Opera in a performance of Benjamin Britten's opera "Billy Budd" on May 27; the orchestra and chorus of the Academy of St. Cecilia of Rome led by Igor Markevitch on May 28 and 29, and American National Theater and Academy in a performance of "Four Saints" in three acts by Virgil Thomson.

During May art lovers will have opportunity to see what will probably be the most extensive exhibition of twentieth century art ever put on. Contributions from Europe and America will be assembled in the Museum of Modern Art.

World Court Oil Case May 6

THE HAGUE, the Netherlands, March 29 (AP) — The International Court of Justice will open oral hearings May 6 on the British-Iranian oil dispute. Britain has charged Iran's nationalization of holdings of the British-owned Anglo-Iranian Oil Company violated international law. The Iranian Government has challenged the court's jurisdiction.

Extrait du Journal : La Lanterne
Adresse : Bruxelles
Date : 24 März 1952

LA MUSIQUE A PARIS

La grande saison de l'Œuvre du Vingtième Siècle

0341

(par José Bruyr)

Une vaste exposition internationale des Arts se déroulera à Paris pendant le mois de mai. Cette exposition...

Mais pour dire ce qu'elle prétend être, ce qu'elle sera, cette exposition, y a-t-il mieux à faire que de citer, au mot à mot, l'une de ces « prières d'insérer » dont chaque courrier nous fait, depuis des semaines, si bonne moisson ? Je cite donc :

« Cette gigantesque exposition insérée dans le cadre de l'**Œuvre du Vingtième Siècle** a pour but principal d'attirer l'attention du public sur ce que l'homme libre a été capable d'accomplir dans le domaine des arts au cours du demi-siècle qui vient de s'écouler. Afin de démontrer l'importance capitale que eut ce climat de liberté sur l'intelligence créatrice, cette exposition englobera aussi bien la musique symphonique, l'opéra et le ballet, que la peinture, la littérature et la philosophie. »

Le ballet, la symphonie et l'opéra : voilà qui relève de cette chronique. **Pelléas** — à tout prendre un « opéra » — arrive fin avril à son cinquantenaire, et à ce titre, va entrer, d'avance, dans le cycle des manifestations prévues : il nous serait rendu, paraît-il, dans les décors primitifs de Jusseaume, reconstitués. Et après tant d'essais douteux, farfelus ou aberrants voilà à quoi j'applaudis, d'avance, des deux mains. Ils eurent, ces décors, plus que l'approbation de Debussy lui-même : « Merci à Albert Carré, a-t-il écrit, d'avoir donné à mon œuvre le cadre de poésie et de rêve sans lequel elle n'aurait pu vivre. »

Depuis **Pelléas**, le théâtre lyrique, à dire d'expert, n'aurait plus connu qu'un seul chef-d'œuvre authentique : le **Wozzeck**, d'Alban Berg. A Paris, il ne nous est connu que par une soirée unique à la Radio ; c'est l'Opéra de Vienne qui viendrait nous le présenter et dans d'exceptionnelles conditions d'exécution.

Mais à **Wozzeck** et à **Pelléas** on joindrait une œuvre « noire », le **Bessig and Bess**, de Gershwin ? Non pas : les **Quatre Saints en trois actes**, de Virgil Thompson qui fut joué quarante-huit fois (est-ce là une référence ?) quarante-huit fois en la 44me Rue de New-York, en 1934. »

Si avec ces deux (ou trois) œuvres, l'opéra marque le pas, le ballet se taille la part du lion. C'est le New-York City Ballet, où règne G. Balouchine, qui donnera **La Valse**, de Ravel, le **Jinx** de B. Britten, le **Fils prodigue**, de Prokofieff, le **Till Eulenspiegel**, de R. Strauss, les **Quatre Tempéraments**, d'Hindemith et enfin, avec au pupitre l'auteur, que Paris n'a pas revu depuis treize ans, l'**Oiseau de Feu**, **Orphée et le Concerto en ré**, de Strawinsky, devenu, grâce à Jérôme Robbins, **La Cage**, ballet créé au Metropolitan, en octobre dernier.

Mais tout autant que celui de l'Opéra, pareil programme n'est pas sans imposer quelques réflexions. Que **Petrouchka** et que **Le Sacre** n'y figurent point, voilà qui déjà surprend. Ce qui surprend davantage, c'est d'y voir figurer des œuvres qui n'ont été « chorégraphiées » qu'après coup, comme **Till**, comme ce **Concerto en ré** surtout, dont la réputation n'est en rien établie, alors que les noms de Dukas et de Falla, auteurs de **La Péri** et de l'**Amour Sorcier** en sont absents.

Reste l'œuvre de concert.

L'Orchestre de l'Opéra, que Bruno Walter prendra en mains, jouera pêle-mêle l'**Après-midi d'un Faune**, de Debussy, le **Don Juan** de Strauss et le **Chant de la Terre**, de Malher, tandis que, sous les baguettes successives de Charles Münch et de Pierre Monteux, le Boston Symphony Orchestra « l'un des quatre grands orchestres mondiaux » (on demande le nom des trois autres) donnera la **Mer**, de Debussy, et le **Daphnis** (2e suite) de Ravel, le **Protée** (2e suite) de Milhaud et la **IIe Symphonie** d'Honegger, la **IIIe** de W. Schuman, la **Toccata** de Walter Piston, la **Fantasia** de Taillis et la **School of Scandal**, de Samuel Barber. Ceci sans négliger les manifestations de l'Orchestre Philharmonique de Vienne, de l'Orchestre et des Chœurs de l'Academia Santa Cecilia de Rome, du R.I.A.S. (ou Orchestre de Berlin-Ouest), de l'Orchestre de la Suisse romande... Et j'en dois passer.

Certes, on ne peut que s'émerveiller de l'ampleur de ce déploiement musical et en attendre des soirées inoubliables. Qui sait si nous n'allons, en ce mois de mai, retrouver l'atmosphère jamais retrouvée depuis, des « saisons de printemps », de l'autre après-guerre, quand les Ballets Russes, sortis de la tourmente, venaient nous jeter, de semaine en semaine, quelque exaltant chef-d'œuvre nouveau, cela tandis que les Ballets Suédois, à la porte d'à côté, nous offraient l'occasion de quelque tumultueuse bataille : Je pense à celle de la **Création du monde**, de Milhaud, l'une de ses meilleures œuvres.

Protée, à coup sûr, ne la vaut pas. C'est **Protée** cependant qui marque sa présence aux programmes ci-dessus, comme la **Seconde** marque celle d'Honegger. Or, ces deux grands musiciens qui atteignent (faut-il le rappeler ?) en cette année, la soixantième année de leur âge ne méritaient-ils pas autre chose, ne méritaient-ils pas mieux ?

Car ce Congrès prétend bien — au-delà du plaisir de quelques concerts exceptionnels — « prouver quelque chose ». Mais pareille démonstration sera-t-elle valable en omettant les noms de Fauré, de Schmitt, de de Falla, de Kodaly, de Sibelius, de Bela Bartok surtout, voire de Schœnberg, lequel mit du génie à prouver qu'on se devait de danser dans des chaînes. Et voilà la question qu'un bon esprit peut se poser sans déchoir. Un mauvais esprit ajouterait que la preuve aurait été plus convaincante si, face aux œuvres « libres », on en avait mis d'autres : la **Guerre et Paix**, par exemple, de Prokofieff, pour n'en citer qu'une, ou bien... Mais je m'arrête sur le chemin de ces dangereuses suggestions.

Tel quel, même s'il doit prouver moins qu'on ne l'eût voulu, le programme établi par Nicolas Nabokoff a de quoi faire de Paris, du 6 au 31 mai, le cœur sonore de la planète.

Ainsi soit-il.

* * *

Comme pour préluder à ces fêtes, la quinzaine écoulée nous a amené l'Opéra de Stuttgart avec trois soirées et quatre spectacles. Un, deux : **La Flûte** et **Tristan**. Trois, quatre : la **Phèdre** de Mihalovici et le **Catulli Carmina** de Carl Orff.

Il est in-vrai-sem-bla-ble (en cinq syllabes) qu'une œuvre comme **Phèdre**, due à un musicien qui est nôtre depuis trente ans, ait dû s'exiler en Allemagne, et que ce soit une ville de province de là-bas qui nous doive montrer comment il la fallait monter (à quelques lourdeurs dans les costumes près).

Je n'en dirai point autant de **Catulli Carmina**. Carl Orff passe là-bas pour un non-conformiste. Est-ce l'être vraiment de confier la musique d'un ballet à des chœurs et à une batterie, à des chœurs qui, sur des mélopées à relents mêlés de grégorien et de Strawinsky, récitent en latin d'érotiques poèmes de Catulle que des danseurs tristes et appliqués mirent avec des poses de mauvais lieu ? On escomptait sans doute le scandale (l'œuvre fut interdite à Berlin). Paris applaudit, poliment. Mais l'érotisme, c'est donc ça ? Il faudra que je me rejoue une petite page de Grieg qui m'enchanta, à l'âge d'avant le péché, et qui s'appelait **Erotik**, ingénument.

José BRUYR.

L'œuvre du vingtième siècle

Tel est le titre de l'Exposition internationale des Arts et de la Pensée, qui se tiendra à Paris pendant le mois de mai 1952, sous l'égide du Congrès pour la liberté de la culture.

Cette association a été constituée en juin 1950 par des intellectuels, artistes et savants, de différents pays, unis dans leur désir de défendre la liberté de la culture contre toute tentative d'asservissement.

Les présidents d'honneur du Congrès sont : Benedetto Croce, John Dewey, Karl Jaspers, Salvador de Madariaga, Jacques Maritain, Bertrand Russell. Denis de Rougemont assume la présidence du comité exécutif et Nicolas Nabokov le secrétariat général.

« L'œuvre du XXme siècle », telle que la conçoit le Congrès, sera une présentation des chefs-d'œuvre les plus significatifs produits par notre civilisation depuis un demi-siècle.

Les différentes manifestations prévues en mai 1952 s'étendront à des domaines divers : musique, théâtre lyrique, peinture, littérature.

En offrant ce panorama d'une ampleur sans précédent, les promoteurs espèrent démontrer que la culture de l'Occident n'a rien perdu de sa force créatrice, de sa diversité et de sa vitalité.

ELLE - PARIS
Elle-Mussy — 17 MAR 1952
113/6

8 chefs d'orchestre et Stravinsky dirigeront le Festival du XXe siècle

Toutes les grandes œuvres musicales du XXe siècle seront exécutées à Paris, du 30 avril au 1er juin. Pour la première fois, les plus célèbres orchestres du monde seront dirigés au théâtre des Champs-Elysées et à l'Opéra par les « Maîtres ».

Bruno Walter conduira le *Don Juan*, de Strauss, *l'Après-midi d'un faune*, de Debussy, interprétés par l'orchestre de l'Opéra ; Charles Münch, la 2e *Symphonie*, d'Honegger, *La Mer*, de Debussy, interprétés par l'orchestre symphonique de Boston.

Igor Stravinsky qui n'est pas venu à Paris depuis 13 ans, dirigera son *Œdipus Rex*, dont Jean Cocteau a écrit le livret et qu'interprétera Patricia Neway qui a créé *Le Consul*. Parmi les autres grands chefs d'orchestre : Ferenc Friesay, Leopold Stokowski, Igor Markevitch, Pierre Monteux, Benjamin Britten.

A l'Opéra, le grand chorégraphe Balanchine dirigera le New-York City Ballet.

FRANCE-SOIR, PARIS
28 MAR 1952
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La bouteille à l'encre

● Une vaste Exposition internationale des Arts aura lieu en mai, à Paris, dans le cadre de l' « Œuvre du XXe siècle ». De nombreux écrivains de tous les pays occidentaux participeront aux débats et conférences qui compléteront le programme comportant des ballets, des concerts (orchestre de Boston, orchestre de Rome, orchestre du Conservatoire de Paris, New-York, City Ballet, etc...) et une soirée Stravinsky au cours de laquelle le compositeur dirigera. Une exposition de peintures consacrées à des chefs-d'œuvre du XXe siècle mal connus du public français fera partie de ces manifestations. Les écrivains participant aux conférences et aux débats auront à répondre à trois questions : 1° Le créateur peut-il utiliser sans se trahir les techniques modernes de communication (presse, radio, télévision, cinéma ? 2° Comment maintenir à la fois les valeurs de révolte et de communion ? 3° Comment choisir entre la libre recherche de l'expression dont les résultats sont chaotiques et la condition servile imposée à l'artiste par les régimes totalitaires ?

Ces débats s'ouvriront à la Sorbonne le 15 mai et seront tenus en français et en anglais.

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NY Times Sun Mar 30/52

SEAT SALE TO OPEN FOR PARIS FESTIVAL

Tickets Available Tomorrow —Importance of Liberty to the Arts to Be Stressed

Special to THE NEW YORK TIMES.

PARIS, March 29 — Tickets go on sale Monday in the United States, France and other countries for the Twentieth Century Festival of Art to be staged here in May as a demonstration of what man can create when his mind is not subject to totalitarian constraints.

Through music, opera, ballet, painting, drama and philosophy, the Congress of Cultural Freedom, which is sponsoring the festival, will deliver a message on the importance of liberty to artistic creation. Tickets, either free or at reduced prices, will be made available in generous lots to student, youth and labor organizations while the price of tickets for the public will be no higher and sometimes lower than those prevailing for ordinary exhibitions in Paris.

Nicholas Nabokov, secretary general of the Congress of Cultural Freedom, said the festival would be made as popular as possible, but there would be two or three gala events, priced accordingly.

Boston Symphony to Play

The most important event will be the first performance in Europe by the Boston Symphony Orchestra in the Opera House on May 6, in the presence of President and Mme. Vincent Auriol. Led by its regular conductor, Charles Munch, the orchestra will play works by Samuel Barber, Arthur Honegger, Walter Piston, Debussy and Ravel.

Tickets for all events will be sold in United States through the American Express Company.

The festival will open on April 30 with a concert at St. Roch Church dedicated "to the memory of all victims of oppression in the twentieth century."

The Magnificat of Bach and the Stabat Mater by Francis Poulenc will be performed by the Lamoureux Orchestra of Paris and the St. Guillaume chorus of Strasbourg. The part of the audience will be made up of refugees from Iron Curtain countries as guests.

Thereafter there will be an event almost nightly. The Boston Orchestra will play three times in all. On May 21 it will play a special concert under Pierre Monteux of Berlioz and Tchaikovsky. Members of the free labor unions in France will be guests and the deficit will be made up by the World Federation of Free Trade Unions.

New York Ballet to Perform

For every concert there will be 250 seats set aside for either student labor or youth organizations at 150 to 200 francs (from 43 to 59 cents). The price for the closing concert on June 1 by the Lamoureux Orchestra under Pierre Monteux at the Palais de Chaillot will be a uniform 300 francs (84 cents).

Other organizations include the Vienna State Opera and the Vienna Philharmonic in two performances of Berg's Opera "Wozzeck" on May 2 and 3; the Paris Opera Orchestra led by Bruno Walter on May 5; the New York City Ballet Company in six performances from May 10 to 15; the Orchestre de la Suisse Romande from Geneva led by Ernest Ansermet on May 16 and 17; the French National Radio Orchestra led by Igor Stravinsky in his own works on May 19 and by Hans Rosbaud on May 20.

Also the Paris Conservatory Orchestra directed by Stravinsky on May 22; the Berlin RIAS Orchestra led by Ferenc Fricsay on May 23 and 24; London's Covent Garden Opera in a performance of Benjamin Britten's opera "Billy Budd" on May 27; the orchestra and chorus of the Academy of St. Cecilia of Rome led by Igor Markevitch on May 28 and 29, and American National Theater and Academy in a performance of "Four Saints" in three acts by Virgil Thomson.

During May art lovers will have opportunity to see what will probably be the most extensive exhibition of twentieth century art ever put on. Contributions from Europe and America will be assembled in the Museum of Modern Art.

World Court Oil Case May 6

THE HAGUE, the Netherlands, March 29 (AP) — The International Court of Justice will open oral hearings May 6 on the British-Iranian oil dispute. Britain has charged Iran's nationalization of holdings of the British-owned Anglo-Iranian Oil Company violated international law. The Iranian Government has challenged the court's jurisdiction.

SUD-OUEST
BORDEAUX
7 MAI 1952

REGARDS SUR L'ACTUALITÉ MUSICALE

Le printemps musical parisien

Il était à prévoir que, dans la marée de Festivals internationaux qui va nous assaillir sans répit jusqu'à l'automne, Paris voudrait jouer son rôle et même prendre les devants, puisque c'est lui qui, dès le début de ce mois, inaugure la série avec un programme qui, pendant quatre semaines, ne nous laissera guère de loisirs !

La célébration du cinquantenaire de « Pelléas et Mélisande », chef-d'œuvre que les années laissent intact, et deux magnifiques concerts donnés à l'Opéra, où M. Furtwaengler et l'orchestre de la Philharmonique berlinoise se sont surpassés, ont constitué, en quelque sorte, le digne frontispice de ces manifestations qui honorent l'activité du Congrès de la culture.

Certes, le désir, louable en soi, de nous présenter, fût-ce en raccourci, un tableau de l'activité artistique de la première moitié du XXe siècle, imposait aux organisateurs une lourde tâche, des choix difficiles, fatalement sujets à caution, à discussions. Je ne puis, dans ces brèves notes examiner ici cette question aussi délicate qu'importante, citer les noms de maints grands musiciens, morts ou vivants, passés sous silence, au bénéfice de certains jeunes compositeurs pressés de prendre place au soleil et préférant, parfois à juste titre, tenir que voir venir...

Ceci dit, qui devait être dit, si l'on veut s'élever au-dessus des considérations de chapelle, il y aurait mauvaise grâce à ne pas rendre hommage à l'ampleur de l'effort des animateurs de l' « Œuvre du XXe siècle », et au vif succès de leurs premières soirées.

Ce fut d'abord, à l'église Saint-Roch, dont l'acoustique malheureusement n'est pas parfaite, après une belle exécution du « Magnificat » de Bach, la première audition parisienne du « Stabat Mater » de Francis Poulenc, dont je vous ai parlé lors de sa création au dernier Festival de Strasbourg, et dont la chorale Saint-Guillaume et l'orchestre Lamoureux, sous l'égide sobre et autorisée de M. Fritz Munch, mirent en relief la sensible musicalité.

Puis, au Théâtre des Champs-Elysées, l'Opéra de Vienne est venu, avec son orchestre et toute sa troupe, interpréter avec un singulier éclat une des œuvres lyriques les plus représentatives de l'école post-Schoenbergienne, le « Wozzek » d'Alban Berg, dont c'était la première représentation scénique en France.

On peut ne pas aimer « Vozzek », faire des réserves sur les théories et les tendances de l'école qui croit devoir se réclamer de lui, sur le parallèle, à mon sens artificiel, que certains cherchent à établir entre son style dramatique et des formes de musique pure, sur l'atmosphère angoissante qui s'en dégage. L'essentiel n'est-il pas qu'à l'audition la force de suggestion émotive de cette musique soit la plus forte, que cette suite de scènes rapides et haletantes agisse sur l'auditeur, en particulier au dernier acte, avec une intensité que, pour ma part, je ne songe pas à nier, et dont l'assistance entière a subi l'emprise. Tant il est vrai qu'en art, seules comptent, au fond, la puissance communicative de l'invention créatrice et la convenance du langage, quel qu'il soit, au but poursuivi. Mais encore faut-il qu'une œuvre de ce caractère, de cette complexité de réalisation, trouve des traducteurs dignes de leur tâche.

C'est l'honneur de l'Opéra de Vienne que d'avoir, en l'occurrence, comblé nos vœux tant par l'intelligente mise en scène de M. Schuh, que par les décors et costumes de M. Reher, et une distribution vocale d'une parfaite cohésion en tête de laquelle je m'excuse de ne pouvoir citer que l'ardente Christ Goltz et Joseph Herrmann, tour à tour violent, déprimé, désespéré, dans le rôle principal, sans oublier l'excellence de l'exécution orchestrale par l'orchestre de la Philharmonie viennoise et son chef, M. Karl Boehm, qui a depuis longtemps fait les preuves de sa valeur à Dresde et à Vienne.

Je n'ai plus qu'à peine la place de vous signaler le vif attrait du premier concert d'orchestre où le maître de la baguette qu'est M. Bruno Walter et l'orchestre de l'Opera nous ont fait entendre, avec des réalisations accomplies de « Don Juan » de Richard Strauss, du « Prélude à l'après-midi d'un faune » de Debussy, le sensible et prenant « Chant de la terre » de Gustave Mahler, trop peu connu chez nous et dont Mme Elsa Cavelti et M. Fehenberger ont traduit les parties vocales en artistes convaincus et avertis.

Le XIXe siècle, vous le voyez, n'est pas encore mort !

Gustave SAMAZEUILH.

FRANCE-SOIR Mardi 6 Mai 1952

La célèbre romancière américaine ANITA LOOS (qui a adapté «Gigi») est arrivée à Paris où elle va rencontrer Colette

Anita Loos et le célèbre chef d'orchestre Pierre Monteux (à dr.) à leur arrivée à la gare Saint-Lazare par le train transatlantique.
(Lire l'article page 3)

ANITA LOOS PIERRE MONTEUX ET JACQUES PILLS sont à Paris

La romancière américaine Anita Loos, adaptatrice de « Gigi », et le célèbre chef d'orchestre Pierre Monteux sont arrivés ce matin gare Saint-Lazare par le train transatlantique qu'avait également pris Jacques Pills, retour des Amériques, par l'« Ile de France ».

Anita Loos, très brune (elle est l'auteur de « Méfiez-vous des blondes », un best-seller d'outre-Atlantique), petit tailleur gris et chapeau noir, nous a dit, radieuse :

— Je viens naturellement voir Colette. « Gigi » continue à New-York une magnifique carrière avant de faire le tour du monde. On vient, en effet, de traduire en suédois mon adaptation américaine et Colette traduit en français ma traduction américaine. La pièce française sera créée à Paris au mois de décembre.

— Comment les Américains ont-ils réagi devant le personnage de Gigi ?

— Je ne crois pas qu'ils l'aient véritablement compris. Pour eux, c'est une nouvelle Cendrillon.

Anita Loos, qui adapte en ce moment « Le Don d'Adèle », a l'intention de voir à Paris toutes les pièces de théâtre qui s'y jouent.

⁂

Pierre Monteux vient diriger deux concerts du Festival du XXe siècle. Le 8 mai avec l'orchestre symphonique de Boston, le 1er juin avec l'orchestre des concerts Lamoureux. Au cours du concert du 8 mai il dirigera « Le Sacre du printemps », de Stravinsky, qu'il a créé au Théâtre des Champs-Elysées il y a trente-neuf ans.

Il est accompagné de sa femme de sa belle-sœur, qui est la mère de Gary Davis, et de sa chienne Fifi, dont il dit que c'est une petite bête fort littéraire, car son prénom est directement inspiré de Maupassant.

Le visage sévère, mais l'œil rieur, il s'est écrié : « Dites-bien que mes cheveux ne sont pas teints et que j'ai horriblement faim ! »

⁂

Jacques Pills vient de parcourir, en un an, 120.000 kilomètres du nord au sud des deux Amériques en chantant en anglais, français, espagnol ou portugais.

— J'apporte avec moi des tas de chansons nouvelles. Les artistes [illegible] continuent à jouir, en [illegible] d'une véritable cote d'a-

pectivement des Etats-Unis, de Suisse, d'Allemagne et d'Autriche, ont présenté des œuvres dodécaphoniques, et toutes ces œuvres : un « Double Concerto pour violon, piano et petit orchestre » de Krenek ; une Sonate pour piano de Liebermann, une Symphonie de Henze, une « Symphonia brevis » de Jelinek, se caractérisent par une spontanéité, une « joie de musiquer » qui repoussent, me semble-t-il, définitivement au néant les considérations plus ou moins tendancieuses sur ce que la musique dodécaphonique aurait de fatalement et uniquement intellectuel, abstrait et, pour tout dire d'un mot, constipé.

A. G.

P. S. D. L. R. :

Mon Cher Goléa,

Avec quel plaisir je publie votre article, qui, lu dans une revue non spécialisée dans l'exégèse et la louange des œuvres de tendance dodécaphonique, va modifier de fond en comble l'attitude du public envers cette musique ! Vous êtes-vous rendu compte vous-même de l'importance de la nouvelle inattendue que vous lui apportiez ? Voyez : des compositeurs venus de tous les coins du monde ont présenté présque exclusivement la musique dodécaphonique, et contrairement à tout ce que nous avions pu constater jusqu'à ce jour, celle-ci, qui jusqu'à présent intéressait fortement les initiés, mais faisait fuir le bon public, lequel s'y ennuyait ferme sans plus même y trouver d'agressivité ou de nouveauté, cette musique, sans exception, est telle que désormais, et définitivement, dites-vous, ennui et répulsion sont réduits au néant ! Vivent donc les compositeurs de Donaueschingen, responsables d'un tel revirement ! Nous attendons d'eux avec impatience une révélation qui bouleversant enfin un état de fait que nous déplorons, fera des mêmes causes jaillir des effets contraires et incitera à nouveau les foules à accourir aux concerts de premières auditions.

Croyez, etc...

Votre ami : J. C.

[illegible] la première fois aux Etats-Unis le **Mystère des Saints Innocents** de Barraud. Nadia Boulanger, elle aussi, fut invitée à présenter le **Requiem** de Fauré.

Pierre Monteux fut le premier à révéler aux Américains les **Jeux**, la **Petite Suite** et la **Fantaisie pour piano** de Debussy ; l'**Horace Victorieux** de Honegger, la **Suite n°** de Milhaud, le **Tombeau de Couperin** de Ravel, **Soir de Fête** de Chausson, les **Trois Chorals** de Kœchlin et le **Divertissement** de Ropartz. C'est sous sa direction que l'Orchestre Symphonique de Boston joua pour la première fois la **Valse** et les **Valses Nobles et Sentimentales** de Ravel, la **Queste de Dieu** de Vincent d'Indy, la **Fantaisie Symphonique** de Lekeu, la **Sinfonia** de d'Indy et la **Péri** de Dukas.

Henri Rabaud ne resta qu'une année à la tête de l'Orchestre Symphonique de Boston, mais néanmoins il eut le temps de présenter la **Première Suite extraite de Daphnis et Chloé**, la **Musique de Plein Air** de Schmitt, la **Suite de Shylock**, de Fauré et l'**Hymne à la Justice** de Magnard.

Karl Muck présenta la **seconde suite extraite de Daphnis et Chloé**, **Ma Mère l'Oye** de Ravel, les **Trois Images** et la **Mer** de Debussy, la **Symphonie** de Dukas, la **Symphonie n° 4** de Ropartz, la **Salomé** de Schmitt, **Wallenstein** de d'Indy et la **Symphonie** de Chausson.

Max Fiedler lui, révéla aux Américains la **Suite Fran-**

villes d'Europe. C'est lui qui a créé « **L'Oiseau de Feu** » à Marseille et à Anvers, voici vingt-cinq ans. Qui ne se rappelle ses exécutions grandioses de la **Rubens-Cantate** de **Peter Benoit** (avec sept cents exécutants) et les magnifiques **Festivals Berlioz**, dirigés annuellement avec une flamme et un enthousiasme inégalés. Aujourd'hui, Flor Alpaerts dépose sa baguette après avoir dirigé pendant 32 ans les Concerts Symphoniques de la **Société Royale de Zoologie d'Anvers.**

Directeur du Conservatoire Royal Flamand de 1933 à 1941, il fut un pédagogue hors ligne, puisant certains éléments didactiques dans la méthode de Dalcroze.

Comme compositeur, Flor Alpaerts a abordé à peu près tous les genres : pièces pour piano - tel cet admirable « **Prélude et fugue** » -, **Quatuors à cordes**, musique vocale (**Opéra Shylock**), musique de scène (**Œdipe Roi**, la **Cloche Engloutie**, **Danse de Salomé**), musique symphonique. A cet égard, citons ses deux chefs-d'œuvre : sa **Suite James Ensor** (1929), de conception moderniste, qui sera éditée prochainement - et qui a été inspirée par une série de dessins d'Ensor. L'autre œuvre : « **Pallieter** », traduit les multiples espiègleries du héros de Félix Timmermans. C'est un poème symphonique, évoquant les saisons (le triste hiver excepté), dans lequel Alpaerts donne libre essor à sa verve pétillante de malice.

Flor Alpaerts travaille actuellement à son 5me **Quatuor à cordes.**

Ryta Néama.

LA MUSIQUE FRANÇAISE ET L'ORCHESTRE SYMPHONIQUE DE BOSTON

L'**Orchestre Symphonique de Boston**, avec ses 104 musiciens, donnera trois concerts à Paris les 6, 8 et 21 Mai dans le cadre de « L'Œuvre du Vingtième Siècle », vaste exposition internationale des arts qui doit se dérouler tout au long du mois de Mai dans notre capitale sous l'égide du Congrès pour la Liberté de la Culture. (Pour se plier aux dates de l'Orchestre Symphonique de Boston, la French Line n'a pas hésité à modifier les siennes).

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La musique française contemporaine a toujours été en faveur auprès des divers chefs d'orchestre qui se succédèrent au pupitre de l'Orchestre Symphonique de Boston.

SUD-OUEST
BORDEAUX
7 MAI 1952

REGARDS SUR L'ACTUALITÉ MUSICALE

Le printemps musical parisien

Il était à prévoir que, dans la marée de Festivals internationaux qui va nous assaillir sans répit jusqu'à l'automne, Paris voudrait jouer son rôle et même prendre les devants, puisque c'est lui qui, dès le début de ce mois, inaugure la série avec un programme qui, pendant quatre semaines, ne nous laissera guère de loisirs !

La célébration du cinquantenaire de « Pelléas et Mélisande », chef-d'œuvre que les années laissent intact, et deux magnifiques concerts donnés à l'Opéra, où M. Furtwaengler et l'orchestre de la Philharmonique berlinoise se sont surpassés, ont constitué, en quelque sorte, le digne frontispice de ces manifestations qui honorent l'activité du Congrès de la culture.

Certes, le désir, louable en soi, de nous présenter, fût-ce en raccourci, un tableau de l'activité artistique de la première moitié du XXe siècle, imposait aux organisateurs une lourde tâche, des choix difficiles, fatalement sujets à caution, à discussions. Je ne puis, dans ces brèves notes examiner ici cette question aussi délicate qu'importante, citer les noms de maints grands musiciens, morts ou vivants, passés sous silence, au bénéfice de certains jeunes compositeurs pressés de prendre place au soleil et préférant, parfois à juste titre, tenir que voir venir...

Ceci dit, qui devait être dit, si l'on veut s'élever au-dessus des considérations de chapelle, il y aurait mauvaise grâce à ne pas rendre hommage à l'ampleur de l'effort des animateurs de l' « Œuvre du XXe siècle », et au vif succès de leurs premières soirées.

Ce fut d'abord, à l'église Saint-Roch, dont l'acoustique malheureusement n'est pas parfaite, après une belle exécution du « Magnificat » de Bach, la première audition parisienne du « Stabat Mater » de Francis Poulenc, dont je vous ai parlé lors de sa création au dernier Festival de Strasbourg, et dont la chorale Saint-Guillaume et l'orchestre Lamoureux, sous l'égide sobre et autorisée de M. Fritz Munch, mirent en relief la sensible musicalité.

Puis, au Théâtre des Champs-Elysées, l'Opéra de Vienne est venu, avec son orchestre et toute sa troupe, interpréter avec un singulier éclat une des œuvres lyriques les plus représentatives de l'école post-Schoenbergienne, le « Wozzek » d'Alban Berg, dont c'était la première représentation scénique en France.

On peut ne pas aimer « Vozzek », faire des réserves sur les théories et les tendances de l'école qui croit devoir se réclamer de lui, sur le parallèle, à mon sens artificiel, que certains cherchent à établir entre son style dramatique et des formes de musique pure, sur l'atmosphère angoissante qui s'en dégage. L'essentiel n'est-il pas qu'à l'audition la force de suggestion émotive de cette musique soit la plus forte, que cette suite de scènes rapides et haletantes agisse sur l'auditeur, en particulier au dernier acte, avec une intensité que, pour ma part, je ne songe pas à nier, et dont l'assistance entière a subi l'emprise. Tant il est vrai qu'en art, seules comptent, au fond, la puissance communicative de l'invention créatrice et la convenance du langage, quel qu'il soit, au but poursuivi. Mais encore faut-il qu'une œuvre de ce caractère, de cette complexité de réalisation, trouve des traducteurs dignes de leur tâche.

C'est l'honneur de l'Opéra de Vienne que d'avoir, en l'occurrence, comblé nos vœux tant par l'intelligente mise en scène de M. Schuh, que par les décors et costumes de M. Reher, et une distribution vocale d'une parfaite cohésion en tête de laquelle je m'excuse de ne pouvoir citer que l'ardente Christ Goltz et Joseph Herrmann, tour à tour violent, déprimé, désespéré, dans le rôle principal, sans oublier l'excellence de l'exécution orchestrale par l'orchestre de la Philharmonie viennoise et son chef, M. Karl Boehm, qui a depuis longtemps fait les preuves de sa valeur à Dresde et à Vienne.

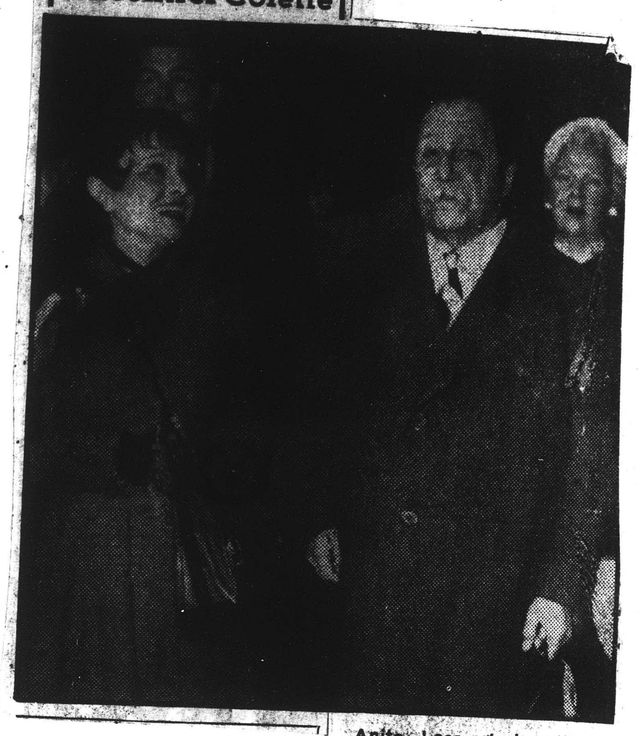
Je n'ai plus qu'à peine la place de vous signaler le vif attrait du premier concert d'orchestre où le maître de la baguette qu'est M. Bruno Walter et l'orchestre de l'Opera nous ont fait entendre, avec des réalisations accomplies de « Don Juan » de Richard Strauss, du « Prélude à l'après-midi d'un faune » de Debussy, le sensible et prenant « Chant de la terre » de Gustave Mahler, trop peu connu chez nous et dont Mme Elsa Cavelti et M. Fehenberger ont traduit les parties vocales en artistes convaincus et avertis.

Le XIXe siècle, vous le voyez, n'est pas encore mort !

Gustave SAMAZEUILH.

FRANCE-SOIR Mardi 6 Mai 1952

La célèbre romancière américaine ANITA LOOS (qui a adapté «Gigi») est arrivée à Paris où elle va rencontrer Colette



Anita Loos et le célèbre chef d'orchestre Pierre Monteux (à dr.) à leur arrivée à la gare Saint-Lazare par le train transatlantique.
(Lire l'article page 3)

ANITA LOOS PIERRE MONTEUX ET JACQUES PILLS sont à Paris

La romancière américaine Anita Loos, adaptatrice de « Gigi », et le célèbre chef d'orchestre Pierre Monteux sont arrivés ce matin gare Saint-Lazare par le train transatlantique qu'avait également pris Jacques Pills, retour des Amériques, par l'« Ile de France ».

Anita Loos, très brune (elle est l'auteur de « Méfiez-vous des blondes », un best-seller d'outre-Atlantique), petit tailleur gris et chapeau noir, nous a dit, radieuse :

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— Comment les Américains ont-ils réagi devant le personnage de Gigi ?

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Le visage sévère, mais l'œil rieur, il s'est écrié : « Dites-bien que mes cheveux ne sont pas teints et que j'ai horriblement faim ! »

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J'apporte avec moi des tas de choses nouvelles. Les artistes continuent à jouir, en d'une véritable cote d'a-

LE MONDE
PARIS 7 MAI 1952

pectivement des Etats-Unis, de Suisse, d'Allemagne et d'Autriche, ont présenté des œuvres dodécaphoniques, et toutes ces œuvres : un « Double Concerto pour violon, piano et petit orchestre » de Krenek ; une Sonate pour piano de Liebermann, une Symphonie de Henze, une « Symphonia brevis » de Jelinek, se caractérisent par une spontanéité, une « joie de musiquer » qui repoussent, me semble-t-il, définitivement au néant les considérations plus ou moins tendancieuses sur ce que la musique dodécaphonique aurait de fatalement et uniquement intellectuel, abstrait et, pour tout dire d'un mot, constipé.

A. G.

P. S. D. L. R. :

Mon Cher Golée,

Avec quel plaisir je publie votre article, qui, lu dans une revue non spécialisée dans l'exégèse et la louange des œuvres de tendance dodécaphonique, va modifier de fond en comble l'attitude du public envers cette musique ! Vous êtes-vous rendu compte vous-même de l'importance de la nouvelle inattendue que vous lui apportiez ? Voyez : des compositeurs venus de tous les coins du monde ont présenté présque exclusivement la musique dodécaphonique, et contrairement à tout ce que nous avions pu constater jusqu'à ce jour, celle-ci, qui jusqu'à présent intéressait fortement les initiés, mais faisait fuir le bon public, lequel s'y ennuyait ferme sans plus même y trouver d'agressivité ou de nouveauté, cette musique, sans exception, est telle que désormais, et définitivement, dites-vous, ennui et répulsion sont réduits au néant ! Vivent donc les compositeurs de Donaueschingen, responsables d'un tel revirement ! Nous attendons d'eux avec impatience une révélation qui bouleversant enfin un état de fait que nous déplorons, fera des mêmes causes jaillir des effets contraires et incitera à nouveau les foules à accourir aux concerts de premières auditions.

Croyez, etc...

Votre ami : J. C.

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Henri Rabaud ne resta qu'une année à la tête de l'Orchestre Symphonique de Boston, mais néanmoins il eut le temps de présenter la Première Suite extraite de Daphnis et Chloé, la Musique de Plein Air de Schmitt, la Suite de Shylock, de Fauré et l'Hymne à la Justice de Magnard.

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Max Fiedler lui, révéla aux Américains la Suite Franck de Boston par Monteux, [illegible] la première fois aux Etats-Unis le Mystère des Saints Innocents de Barraud. Nadia Boulanger, elle aussi, fut invitée à présenter le Requiem de Fauré.

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[273]

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REGARDS SUR L'ACTUALITÉ M

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n'y a rien d'étonnant à cela, Trois de ces chefs d'orchestre étaient eux-mêmes français : Charles Münch qui en est l'actuel directeur artistique, Pierre Monteux qui le resta de 1919 à 1924 et avant lui Henri Rabaud. Quant à Serge Koussewitzky qui dirigea la célèbre formation américaine de 1924 jusqu'à l'arrivée de Münch en 1949, il avait acquis la nationalité française et demeura toute sa vie le champion le plus ardent de la cause de la musique française. Avant eux, Wilhelm Gericke, Mac Fiedler et Karl Muck avaient beau venir d'Europe Centrale, la musique française les intéressait passionnément : ils surent le prouver.

C'est sous la direction de Charles Münch et à Boston que fut jouée pour la première fois la **Cinquième Symphonie** de Honegger ; Koussewitzky, avait commandé cette œuvre. pour sa propre école de musique.

L'Orchestre Symphonique de Boston crée le **Quatrième Concerto** pour piano de Darius Milhaud et le **Concerto pour piano** de Francis Poulenc. C'est encore sous la baguette de Münch que furent présentés au public américain la **Sonate** de Jaubert et le **Concerto pour ondes Martenot** d'André Jolivet. Ce chef d'orchestre révéla aussi aux Etats-Unis la **Jeanne au Bûcher** de Honegger et le **Requiem** de Berlioz. La Symphonie d'Olivier Messiaen, **Turangalila**, fut créée par l'Orchestre Symphonique de Boston sous la direction de Léonard Bernstein, l'un des plus dynamiques musiciens et compositeurs d'Amérique.

En 1930, pour célébrer le cinquième anniversaire de cette illustre formation, Honegger composa à son intention sa **Première Symphonie**, Milhaud, sa **seconde**, Roussel sa **troisième** et Strawinsky sa **Symphonie de Psaumes**. Par la suite Koussewitsky présenta les quatre première symphonies de Honegger, toutes celles de Roussel et la plupart des œuvres de ce dernier. C'est encore lui qui commanda à Ravel l'orchestration des **Tableaux d'une Exposition** de Moussorgsky qu'il fit très fréquemment interpréter par son orchestre. C'est toujours lui qui présenta en Amérique la **Fantaisie Contrapuntale** de Lekeu, la suite **Padmavati** de Roussel, l'**Epiphanie** de Caplet, la **Sinfonia** de Roland Manuel. Et quand il fut invité à diriger l'Orchestre Symphonique de Boston par Münch, Koussewitzky lui fit jouer pour la première fois aux Etats-Unis le **Mystère des Saints Innocents** de Barraud. Nadia Boulanger, elle aussi, fut invitée à présenter le **Requiem** de Fauré.

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Max Fiedler lui, révéla aux Américains la **Suite Française** de Roger Ducasse et la **Pièce Symphonique** extraite de la **Rédemption** de César Franck.

Wilhelm Gericke, au début du siècle, fit jouer par l'Orchestre de Boston pour la **première fois les deux premières symphonies** de Vincent d'Indy, la **première symphonie** de Saint-Saëns, la **Fantaisie** de Ropartz, **Viviane** de Chausson et l'**Apprenti Sorcier** de Dukas.

Mentionnons enfin, qu'à cette époque, le célèbre hautboïste Georges Longy dirigeait une formation qui fut la première à jouer aux Etats-Unis l'Après-Midi d'un Faune de Debussy.

P. S. - En dernière minute, nous apprenons la mort de Serge Koussewitzky, fondateur de l'orchestre de Boston et l'un des animateurs les plus considérables de notre siècle musical. C'est une perte qui sera malheureusement ressentie par tous les amis de la musique.

Œuvres Nouvelles

(AUDITION et EDITION)

★

LE BUISSON ARDENT, de Charles Koechlin.

5 Mai 1952

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L'AURORE, Mardi 6 mai 1952

LES CONCERTS

BRUNO WALTER

Convié à une de ces répétitions « privées » qui sont privées d'agrément et pour lesquelles les fauteuils d'orchestre et les loges de corbeille inexpédiés à tout occupant servent sans doute à figurer un « no man's land », nous avons été d'abord priés par Bruno Walter de ne pas apprécier son concert sur l'audition qui allait nous être donnée, puis avertis une heure après que nous pourrions en besoin revenir le soir au concert public. C'est donc qu'on peut nous y recevoir ?

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t/cvd

(ap)

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37

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[274]

L'AURORE Mardi 6 mai 1952

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Süddeutsche Zeitung - München 9. MAI 1952

Demonstration westlicher Kunst

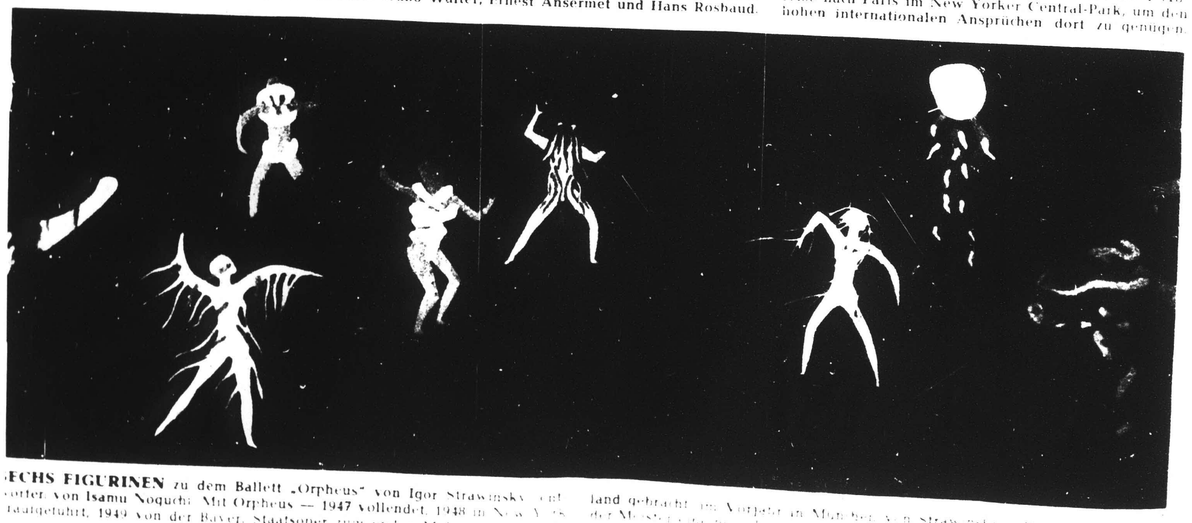
Europa und Amerika zeigen in Paris ihre besten Werke des Jahrhunderts

Aus Anlaß des Kongresses für kulturelle Freiheit, der im Mai in Paris zusammentritt, findet dort eine Ausstellung „Meisterwerke des 20. Jahrhunderts" statt. Diese Ausstellung zeigt nicht allein Werke der bildenden Kunst; in ihr sollen alle Hervorbringungen umfassend dargestellt werden. Literatur, Musik, Theater, Tanz, Film und angewandte Künste — all dies ist in seinen besten Werken vertreten. Dem Kongreß ist eine politische Mission aufgetragen: er soll die Verdächtigungen widerlegen, daß die westliche Kunst dekatent, formalistisch und unproduktiv sei. Die Opposition gegen die totalitäre Kontrolle der schöpferischen Leistungen des einzelnen führt die bedeutendsten Künstler Europas und Amerikas zu diesem Kongreß zusammen. Alban Bergs Oper „Wozzeck" gehört wie Strawinskys „Oedipus Rex" und „Orpheus" zu jenen Werken, die den Stil des 20. Jahrhunderts prägten. Namhafte Geister aus aller Welt begegnen sich. (Photos Flachenecker)

ZWEI DER GRÖSSTEN des 20. Jahrhunderts, die Komponisten Richard Strauß und Igor Strawinsky, schufen die Musik zu den Balletten, welche das unter der Leitung von George Balanchine stehende „New York City Ballet" in Paris zeigen wird. Oben: aus „Till Eulenspiegel", links: „Der Kaiser"

DREI MEISTER-DIRIGENTEN, deren Namen eng mit dem berühmten „Boston Symphonie-Orchester" verbunden sind: Serge Koussewitsky † (Mitte), Pierre Monteux (links), Charles Münch (rechts). Außer diesen beiden dirigieren in Paris Bruno Walter, Ernest Ansermet und Hans Rosbaud.

VIER BALLERINEN proben intensiv vor ihrer Abreise nach Paris im New Yorker Central-Park, um den hohen internationalen Ansprüchen dort zu genügen.



SECHS FIGURINEN zu dem Ballett „Orpheus" von Igor Strawinsky [illegible] Kostüm von Isamu Noguchi. Mit Orpheus — 1947 vollendet, 1948 in New York uraufgeführt, 1949 von der Bayer. Staatsoper zum ersten Male [illegible] land gebracht. Im Vordergrund Mitte der Musiker [illegible] Strawinsky selbst [illegible]

Paris-presse-l'intransigeant 8-5-1952

L'Œuvre du Vingtième Siècle débute par un « incident technique »

Décidément, notre radio n'a pas de chance. Elle annonce à grand fracas — et à juste titre — sa transmission en direct du premier concert en Europe de l'Orchestre symphonique de Boston, dirigé par Charles Munch. Et un « incident technique » nous prive du premier quart d'heure de ce concert. Elle a multiplié ses excuses sur « un fâcheux concours de circonstances qui... » Il est des cas où aucune excuse n'est tolérable.

Admirons au passage la coordination des programmes. Depuis des semaines, ce concert inaugurant à Paris « l'Œuvre du XXe siècle » est prévu. Il n'empêche que ce même mardi soir la chaine parisienne donne un concert de la garde républicaine et Paris-Inter fait entendre l'orchestre de chambre de Radio-Lausanne !

Daily Telegraph & Morning Post, Wednesday, May 7, 1952

ANTI-COMMUNIST ART EXHIBITION

OPENING IN PARIS

From Our Own Correspondent

PARIS, Tuesday.

An exhibition of modern art covering all aspects of painting from Renoir to Dali opened here to-day. The exhibition of 125 pictures, which is sponsored by the anti-Communist Congress for Cultural Freedom, will be transferred to the Tate Gallery in London in July.

Chosen by Mr. J. J. Sweeney, director of the New York Museum of Modern Art, the most notable of the pictures are Picasso's "La Repasseuse" (Woman Ironing), last seen here in 1908, a Matisse which has never been exhibited before, a Chagall of 1912, and an unusual still life by Cézanne on loan from the United States Government.

Marcel Duchamp's famous "Nude descending a staircase," which caused a scandal in 1912, will be on view.

Boston Orchestra

The Congress has also brought the Boston Symphony Orchestra to Europe for the first time. It will play at the Royal Festival Hall, London, on May 26. Broadcasts of its concerts will be made to Iron Curtain countries.

NEW YORK HERALD TRIBUNE, MAY 8, 1952

Boston Symphony Tonight

The Boston Symphony Orchestra will give its second performance in Paris at the Théâtre des Champs-Elysées tonight at 9. Pierre Monteux will conduct the "Masterpieces of the 20th Century" program. The Boston Symphony will present Willem Pyper's Symphony No. 3, Darius Milhaud's "Protée" Suite No. 2, William Schuman's Symphony No. 3, and Igor Stravinsky's "The Rite of Spring."

LA FRANCE DE MARSEILLE ET DU SUD EST
MARSEILLE
8 MAI 1952

CHARLES MUNCH et le Boston Symphony Orchestra à l'Opéra de Paris

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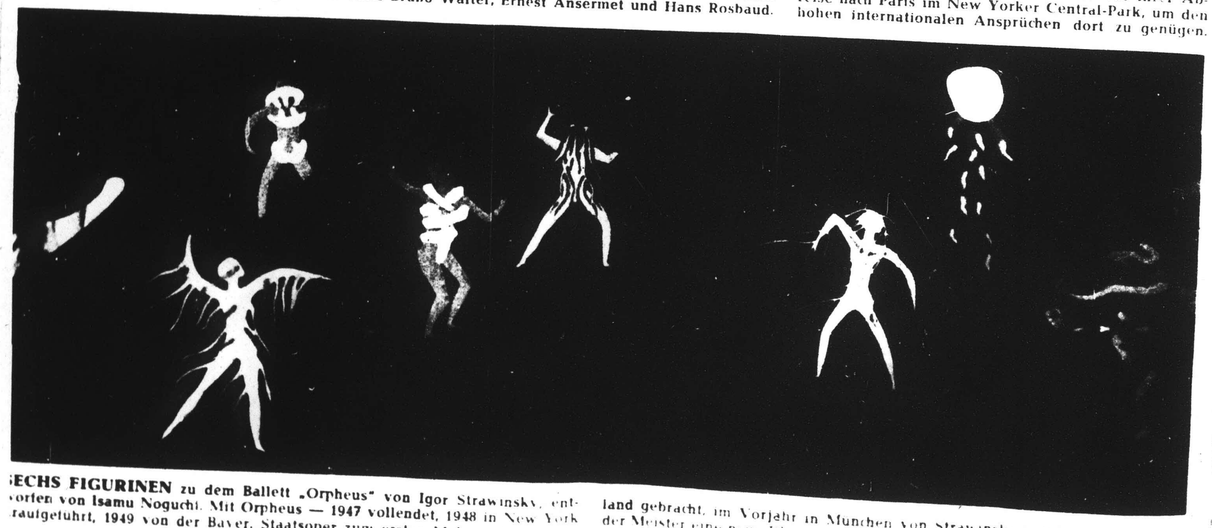
ZWEI DER GRÖSSTEN des 20. Jahrhunderts, die Komponisten Richard Strauß und Igor Strawinsky, schufen die Musik zu den Balletten, welche das unter der Leitung von George Balanchine stehende „New York City Ballet" in Paris zeigen wird. Oben: aus „Till Eulenspiegel", links: „Der Käfig".

DREI MEISTER-DIRIGENTEN, deren Namen eng mit dem berühmten „Boston Symphonie-Orchester" verbunden sind: Serge Koussewitsky † (Mitte), Pierre Monteux (links), Charles Münch (rechts). Außer diesen beiden dirigieren in Paris Bruno Walter, Ernest Ansermet und Hans Rosbaud.

VIER BALLERINEN proben intensiv vor ihrer Abreise nach Paris im New Yorker Central-Park, um den hohen internationalen Ansprüchen dort zu genügen.



SECHS FIGURINEN zu dem Ballett „Orpheus" von Igor Strawinsky, entworfen von Isamu Noguchi. Mit Orpheus — 1947 vollendet, 1948 in New York uraufgeführt, 1949 von der Bayer. Staatsoper zum ersten Male nach Deutschland gebracht, im Vorjahr in München von Strawinsky selbst dirigiert — hat der Meister eine neue Klassik begründet. Der alte Sagenstoff von Orpheus und Eurydike wurde [illegible]

Paris-presse-l'intransigeant 8-5-1952

L'Œuvre du Vingtième Siècle débute par un « incident technique »

Décidément, notre radio n'a pas de chance. Elle annonce à grand fracas — et à juste titre — sa transmission en direct du premier concert en Europe de l'Orchestre symphonique de Boston, dirigé par Charles Munch. Et un « incident technique » nous prive du premier quart d'heure de ce concert. Elle a multiplié ses excuses sur « un fâcheux concours de circonstances qui... » Il est des cas où aucune excuse n'est tolérable.

Admirons au passage la coordination des programmes. Depuis des semaines, ce concert inaugurant à Paris « l'Œuvre du XXe siècle » est prévu. Il n'empêche que ce même mardi soir la chaîne parisienne donne un concert de la garde républicaine et Paris-Inter fait entendre l'orchestre de chambre de Radio-Lausanne !

Daily Telegraph & Morning Post, Wednesday, May 7, 1952

ANTI-COMMUNIST ART EXHIBITION

OPENING IN PARIS

From Our Own Correspondent

PARIS, Tuesday.

An exhibition of modern art covering all aspects of painting from Renoir to Dali opened here to-day. The exhibition of 125 pictures, which is sponsored by the anti-Communist Congress for Cultural Freedom, will be transferred to the Tate Gallery in London in July.

Chosen by Mr. J. J. Sweeney, director of the New York Museum of Modern Art, the most notable of the pictures are Picasso's "La Repasseuse" (Woman Ironing), last seen here in 1908, a Matisse which has never been exhibited before, a Chagall of 1912, and an unusual still life by Cézanne on loan from the United States Government.

Marcel Duchamp's famous "Nude descending a staircase," which caused a scandal in 1912, will be on view.

Boston Orchestra

The Congress has also brought the Boston Symphony Orchestra to Europe for the first time. It will play at the Royal Festival Hall, London, on May 26. Broadcasts of its concerts will be made to Iron Curtain countries.

NEW YORK HERALD TRIBUNE, MAY 8, 1952

Boston Symphony Tonight

The Boston Symphony Orchestra will give its second performance in Paris at the Théâtre des Champs-Elysées tonight at 9. Pierre Monteux will conduct the "Masterpieces of the 20th Century" program. The Boston Symphony will present Willem Pyper's Symphony No. 3, Darius Milhaud's "Protée," Suite No. 2, William Schuman's Symphony No. 3, and Igor Stravinsky's "The Rite of Spring."

LA FRANCE DE MARSEILLE ET DU SUD EST
MARSEILLE
8 MAI 1952

CHARLES MUNCH et le Boston Symphony Orchestra à l'Opéra de Paris

PARIS. — Poursuivant la série de ses manifestations musicales, « l'Œuvre du XXe siècle » a donné son premier gala qui s'est déroulé à l'Opéra en présence du président de la République et de Mme Vincent Auriol, ainsi que de nombreuses personnalités du monde diplomatique, politique et artistique.

Charles Munch, retour des Etats-Unis, dirigeait le Boston Symphony Orchestra.

Ce fut une minute particulièrement émouvante lorsqu'après l'exécution de la « Deuxième symphonie » d'Arthur Honneger, sous le tonnerre des applaudissements, Charles Munch désigna d'un geste large Arthur Honneger qui était assis au premier rang du balcon et qui se leva, désignant à son tour Charles Munch. Le compositeur et le chef d'orchestre se renvoyaient l'un à l'autre l'ovation grandissante qui montait de la salle et qui s'adressait en même temps qu'à eux deux, au merveilleux orchestre américain.

LYON
Lyon
9 MAI 1952

LE THEATRE

L'OPÉRA

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[illegible]os de la troupe habituelle [illegible]its rôles : MM. Sandoz, [illegible] Durand, qui chantèrent [illegible]al. Tous les autres artistes [illegible]pera autrichien de Vienne [illegible]re de Zurich : M. Max [illegible] rares artistes capables de [illegible]ristan ou Siegfried; Mme [illegible] Mme Milinkovic; MM. Tap[illegible]ssmann.

M. M[illegible]orenz n'est plus jeune, sa voix s'est [illegible]tiguée au cours d'une lon[illegible] presque toute réservée au [illegible] wagnérien; son incerti[illegible]tude vo[illegible] masquée par la déclamation [illegible]lemand[illegible] apparaît dans les parties [illegible]chantées [illegible]me le duo du second acte. Son allu[illegible] superbe, son noble jeu fer[illegible]ment les [illegible]lles à certaines défaillances. Au contraire, Mme Gross-Prandl, Isolde, fait admi[illegible] une voix belle, solide, égale, d'une extrême puissance. Mme Milinkovic, en Brangène, chante et joue avec un [illegible] M. Pappolet est un Marke plein de [illegible]; M. Grossmann compose un parfait Kurwenal.

En tête de ces interprètes bons ou excellents, on devrait inscrire le chef d'orchestre, responsable de la belle tenue de l'ensemble. M. Otto Ackermann a manifesté une fois de plus son talent magistral, exceptionnel. Sans exagération expressive, sans outrance, sans culture, il a réalisé une exécution musicale de la plus grande valeur, l'une des plus parfaites que l'on ait jamais entendues au Grand-Théâtre, avec cette extraordinaire présentation de *Tristan et Isolde* s'achève *la saison lyrique* 1951-1952.

Georges MANSUET.

Le grand événement artistique de la saison sera sans doute la venue à Lyon de cette grande formation symphonique, puisqu'elle ne comporte pas moins de 110 exécutants, qu'est le « Boston Symphony orchestra », qui se fera entendre le lundi 19 mai, à 21 heures, à l'Opéra, sous la direction de Pierre Monteux.

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Alborada del Gracioso : Ravel;
Till Eulenspiegel : R. Strauss.

LE DAUPHINÉ LIBÉRÉ
GRENOBLE
8 MAI 1952

LA CROIX — JEUDI 8 MAI 1952

L'ŒUVRE DU XXe SIÈCLE

CHARLES MUNCH

CET Alsacien compte parmi les plus grands chefs d'orchestre de ce temps. Il a dirigé chez nous la **Société des concerts du Conservatoire.** Il a été, pendant un an seulement, professeur de direction d'orchestre au Conservatoire; ce séjour lui a suffi pour y laisser sa trace et je connais un de ses jeunes élèves qui garde le plus reconnaissant souvenir de son fécond enseignement. C'est vers 1949 qu'il a succédé au regretté Serge Koussevitzky à la tête de l'**Orchestre symphonique de Boston** (fondé en 1881), qui est une des formations les plus remarquables du monde. Avant lui, Pierre Monteux (Français aussi), et qui vient lui-même à Paris, l'avait dirigé de 1919 à 1924. Charles Münch doit diriger deux concerts, dans les manifestations de l'**Œuvre du XXe siècle.** Le **Boston Symphony Orchestra,** fort attaché à la musique française, a joué en Amérique de nombreuses œuvres de nos compositeurs, parfois en première audition : c'est ainsi que la récente et magnifique **Ve Symphonie** d'Honegger a été créée par lui sous la direction de Münch. On sait que le célèbre chef d'orchestre cueille des triomphes en conduisant, avec une maîtrise et une puissance rares, la fameuse 2e suite de **Daphnis et Chloé,** de Ravel (qu'il nous a présentée mardi), et les grandes **Symphonies,** d'Albert Roussel. L'Orchestre de Boston ira ensuite à Strasbourg (ville natale de son chef), au festival de Bordeaux, en Hollande, en Belgique, en Angleterre et en Allemagne.

Charles Münch est le frère de Fritz Münch, directeur de la célèbre chorale Saint-Guillaume de Strasbourg, qui vient d'exécuter, au concert inaugural, en l'église Saint-Roch, l'émouvant **Stabat Mater,** de Francis Poulenc.

Boston Symphony Orchestra Performs at the Paris Opera

By Marshall Peck

The Boston Symphony Orchestra presented the opening program of its European tour at the Paris Opera last night, and the near-capacity audience called conductor Charles Munch back for an encore after applauding for over 10 minutes at the end of the performance.

It was a royal welcome and a gesture of musical appreciation for conductor Munch and the 104-piece Boston Symphony, the first American orchestra which has ever been invited to play at the French National Opera House.

President Vincent Auriol and Mme. Auriol, who often leaned forward in their first-balcony box to follow the musicians on the stage, French Foreign Minister Robert Schuman and American Ambassador James, C. Dunn and Mrs. Dunn were among the celebrities present at the "Masterpieces of the 20th Century" concert.

While there was a sprinkling of empty seats in the pit section, the balconies of the Opera were packed, and the entire audience seemed to like the 20th-century selections on which the Congress of Cultural Freedom, the sponsoring organization of the performance, has focused its attention.

During the several minutes of "bravos" and cheering and applause which followed the scheduled conclusion of the program, Mr. Munch returned to the rostrum six times to acknowledge the plaudits of the audience.

Following the sixth recall, Mr.

(Continued on Page 2, Col. 6)

Symphony

(Continued from Page 1)

Munch responded to the still-seated crowd by leading the orchestra through an encore performance of the closing number, the smooth-flowing music of Maurice Ravel's "Daphnis et Chloe," Suite No. 2.

The number which seemed to draw the most attention from the audience, outside of the final selection, was Claude Debussy's picturesque "La Mer,'

Mr. Munch opened the evening with an American composer, leading the orchestra through Samuel Barber's overture to "The School for Scandal," which the Boston Symphony first introduced in 1940. A reduced group of about 75 string musicians, with some wind instruments, then played Arthur Honegger's Symphony No. 2, for strings.

Albert Roussel's Second Suite from Act II of the ballet "Bacchus et Ariane" was presented as the last number before the intermission, and the second half of the program opened with American composer Walter Piston's Toccata.

"La Mer" and "Daphnis et Chloe" closed the evening.

Neue Zeitung - München
8 MAI 1952

Glanzpunkte des Pariser Musikfestes

Paris, 7. Mai (NZ). — Das Musikfest des Kongresses für kulturelle Freiheit findet steigende Resonanz in der Pariser Oeffentlichkeit. Das erste große Konzert fand im Theater der Champs Elysées unter der Leitung von Bruno Walter statt. Historisch gesehen war es mehr ein Auftakt zum „Werk des 20. Jahrhunderts", das in dieser Musikwoche zu Gehör kommen soll, denn von den drei Werken, die auf dem Programm standen, gehören Richard Strauß' „Don Juan" und Debussys „Präludium zum Nachmittag eines Faun" noch dem 19. Jahrhundert an. Das dritte Werk, Gustav Mahlers „Lied von der Erde", beeindruckte die Hörer besonders dank der Sopranpartie von Kathleen Ferrier. Am Dienstag gab das Bostoner Symphonieorchester unter der Leitung von Charles Munch in der Oper sein erstes Konzert, das neben Debussy, Ravel und Arthur Honegger einen amerikanischen Komponisten zu Gehör kommen ließ: Samuel Barber mit einer interessanten Ouvertüre zur „Schule für Skandal". Präsident Auriol, Außenminister Schuman und fast das ganze Diplomatische Corps wohnten der Aufführung bei.

FRANCE-SOIR jeudi 8 Mai 1952

L'ORCHESTRE DE BOSTON A L'OPÉRA

« Merci, deux fois merci », a dit M. Auriol à Charles Munch et à Arthur Honegger

« MERCI, deux fois merci, a dit hier soir dans sa loge de l'Opéra M. Vincent Auriol à Charles Munch et à Arthur Honegger a l'entr'acte du premier concert donné par l'Orchestre symphonique de Boston sous la direction de son célèbre chef français.

Hier soir, le véritable ambassadeur des Etats-Unis n'était pas M. James Dunn mais l'orchestre de Boston qu'il était venu applaudir avec MM. Maurice Schumann, André Marie, Monnerville, Cornu, Nabokov et Julius Fleischmann.

Dans la loge présidentielle on remarquait la présence de Mme Jacqueline Auriol, qui avait tenu à accompagner le Président et Mme Vincent Auriol.

— J'aime beaucoup votre symphonie, a encore dit le président de la République à Honegger.

Il n'était pas le seul. La salle a acclamé sans fin le compositeur français modestement assis aux côtés de sa femme, dans un fauteuil de corbeille. Le public a montré par là qu'il plaçait Arthur Honegger au même rang que les plus grands des compositeurs français que nous avons entendus hier : Albert Roussel, pour sa 2e suite d'*Ariane et Bacchus*, *la Mer*, de Claude Debussy et *Daphnis et Chloé*, de Maurice Ravel, dont l'orchestre a bissé la dernière partie.

La musique américaine nous a moins convaincus, notamment l'ouverture de « The School for scandal », de Samuel Barber. Mais, dans la « Toccata », de Walter Piston on retrouve l'élève de Vincent d'Indy.

Le Tout-Paris a montré assez peu d'imagination à l'issue du concert à la réception donnée au foyer de la danse en l'honneur de Charles Munch et de l'orchestre de Boston.

— Bravo, mon cher maître, lui ont dit en chœur Mme de Rougemont et la comtesse Montesquiou de Fezenzac.

Munch, très ému, nous a déclaré être profondément heureux de son immense succès et de sa première soirée parisienne mais il a refusé de boire du champagne car il était trop fatigué.

L'actualité théâtrale à Paris

UN MAI QUI PROMET

A PEINE étouffées à l'Opéra-Comique, les dernières mesures de « Pelléas et Mélisande », dont on célébrait le cinquantenaire en présence du Président de la République, Paris retentit partout d'échos qui, par leur concert, attestent que ni notre pays, ni notre époque, ni notre civilisation n'ont perdu le goût des grandes aventures artistiques et spirituelles. Debussy serait heureux de voir — et d'entendre — que les préventions, dont il eut tant à souffrir de son vivant, ne se sont pas seulement dissipées, mais ont fait place à plus d'intelligence et à plus de tolérance pour tout ce qui est nouveau — en attendant de devenir classique.

♣ ♣ ♣

Car « L'Œuvre du XXe Siècle », qui nous est présentée sous les auspices du Congrès pour la Liberté de la Culture, n'a pas sans raison choisi Paris pour cette Exposition Internationale des Arts et de la Pensée. Le climat de cette ville et de ce printemps lui conviennent mieux que tout autre. Chez nous, il ne s'agit pas de savoir si les compositeurs, les écrivains, les peintres doivent se soumettre aux impératifs catégoriques de fonctionnaires politiques, généralement aussi dénués de talent que de compétence et de personnalité, mais de favoriser et d'exalter, au contraire, le génie créateur de chacun, sans préalablement l'asphyxier dans la gangue des slogans, des doctrines et des idolâtries sur commande.

♣ ♣ ♣

Que le concert inaugural donné en l'église St-Roch ait associé le « Magnificat » et la « Cantate No 6 » de Jean-Sébasien Bach au « Stabat Mater » de Francis Poulenc, n'est-ce pas déjà le signe que cette liberé de l'esprit est assez sauvegardée chez nous pour ne dresser aucun rideau de fer entre les religions, les écoles et les pupitres ? Fritz Munch dirigeait l'orchestre des Concerts Lamoureux ; la Chorale St-Guillaume de Strasbourg répondait aux voix de Renée Defraiteur, de Lucie Rauh, d'Ernest Haeflinger, de Pierre Mollet et, pour Poulenc, de Geneviève Moizan ; Charles Mater tenait les orgues, et ce fut le beau prélude auquel pouvait prétendre ce « mai musical » de Paris.

« Wozzeck », l'opéra d'Alban Berg sur le livret de Georg Büchner, reçut deux jours plus tard le même accueil enthousiaste au Théâtre des Champs-Elysées. L'Orchestre Philharmonique et les chœurs de l'Opéra de Vienne, conduits par Karl Boehm, nous ouvraient de nouvelles frontières : une troupe admirablement homogène venait attester que l'Autriche de Richard Strauss s'était définitivement libérée des contraintes étrangères à l'art et, lundi, lorsque Bruno Walter apparut sur le plateau pour animer de sa baguette l'Orchestre National de l'Opéra, ce fut encore un large pan de ciel qui se découvrit quand les acclamations d'une foule, où se mêlaient toutes les classes et toutes les nationalités, saluèrent le « Prélude à l'après-midi d'un faune », de Claude Debussy, et « Das Lied von der Erde », de Gustav Malher, interprétés par les solistes : le ténor Lorenz Fehenberger et Elsa Cavelti, contralto suisse.

♣ ♣ ♣

Il y en a ainsi pour un mois à redécouvrir ce que nous avions cru perdre. Igor Strawinsky est là, Vittorio Rietti va ranimer la grande ombre lumineuse de F. Garcia Lorca, George Balanchine et ses ballets ressusciteront Fokine et les Russes de Diaghilew, Tchaïkowsky donnera la main à Chabrier, les danseuses du New-York City Ballet, celles de Boston, celles du Marquis de Cuevas noueront la ronde des peuples libres aux accents de Serge Prokofiev et de l'Academia Nazionale di Santa Cecilia, Chostakovitch aura sa part d'ovations comme l'Opéra Royal de Covent-Garden. Les colombes de ce Festival ne sont pas des symboles de papier collés sur des prisons. Elles ont des ailes : celles du chant, des gestes : des archets. Celles aussi d'une civilisation demeurée assez féconde pour que nous fassions confiance à son avenir, la liberté de création et d'expression restant, selon la « préface » écrite par Denis de Rougemont pour cette monumentale « Œuvre du XXe Siècle », la condition première d'un ordre supérieur — la tyrannie, d'où qu'elle vienne, n'étant que le pire des désordres.

LE GANT DE CRIN.

[276]

NOUVEL LYON
Lyon
8 MAI 1952

LE THEATRE

A L'OPÉRA

Au mil[illegible] une longue série de représentations [illegible] opérette fameuse, *Andalousie*, le [illegible] Théâtre est revenu à son répertoire [illegible] additionnel, pour un jour seulement [illegible] Cinquante-deux ans après la [illegible] lyonnaise de *Tristan et Isolde*, que [illegible] vieux amateurs de musique n'ont [illegible] oublié, le chef-d'œuvre de Richard Wagner reparut sur notre scène. [illegible] comme jadis, en français, mais [illegible] l'interprétation en langue allemande. L'épreuve pouvait paraître rude [illegible] elle ne le fut pas, car les acteurs [illegible] excellents.

Trois [illegible] de la troupe habituelle tinrent les petits rôles : MM. Sandoz, Déborde, Michel Durand, qui chantèrent le texte original. Tous les autres artistes venaient de l'Opéra autrichien de Vienne ou du Théâtre de Zurich : M. Max Lorenz, un des rares artistes capables de représenter Tristan ou Siegfried ; Mme Gross-Prandl, Mme Milinkovic ; MM. Tappolet et Grossmann.

M. Max Lorenz n'est plus jeune, sa voix s'est fatiguée au cours d'une longue carrière, presque toute réservée au dur répertoire wagnérien ; son incertitude vocale masquée par la déclamation allemande, apparaît dans les parties chantées comme le duo du second acte. Son allure superbe, son noble jeu ferment les oreilles à certaines défaillances. Au contraire, Mme Gross-Prandl, Isolde, fait admirer une voix belle, solide, égale, d'une extrême puissance. Mme Milinkovic, en Brangaene, chante et joue avec un égal mérite. M. Pappolet est un Marke plein de dignité ; M. Grossmann compose un parfait Kurwenal.

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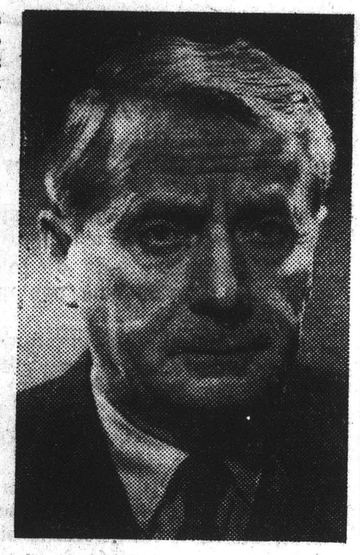
LA CROIX — JEUDI 8 MAI 1952

L'ŒUVRE DU XXe SIÈCLE

CHARLES MUNCH



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NEW YORK HERALD TRIBUNE, PARIS, WEDNESDAY, MAY 7, 1952

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By Marshall Peck

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(Continued on Page 2, Col. 6)

Symphony

(Continued from Page 1)

Munch responded to the still-seated crowd by leading the orchestra through an encore performance of the closing number, the smooth-flowing music of Maurice Ravel's "Daphnis et Chloe," Suite No. 2.

The number which seemed to draw the most attention from the audience, outside of the final selection, was Claude Debussy's picturesque "La Mer,'

Mr. Munch opened the evening with an American composer, leading the orchestra through Samuel Barber's overture to "The School for Scandal," which the Boston Symphony first introduced in 1940. A reduced group of about 75 string musicians, with some wind instruments, then played Arthur Honegger's Symphony No. 2, for strings.

Albert Roussel's Second Suite from Act II of the ballet "Bacchus et Ariane" was presented as the last number before the intermission, and the second half of the program opened with American composer Walter Piston's Toccata.

"La Mer" and "Daphnis et Chloe" closed the evening.

Neue Zeitung - Munchen
8 MAI 1952

Glanzpunkte des Pariser Musikfestes

Paris, 7. Mai (NZ). — Das Musikfest des Kongresses für kulturelle Freiheit findet steigende Resonanz in der Pariser Oeffentlichkeit. Das erste große Konzert fand im Theater der Champs Elysées unter der Leitung von Bruno Walter statt. Historisch gesehen war es mehr ein Auftakt zum „Werk des 20. Jahrhunderts", das in dieser Musikwoche zu Gehör kommen soll, denn von den drei Werken, die auf dem Programm standen, gehören Richard Strauß' „Don Juan" und Debussys „Präludium zum Nachmittag eines Faun" noch dem 19. Jahrhundert an. Das dritte Werk, Gustav Mahlers „Lied von der Erde", beeindruckte die Hörer besonders dank der Sopranpartie von Kathleen Ferrier. Am Dienstag gab das Bostoner Symphonieorchester unter der Leitung von Charles Munch in der Oper sein erstes Konzert, das neben Debussy, Ravel und Arthur Honegger einen amerikanischen Komponisten zu Gehör kommen ließ: Samuel Barber mit einer interessanten Ouvertüre zur „Schule für Skandal". Präsident Auriol, Außenminister Schuman und fast das ganze Diplomatische Corps wohnten der Aufführung bei.

FRANCE-SOIR jeudi 8 Mai 1952

L'ORCHESTRE DE BOSTON A L'OPÉRA

« Merci, deux fois merci », a dit M. Auriol à Charles Munch et à Arthur Honegger

« MERCI, deux fois merci, a dit hier soir dans sa loge de l'Opéra M. Vincent Auriol à Charles Munch et à Arthur Honegger a l'entr'acte du premier concert donné par l'Orchestre symphonique de Boston sous la direction de son célèbre chef français.

Hier soir, le véritable ambassadeur des Etats-Unis n'était pas M. James Dunn mais l'orchestre de Boston qu'il était venu applaudir avec MM. Maurice Schumann, André Marie, Monnerville, Cornu, Nabokov et Julius Fleischmann.

Dans la loge présidentielle on remarquait la présence de Mme Jacqueline Auriol, qui avait tenu à accompagner le Président et Mme Vincent Auriol.

— J'aime beaucoup votre symphonie, a encore dit le président de la République à Honegger.

Il n'était pas le seul. La salle a acclamé sans fin le compositeur français modestement assis aux côtés de sa femme, dans un fauteuil de corbeille. Le public a montré par là qu'il plaçait Arthur Honegger au même rang que les plus grands des compositeurs français que nous avons entendus hier : Albert Roussel, pour sa 2e suite d'*Ariane et Bacchus*, *la Mer*, de Claude Debussy et *Daphnis et Chloé*, de Maurice Ravel, dont l'orchestre a bissé la dernière partie.

La musique américaine nous a moins convaincus, notamment l'ouverture de « The School for scandal », de Samuel Barber. Mais, dans la « Toccata », de Walter Piston on retrouve l'élève de Vincent d'Indy.

Le Tout-Paris a montré assez peu d'imagination à l'issue du concert à la réception donnée au foyer de la danse en l'honneur de Charles Munch et de l'orchestre de Boston.

— Bravo, mon cher maître, lui ont dit en chœur Mme de Rougemont et la comtesse Montesquiou de Fezenzac.

Munch, très ému, nous a déclaré être profondément heureux de son immense succès et de sa première soirée parisienne mais il a refusé de boire du champagne car il était trop fatigué.

LE DAUPHINÉ LIBÉRÉ
GRENOBLE
8 MAI 1952

L'actualité théâtrale à Paris

UN MAI QUI PROMET

APEINE étouffées à l'Opéra-Comique, les dernières mesures de « Pelléas et Mélisande », dont on célébrait le cinquantenaire en présence du Président de la République, Paris retentit partout d'échos qui, par leur concert, attestent que ni notre Pays, ni notre époque, ni notre civilisation n'ont perdu le goût des grandes aventures artistiques et spirituelles. Debussy serait heureux de voir — et d'entendre — que les préventions, dont il eut tant à souffrir de son vivant, ne se sont pas seulement dissipées, mais ont fait place à plus d'intelligence et à plus de tolérance pour tout ce qui est nouveau — en attendant de devenir classique.

♣ ♣ ♣

Car « L'Œuvre du XXe Siècle », qui nous est présentée sous les auspices du Congrès pour la Liberté de la Culture, n'a pas sans raison choisi Paris pour cette Exposition Internationale des Arts et de la Pensée. Le climat de cette ville et de ce printemps lui conviennent mieux que tout autre. Chez nous, il ne s'agit pas de savoir si les compositeurs, les écrivains, les peintres doivent se soumettre aux impératifs catégoriques de fonctionnaires politiques, généralement aussi dénués de talent que de compétence et de personnalité, mais de favoriser et d'exalter, au contraire, le génie créateur de chacun, sans préalablement l'asphyxier dans la gangue des slogans, des doctrines et des idolâtries sur commande.

♣ ♣ ♣

Que le concert inaugural donné en l'église St-Roch ait associé le « Magnificat » et la « Cantate N° 62 » de Jean-Sébastien Bach au « Stabat Mater » de Francis Poulenc, n'est-ce pas déjà le signe que cette liberté de l'esprit est assez sauvegardée chez nous pour ne dresser aucun rideau de fer entre les religions, les écoles et les pupitres ? Fritz Munch dirigeait l'orchestre des Concerts Lamoureux ; la Chorale St-Guillaume de Strasbourg répondait aux voix de Renée Defraiteur, de Lucie Rauh, d'Ernest Haeflinger, de Pierre Mollet et, pour Poulenc, de Geneviève Moizan ; Charles Mater tenait les orgues, et ce fut le beau prélude auquel pouvait prétendre ce « mai musical » de Paris.

« Wozzeck », l'opéra d'Alban Berg sur le livret de Georg Büchner, reçut deux jours plus tard le même accueil enthousiaste au Théâtre des Champs-Elysées. L'Orchestre Philharmonique et les chœurs de l'Opéra de Vienne, conduits par Karl Boehm, nous ouvraient de nouvelles frontières ; une troupe admirablement homogène venait attester que l'Autriche de Richard Strauss s'était définitivement libérée des contraintes étrangères à l'art et, lundi, lorsque Bruno Walter apparut sur le plateau pour animer de sa baguette l'Orchestre National de l'Opéra, ce fut encore un large pan de ciel qui se découvrit quand les acclamations d'une foule, où se mêlaient toutes les classes et toutes les nationalités, saluèrent le « Prélude à l'après-midi d'un faune », de Claude Debussy, et « Das Lied von der Erde », de Gustav Malher, interprétés par les solistes : le ténor Lorenz Fehenberger et Elsa Cavelti, contralto suisse.

♣ ♣ ♣

Il y en a ainsi pour un mois à redécouvrir ce que nous avions cru perdre. Igor Strawinsky est là, Vittorio Rietti va ranimer la grande ombre lumineuse de F. Garcia Lorca, George Balanchine et ses ballets ressusciteront Fokine et les Russes de Diaghilew, Tchaïkowsky donnera la main à Chabrier, les danseuses du New-York City Ballet, celles de Boston, celles du Marquis de Cuevas noueront la ronde des peuples libres aux accents de Serge Prokofiev et de l'Academia Nazionale di Santa Cecilia, Chostakovitch aura sa part d'ovations comme l'Opéra Royal de Covent-Garden. Les colombes de ce Festival ne sont pas des symboles de papier collés sur des prisons. Elles ont des ailes : celles du chant, des gestes : des archets. Celles aussi d'une civilisation demeurée assez féconde pour que nous fassions confiance à son avenir, la liberté de création et d'expression restant, selon la « préface » écrite par Denis de Rougemont pour cette monumentale « Œuvre du XXe Siècle », la condition première d'un ordre supérieur — la tyrannie, d'où qu'elle vienne, n'étant que le pire des désordres.

LE GANT DE CRIN.

[276]

LES DERNIÈRES NOUVELLES DU HAUT-RHIN
COLMAR

9 MAI 1952

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LE FIGARO LITTERAIRE — SAMEDI 10 MAI 1952

Quand Charles Münch mène à la victoire son bataillon de choc

IL n'est guère, dans le monde musical, de silhouette plus connue que celle de Charles Münch ! Deux longs bras qui retombent après un ultime sursaut de désespoir, au terme d'un chant où se concentre toute la douleur de la terre, deux épaules qui se haussent tandis que les poings serrés et frémissants viennent essuyer les larmes qui coulent des yeux, deux mains grandes ouvertes vers le ciel en signe de triomphe : voilà trois attitudes de Charles Münch fixées sur l'écran de toutes les mémoires, de Boston à Paris, de Londres à Rome.

Un chef d'orchestre est une sorte de condottiere qui a pour mission d'entraîner les troupes les plus diverses à la victoire ; mais le Boston Symphonic Orchestra reste pour Charles Münch un bataillon de choc. On l'a bien vu à la répétition qui précéda ce concert donné à l'Opéra dans le cadre de l'Œuvre du XXe siècle. Un simple froncement de sourcils, un simple regard, et les instrumentistes obéissent sans la moindre hésitation.

L'art de Debureau n'a pas de secret pour Charles Münch. Cela, le public l'ignore, qui ne voit les traits de son visage qu'au terme d'une exécution ; mais les instrumentistes de l'orchestre savent bien qu'il faut lire la musique plus encore sur la figure de leur chef que sur les partitions. Ceux qui doutent encore de l'influence que peut avoir un Kappelmeister sur ses musiciens peuvent interroger les membres du Boston Symphonic, ils seront édifiés.

L'interrogatoire sera d'autant plus facile que la langue française semble la langue maternelle de cet orchestre. Près de vingt-cinq instrumentistes sur cent deux viennent de France.

— En voici un, me dit Charles Münch, qui a du sang indien dans les veines ; là-bas, vous voyez un Grec qui offre une cigarette à un Russe, et ce Calabrais qui travaille un trait avec acharnement depuis le début de l'entracte parle uniquement, je crois, l'anglais et le patois de son pays.

Et tout cela fait un excellent orchestre américain.

Trois coups de baguette sur le pupitre, en un clin d'œil chacun a regagné sa place. Silence de plomb, les archets sont suspendus sur les cordes des stradivarius ; le timbalier s'immobilise, figé comme une statue, un bras levé ; cors et trompettes se fixent sur les lèvres.

Dynamisme, autorité, lyrisme enflammé, éternelle jeunesse ; comment ne pas reprendre cette définition chère aux Américains : « Charles Münch : l'homme le plus extraordinaire que j'ai rencontré. »

Claude Baignères.

L'EST-RÉPUBLICAIN
Nancy

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samedi 10 Mai 1952

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— Monsieur le directeur, lui dit-elle, le regard sévère, si vous renouvelez la grossière mystification de ce soir, j'aurai le regret de vous retourner mon abonnement.

VENDREDI 9 MAI 1952 FRANC-TIREUR

Échos radio... échos

ICI ET LA...

● Un hebdomadaire radiophonique subventionné par l'Etat et dont le titre change avec les années annonçait, la semaine dernière, une « formule améliorée » de ses feuilles, avec un roman en images, la collaboration permanente de Pierre Mac Orlan, la petite tête en couleurs naturelles de Line Renaud, une page d'échos et... d'autres surprises. Ces surprises ne firent certainement pas l'effet escompté par la direction : P.-M. Orlan n'était pas au rendez-vous, la page en couleurs... était noire et la présentation ne variait pas sensiblement sur le numéro précédent. Alors pourquoi tout ce bruit ? Voilà l'explication : la « formule améliorée » permet, en réduisant le format de l'« hebdo », une économie de 300.000 francs par mois. Vous avez saisi maintenant pourquoi ce ramdam concerté autour de la nouvelle formule ? Il fallait faire du bruit... pour ne pas attirer l'attention du lecteur sur la réduction d'un tiers du format de son journal : le ministre des Finances a donc rogné les dépenses et le format, mais le lecteur est en rogné d'avoir été dupé, car c'est toujours lui qui fait les frais de la baisse.

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● Un brigad

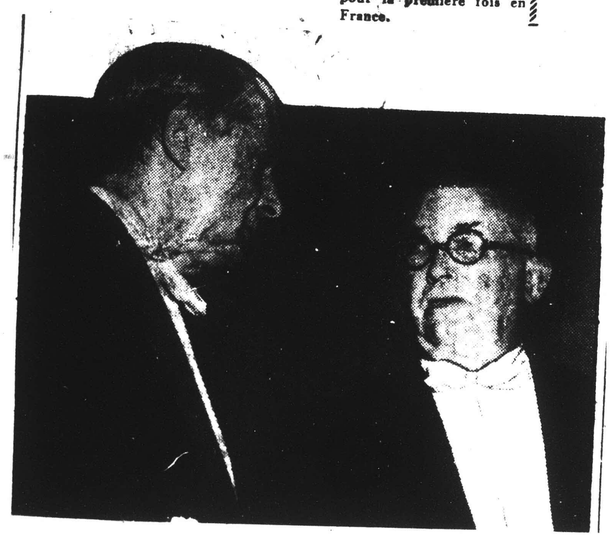
LA MONTAGNE
CLERMONT-FERRAND

9 MAI 1952

Le chef est venu saluer le président

Culture

Charles Munch est venu retrouver le président de la République dans sa loge, à l'Opéra. Il dirigeait l'Orchestre Philharmonique de Boston, venu pour la première fois en France.



LIBÉRATION CHAMPAGNE
TROYES

9 MAI 1952

Charles MUNCH retrouve le Président Auriol à l'Opéra

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Au programme figuraient les noms de Ravel, Roussel, Honegger, Debussy, Samuel Barber et Walter Piston.

New-York Herald Tribune
10 Mai

MUSIC IN PARIS

By Edmund J. Pendleton

The Counting and Hammering

THE Twentieth Century Exposition's first fire-cracker exploded when spectators came to blows at the hearing of Pierre Boulez's "Structures" for two pianos during the chamber music concert given in the Comédie des Champs-Elysées on Wednesday. The concert inaugurated the series of seven programs to be heard in the same theater, afternoons at 5:30 p.m., in which reputed instrumental and choral ensembles will take part.

Following the audition of an alert and intelligently written Quintet for woodwinds and horn by Else Barraine, a Chorale and Variations for piano by Henri Dutilleux played by Geneviève Joy, which makes clever use of the piano idiom, songs by Yves Baudrier admirably presented by Le Marc'Hadour, and the imaginative "Incantations" for flute alone by André Jolivet, Pierre Boulez and Olivier Messiaen took their places, each at a keyboard. The hall was fairly well filled with an audience composed mainly of composers, including Igor Stravinsky.

If one did not sense a mathematical formula at the basis of what one heard, and if one was not aware of the vast musical science in the possession of the performers, one would have thought that they were playing the piano for the first time in their lives and struggling at it. Isolated notes at the extremes of the instruments, sharply contrasted dynamics, sudden flurries, silences probably extremely difficult to measure, judging by the executants' visible efforts at counting, and an occasional soft, but massive harmony, is what the ear seizes upon at first hearing.

* * *

Hardly a minute had gone by before the majority of the audience was in a humorous, but respectful mood. When the performers turned their pages back to the beginning and the repeat was about halfway through, a woman in an orchestra seat, unable to contain herself any longer, timidly cried: "Bravo." Suddenly a husky youth from the back row leaped over several rows of seats and bore down menacingly upon the frightened woman. A section of the audience rose to its feet and a policeman apprehended the youth, who, as he was being led out, received a blow from the woman's bag. The audience commented upon the incident excitedly while the two performers, unperturbed, continued their counting and hammering. Another youth shouted as he fled the hall: "This was written in the score!"

Charles Koechlin's graceful woodwind trio, which terminated the concert, was played before a near-empty house as most of the listeners crowded into the hallway to satisfy their curiosity rather than submit to the soothing influence of melodic line and "natural" resonance.

Succeeding one another in rapid succession, three of the world's leading orchestras and conductors contributed substantially to the brilliance of the exposition now in progress. As has been reported in the New York Herald Tribune, the home-coming of Charles Munch at the head of the Boston Symphony was triumphal; what remains to be said, however, is that the orchestra sounded like some super-virtuoso artist whose tone quality remained beautiful from the softest whisper to the fullest *tutti*, and whose phrasing, delicate or warm as the moment required, was constantly poetical.

M. Munch, elegant and persuasive in his gestures, interpreted Albert Roussel's Second Suite from "Bacchus et Ariane" divinely, devoted keen attention to Samuel Barber's Overture and Walter Piston's spirited Toccata, conducted Honegger's Second Symphony and Debussy's "La Mer" with breadth of conception, and gave a thrilling performance of Ravel's "Daphnis et Chloé" Second Suite, even though it bordered on precipitation.

Bruno Walter, conducting the Paris Opera orchestra, obtained an execution charged with fire and imagination of Richard Strauss's "Don Juan." If his performance of Debussy's "Afternoon of a Faun" was lovely, it was a tame Faun sans horns and sans pointed ears that was being portrayed—the tempi could have supported a little more contrast and fantasy. These two attributes were far from lacking in Gustav Mahler's "Das Lied von der Erde," in which Viennese popular expression and the composer's meditative soul were effectively opposed. Elsa Cavelti and Lorenz Fehenberger were the soloists.

Wilhelm Furtwaengler, heading his own Berlin Symphony, displayed versatility in his program comprising Weber's "Oberon," Schumann's Fourth Symphony (taken at a deliberate tempo), Honegger's Symphonic Movement No. 3, Ravel's "Spanish Rhapsody," and Strauss's "Death and Transfiguration." The next day, Beethoven's "Egmont" overture; his Great Fugue, opus 133, and Brahms's Double Concerto for Violin and Cello, played by Joseph Szigeti and Pierre Fournier, and Brahms's Second Symphony comprised a program which revealed the celebrated orchestra and its conductor in a remarkable light.

SAMEDI 10

[27]

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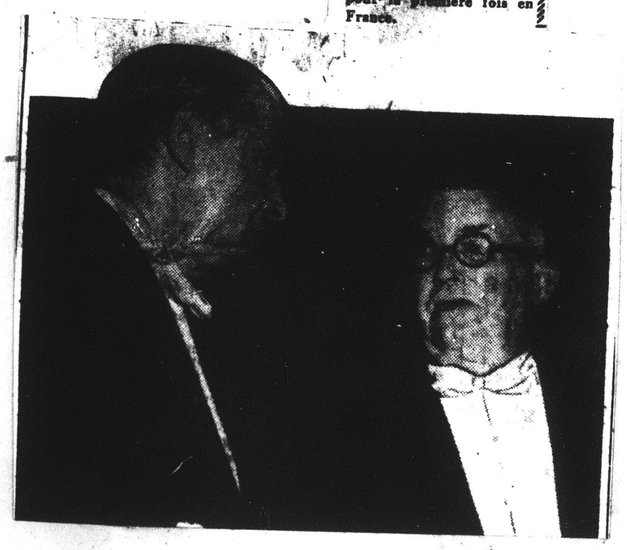
● Un [illegible]

LA MONTAGNE
CLERMONT-FERRAND

9 MAI 1952

Le chef est venu saluer le président

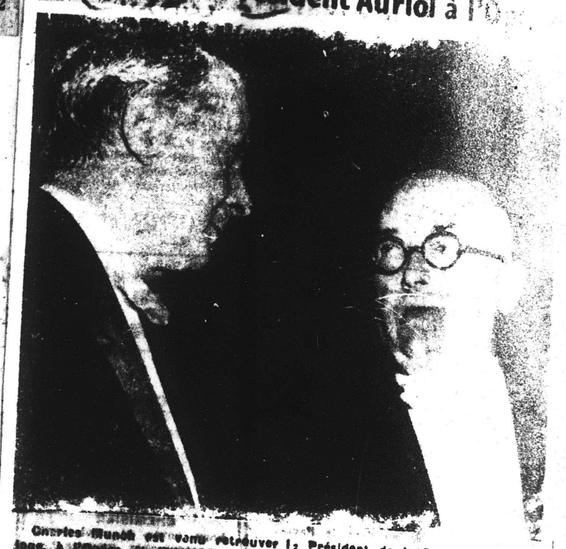
Charles Munch est venu retrouver le président de la République dans sa loge, à l'Opéra. Il dirigeait l'Orchestre Philharmonique de Boston, venu pour la première fois en France.



LIBÉRATION CHAMPAGNE
TROYES

9 MAI 1952

Charles MUNCH retrouve le Président Auriol à l'Opéra



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Au programme figuraient les noms de Ravel, Roussel, Honegger, Debussy, Samuel Barber et Walter Piston.

New-York Herald Tribune
10 Mai

MUSIC IN PARIS

By Edmund J. Pendleton

The Counting and Hammering

THE Twentieth Century Exposition's first fire-cracker exploded when spectators came to blows at the hearing of Pierre Boulez's "Structures" for two pianos during the chamber music concert given in the Comédie des Champs-Elysées on Wednesday. The concert inaugurated the series of seven programs to be heard in the same theater, afternoons at 5:30 p.m., in which reputed instrumental and choral ensembles will take part.

Following the audition of an alert and intelligently written Quintet for woodwinds and horn by Else Barraine, a Chorale and Variations for piano by Henri Dutilleux played by Geneviève Joy, which makes clever use of the piano idiom, songs by Yves Baudrier admirably presented by Le Marc'Hadour, and the imaginative "Incantations" for flute alone by André Jolivet, Pierre Boulez and Olivier Messiaen took their places, each at a keyboard. The hall was fairly well filled with an audience composed mainly of composers, including Igor Stravinsky.

If one did not sense a mathematical formula at the basis of what one heard, and if one was not aware of the vast musical science in the possession of the performers, one would have thought that they were playing the piano for the first time in their lives and struggling at it. Isolated notes at the extremes of the instruments, sharply contrasted dynamics, sudden flurries, silences probably extremely difficult to measure, judging by the executants' visible efforts at counting, and an occasional soft, but massive harmony, is what the ear seizes upon at first hearing.

* * *

Hardly a minute had gone by before the majority of the audience was in a humorous, but respectful mood. When the performers turned their pages back to the beginning and the repeat was about halfway through, a woman in an orchestra seat, unable to contain herself any longer, timidly cried: "Bravo." Suddenly a husky youth from the back row leaped over several rows of seats and bore down menacingly upon the frightened woman. A section of the audience rose to its feet and a policeman apprehended the youth, who, as he was being led out, received a blow from the woman's bag. The audience commented upon the incident excitedly while the two performers, unperturbed, continued their counting and hammering. Another youth shouted as he fled the hall: "This was written in the score!"

Charles Koechlin's graceful woodwind trio, which terminated the concert, was played before a near-empty house as most of the listeners crowded into the hallway to satisfy their curiosity rather than submit to the soothing influence of melodic line and "natural" resonance.

Succeeding one another in rapid succession, three of the world's leading orchestras and conductors contributed substantially to the brilliance of the exposition now in progress. As has been reported in the New York Herald Tribune, the home-coming of Charles Munch at the head of the Boston Symphony was triumphal; what remains to be said, however, is that the orchestra sounded like some super-virtuoso artist whose tone quality remained beautiful from the softest whisper to the fullest *tutti*, and whose phrasing, delicate or warm as the moment required, was constantly poetical.

M. Munch, elegant and persuasive in his gestures, interpreted Albert Roussel's Second Suite from "Bacchus et Ariane" divinely, devoted keen attention to Samuel Barber's Overture and Walter Piston's spirited Toccata, conducted Honegger's Second Symphony and Debussy's "La Mer" with breadth of conception, and gave a thrilling performance of Ravel's "Daphnis et Chloé" Second Suite, even though it bordered on precipitation.

Bruno Walter, conducting the Paris Opera orchestra, obtained an execution charged with fire and imagination of Richard Strauss's "Don Juan." If his performance of Debussy's "Afternoon of a Faun" was lovely, it was a tame Faun sans horns and sans pointed ears that was being portrayed—the tempi could have supported a little more contrast and fantasy. These two attributes were far from lacking in Gustav Mahler's "Das Lied von der Erde," in which Viennese popular expression and the composer's meditative soul were effectively opposed. Elsa Cavelti and Lorenz Fehenberger were the soloists.

Wilhelm Furtwaengler, heading his own Berlin Symphony, displayed versatility in his program comprising Weber's "Oberon," Schumann's Fourth Symphony (taken at a deliberate tempo), Honegger's Symphonic Movement No. 3, Ravel's "Spanish Rhapsody," and Strauss's "Death and Transfiguration." The next day, Beethoven's "Egmont" overture; his Great Fugue, opus 133, and Brahms's Double Concerto for Violin and Cello, played by Josepn Szigeti and Pierre Fournier, and Brahms's Second Symphony comprised a program which revealed the celebrated orchestra and its conductor in a remarkable light.

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NOUVELLES de HOLLANDE
13, Rue Aubert - IXe
12 MAI 1952

LA MUSIQUE

Le " Nederlands Kamerkoor " à Paris

A Paris, au cours de l'Exposition internationale des Arts intitulée « L'Œuvre du XXe siècle », la chorale de chambre « Nederlands Kamerkoor », dirigée par Félix de Nobel, se fera entendre le 29 mai, à 17 h. 30, à la Comédie des Champs-Elysées.

Au programme :

Musique religieuse pour chœurs a capella : Ildebrando Pizzetti, Michael Tippett, Alexander Tansman, Henk Badings, Anthony Hopkins.

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L'ensemble vocal néerlandais « Nederlands Kamerkoor » jouit d'une grande réputation non seulement aux Pays-Bas, mais aussi au-delà des frontières. Le « Nederlands Kamerkoor » fut constitué en 1937 en vue d'interpréter des cantates de Bach. Dans les années qui suivirent, le répertoire fut complété avec des œuvres *a capella*.

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Plusieurs enregistrements sur disques de cet ensemble ont été réalisés.

Les interprétations les plus remarquées furent notamment celles de plus de soixante psaumes de Sweelinck, de tous les « Petits Concerts Spirituels » de Schütz, de nombreux madrigaux de Monteverdi, de motets de plain-chant de Palestrina, de la « Passion selon Saint Jean » de Bach (en formation réduite), du « Vin herbé » de Franck Martin, de « Maria » de Henk Badings et de « Tre XX canti di Prigionia » de Dallapiccola. Nombreuses furent les œuvres données en première audition par le « Nederlands Kamerkoor ».

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Généralement considéré aux Pays-Bas comme le compositeur le plus important de sa génération, Willem Pijper a exercé une influence considérable sur ses jeunes confrères et compatriotes.

Pour divergentes que soient les conceptions et tendances individuelles des compositeurs néerlandais de notre époque, le fait que ceux-ci soient nombreux à reconnaître la place prépondérante occupée par Pijper tient certainement pour une grande part autant à sa valeur indiscutable comme créateur qu'à son caractère dominateur tel qu'il se manifeste dans ses critiques mordantes et éclairées.

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Car, malgré la sévérité de sa discipline et la rigueur avec laquelle il avait poursuivi le développement de ses idées, Pijper était resté un compositeur de caractère très émotionnel et sa *Troisième Symphonie* en témoigne tout spécialement.

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Extrait du Journal: Corriere del Ticino
Lugano
12 Mai 1952

Il Congresso per la libertà della cultura e l'opera del XX secolo

(Nostra corrispondenza particolare)

Parigi, maggio 1952

Tutte le più importanti città europee hanno ormai il loro Festival. Parigi è buon ultima venuta nel consesso, ma il Festival che si è iniziato mercoledì sera 30 aprile e che durerà sino al 1 giugno è di un'importanza veramente eccezionale poichè si presenta come una vera revisione dei valori musicali, artistici e letterari non solo di Francia ma del mondo intero. Questa manifestazione posta sotto il patrocinio del Congresso per la libertà della Cultura, ente che intelletuali di diversi paesi hanno fondato nel 1950, ha lo scopo preciso di mostrare la forza, la varietà, la bellezza sopratutto della creazione artistica e spirituale dell'Occidente, protetta, almeno sinora, da ogni servitudine e ogni tirannia. La grande manifestazione parigina ha dato naturalmente il posto d'onore alla musica e dal 30 aprile al 1'giugno ben 14 concerti di musica sinfonica e corale, 8 serate di balletti, 13 rappresentazioni liriche fra cui la creazione di 3 lavori nuovissimi, 7 concerti di musica da camera delizieranno l'udito, l'occhio dello spettatore al teatro dei Campi Elisi, all'Opera, all'Opera Comica, al Palazzo Chaillot e alla Commedia dei Campi Elisi. Quarantadue manifestazioni musicali alle quali vanno uniti gli abituali concerti della Saison de Paris che come ogni anno svolge i suoi fasti in maggio e giugno. I melomani sono abbondantemente serviti e se si pensa che Parigi ospiterà per il Festival la celebre orchestra sinfonica di Boston magistralmente diretta dal prodigioso maestro francese Charles Munch l'orchestra di Berlino Ovest, l'Accademia Santa Cecilia di Roma, il Covent Garden Royal Opera, Londra, l'Américan National Theâtre col celèbre New York City Ballet. la nostra Orchestra della Suisse Romande diretta dall'acclamato e ormai riconosciuto Maestro Ansermet, si può giudicare l'importanza e il valore di queste manifestazioni artistiche. E se aggiungiamo che al podio direttoriale si succederanno i migliori direttori del mondo, Igor Strawinsky a Parigi dopò 15 anni di assenza, e che dirigerà l'Orchestra della radio francese, Bruno Walter, i due Munch, Monteux Ansermet, Britten, Böehm, Rosbaud, Cloex, Barain, Ferenc, Friesay Markevitch, Darius Milhaud, Craft si immagina facilmente che l'opera musicale del XX. secolo sarà degnamente presentata durante il Festival parigino.

La scelta dei programmi, al dire dei critici, è stata molto laboriosa. E' indubitabile che fu arduo compito per gli organizzatori equilibrare un programma così vasto senza lasciare nell'ombra qualcuno che pure con la sua opera ha marcato con segno possente l'epoca attuale. A una recente conferenza stampa a cui fummo invitati e in cui critiche e suggestioni erano ascoltate e ammesse, i commenti non erano sempre consenzienti; si accennava da diverse parti all'assenza nei programmi delle opere di Saint Saens, per esempio, o di Indy, o di Dukas o di Florent Schmidt. Ci fu chi annunciò di preferire un po' meno di Strawinsky nel programma e un po' più di Fauré malgrado che di quest'ultimo delicato musicista francese si eseguisca durante il Festival e in uno dei concerti da musica da camera, il delizioso Secondo quintetto.

Intato mercoledì 30 aprile ci fu il concerto augurale composto esclusivamente da musica religiosa e dedicato, come diceva il programma ai martiri delle persecuzioni totalitarie del nostro secolo, a quelli che diedero la vita per salvare lo spirito di libertà essenziale per lo sviluppo della cultura. Oltre la Cantata No. 6 e il Magnificat di Bach (e fu idea geniale dei promotori del Festival d'includere nella manifestazione musicale dedicata al secolo XX e senza preoccupazioni anacronistiche, il genio universale del grande Giovanni Sebastiano) venne eseguito in prima audizione a Parigi lo Stabat Mater di Francis Poulenc opera ricca di dolorosa sensibilità, di una tale varietà e rilievo così impressionante da essere ritenuta come il capolavoro del moderno musicista francese. I nostri compatrioti Pierre Mollet e Ernest Haefliger, cantanti ormai famosi, hanno contribuito con la magnificenza della loro arte alla riuscita eccezionale della prima serata del Festival, che gli organizzatori vorrebbero fosse sicura manifestazione del valore della musica contemporanea. Con il concerto del 30 aprile la dimostrazione è sulla buona via e quelli che seguiranno per tutto maggio e nei quali sentiremo anche musiche dei nostri compatrioti Honegger e Fran Martin dirette da Ansermet e di musicisti italiani come Casella, Dallapiccola, Rieti e Malipiero, accresceranno sicuramente il prestigio della manifestazione. In margine alla quale, al Museo dell'arte Moderna sul quai di New York, si è aperta al 7 maggio un'esposizione di pitture che raggruppa opere di pittori contemporanei poco note al pubblico le quali provengono da collezioni private d'America e d'Europa e son dovute al doganiere Rousseau, Seurat, Duchamp, Bonnard, Modigliani, Van Gogh, Picasso, Paul Klee, Soutine, Chagal, Gris, Leger ecc. Contemporaneamente l'esposizione presenterà opere di scultori dei due mondi fra cui Lipschitz, Moore e il nostro Giacometti, grigionese molto noto ormai negli ambienti artistici parigini. Più tardi una cinquantina di scrittori celebri, romanzieri, filosofi, storici parteciperanno alle discussioni e conferenze che un ricco programma prepara per loro nel quadro del Congresso per la libertà della cultura e l'opera del XX secolo. I lavori s'inizieranno al 15 maggio con un'imponente seduta inaugurale nel grande Anfiteatro della Sorbona. Tema «L'écrivain dans la Cité». Denis de Rougemont, presidente del Comitato esecutivo del Festival rappresenterà la Svizzera: Silone, Piovene e Montale, l'Italia.

Il pubblico che seguirà la nostra manifestazione sarà solo giudice per decidere se l'opera del XX secolo è in progresso o, come si dichiara da varie parti, in decadenza — dichiarò Naboov segretario generale del Festival ai giornalisti stranieri riuniti i conferenza stampa al teatro dei Campi Elisi —. In tutti i casi son convinto che quest'esposizione artistica aiuterà il pubblico che vi assisterà a ritrovare la fiducia in sè stesso e sopratutto nella nostra civilizzazione.

ELSA FRANCONI-PORETTI.

SAMEDI 10 - DIMANCHE 11 MAI 1952 FRANC-TIREUR

L'Œuvre du XX' siècle

BOSTON SYMPHONY ORCHESTRA

JE mentirais en affirmant que j'ai réellement entendu cette formation fameuse.

N'ayant pas été invité à l'Opéra pour son premier concert, j'ai dû me rabattre sur la radio qui en assurait la retransmission. Je n'ai pas eu l'impression que l'Orchestre de Boston fût supérieur à nos meilleurs ensembles. L'interprétation de « La Mer » de Debussy et de « Daphnis » de Ravel m'a paru assez terne. Faut-il en accuser les musiciens ou leur chef habituel M. Charles Munch ?

Jouant de malchance, je n'ai pas été mieux à même de me faire une opinion, jeudi soir, avenue Montaigne. Placé au premier rang du parterre, tout près des « seconds violons » et contre la porte (d'où je recevais sur la nuque un redoutable courant d'air), je n'ai perçu, outre les bruits du couloir, que de vagues détails des partitions de Williams, Milhaud et W. Schuman, inscrites au programme. Ce serait donc bien téméraire à moi d'en esquisser la moindre analyse.

Qui a dit que persévérer était le fait du diable ? Je prétends avoir montré, au contraire, une angélique patience en restant pour la seconde partie du concert. Il est vrai que, pour tenir, je me suis réfugié dans une baignoire latérale (à peu près vide), où je n'ai pas tout perdu du « Sacre du Printemps » de Strawinsky. M. Pierre Monteux l'a dirigé avec l'exactitude métronomique chère au grand Igor. On eût souhaité peut-être que s'y ajoutât un peu du dynamisme que recèle cette prodigieuse musique.

Mais, encore une fois, auditeur intermittent ou mal informé, je n'ose me prononcer.

L. ALGAZI.

N° de débit
FRANCE-SOIR
12 MAI 1952
ÉDITION

Allô ! Paris... Allô ! Paris... Allô ! Paris...

Von Karajan, le chef d'orchestre volant, va nous présenter l'orchestre le mieux payé du monde

LE chef d'orchestre Herbert von Karajan arrive demain après-midi avec l'orchestre Philharmonia de Londres pour donner deux concerts à Paris le lundi 12 et le mardi 13 mai.

Karajan est un homme dynamique; on pourrait l'appeler le chef d'orchestre volant. Il est parti de Londres jeudi soir après une répétition pour assister au concert de Pierre Monteux et de l'orchestre de Boston. Il est reparti hier matin de Paris à la première heure pour être à Londres pour la répétition matinale de ses concerts de la semaine prochaine.

L'orchestre Philharmonia de Londres a été fondé par le Maharadjah de Mysore (qui se trouve actuellement aux Indes). C'est l'orchestre du monde qui comprend le plus de virtuoses connus et où les musiciens sont les mieux payés. Il nous fera entendre, lundi, du Haydn, du Strawinsky et du Tchoïkowsky ; mardi, du Mozart, du Strauss et du Beethoven.

=Le Parisien= 10-5-52

UN ADMIRABLE BRELAN DE CONCERTS

JAMAIS de mémoire d'homme les meilleurs ensembles symphoniques accompagnés de leurs chefs les plus valeureux ne sont venus s'abattre sur notre capitale comme ils le font en ce moment à grands coups d'ailes d'avions. Ils débarquent aussi dans nos ports afin de pouvoir participer à l'Œuvre du XXe siècle. *En quelques jours il a été permis d'applaudir le maître Bruno Walter au Théâtre des Champs-Elysées où il fit preuve d'une verdeur étonnante non seulement en conduisant au succès des partitions de Strauss et Mahler, mais mieux encore en dirigeant de mémoire à la répétition générale* Prélude à l'après-midi d'un faune, *de Claude Debussy, qu'il fit travailler avec un soin minutieux, dosant chaque nuance. L'orchestre du théâtre national de l'Opéra, il faut le proclamer, joua splendidement ; nous avons là des virtuoses de premier plan.*

Puis ce fut Charles Munch qui anima tout d'abord le grand orchestre de Boston sur notre première scène lyrique où des acclamations chaleureuses les accueillirent.

Le même ensemble se rendit deux jours plus tard au Théâtre des Champs-Elysées où il fit entendre sous la baguette vigilante de Pierre Monteux une suite extraite par Darius Milhaud de son ballet Protée *et la 3e* symphonie *de William Schuman, compositeur américain qui assure toujours à ses partitions une solide structure. Certains, je le sais, lui reprochent de trop les étirer en longueur, mais est-ce bien là un défaut ? Malgré ses 77 ans bien sonnés, Pierre Monteux, qui créa jadis* Le sacre du printemps *de Strawinsky au théâtre et au concert, n'a pas craint de le conduire une fois de plus au triomphe avec une ardeur juvénile. Quel exemple pour les jeunes !*

W.-L. LANDOWSKI.

NOUVELLES de HOLLANDE
13, Rue Auber - IXe

12 MAI 1952

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12 Mai 1952

Il Congresso per la libertà della cultura e l'opera del XX secolo

(Nostra corrispondenza particolare)

Parigi, maggio 1952

Tutte le più importanti città europee hanno ormai il loro Festival. Parigi è buon ultima venuta nel consesso, ma il Festival che si è iniziato mercoledì sera 30 aprile e che durerà sino al 1 giugno è di un'importanza veramente eccezionale poichè si presenta come una vera revisione dei valori musicali, artistici e letterari non solo di Francia ma del mondo intero. Questa manifestazione posta sotto il patrocinio del Congresso per la libertà della Cultura, ente che intelletuali di diversi paesi hanno fondato nel 1950, ha lo scopo preciso di mostrare la forza, la varietà, la bellezza sopratutto della creazione artistica e spirituale dell'Occidente, protetta, almeno sinora, da ogni servitudine e ogni tirannia. La grande manifestazione parigina ha dato naturalmente il posto d'onore alla musica e dal 30 aprile al 1'giugno ben 14 concerti di musica sinfonica e corale, 8 serate di balletti, 13 rappresentazioni liriche fra cui la creazione di 3 lavori nuovissimi, 7 concerti di musica da camera delizieranno l'udito, l'occhio dello spettatore al teatro dei Campi Elisi, all'Opera, all'Opera Comica, al Palazzo Chaillot e alla Commedia dei Campi Elisi. Quarantadue manifestazioni musicali alle quali vanno uniti gli abituali concerti della Saison de Paris che come ogni anno svolge i suoi fasti in maggio e giugno. I melomani sono abbondantemente serviti e se si pensa che Parigi ospiterà per il Festival la celebre orchestra sinfonica di Boston magistralmente diretta dal prodigioso maestro francese Charles Munch l'orchestra di Berlino Ovest, l'Accademia Santa Cecilia di Roma, il Covent Garden Royal Opéra, Londra, l'Américan National Theâtre col celèbre New York City Ballet, la nostra Orchestra della Suisse Romande diretta dall'acclamato e ormai riconosciuto Maestro Ansermet, si può giudicare l'importanza e il valore di queste manifestazioni artistiche. E se aggiungiamo che al podio direttoriale si succederanno i migliori direttori del mondo, Igor Strawinsky a Parigi dopo 15 anni di assenza, e che dirigerà l'Orchestra della radio francese, Bruno Walter, i due Munch, Monteux Ansermet, Britten, Böehm, Rosbaud, Cloex, Barain, Ferenc, Friesay Markevitch, Darius Milhaud, Craft si immagina facilmente che l'opera musicale del XX. secolo sarà degnamente presentata durante il Festival parigino.

La scelta dei programmi, al dire dei critici, è stata molto laboriosa. E' indubitabile che fu arduo compito per gli organizzatori equilibrare un programma così vasto senza lasciare nell'ombra qualcuno che pure con la sua opera ha marcato con segno possente l'epoca attuale. A una recente conferenza stampa a cui fummo invitati e in cui critiche e suggestioni erano ascoltate e ammesse, i commenti non erano sempre consenzienti; si accennava da diverse parti all'assenza nei programmi delle opere di Saint Saens, per esempio, o di Indy, o di Dukas o di Florent Schmidt. Ci fu chi annunciò di preferire un po' meno di Strawinsky nel programma e un po' più di Fauré malgrado che di quest'ultimo delicato musicista francese si eseguisca durante il Festival e in uno dei concerti da musica da camera, il delizioso Secondo quintetto.

Intato mercoledì 30 aprile ci fu il concerto augurale composto esclusivamente da musica religiosa e dedicato, come diceva il programma ai martiri delle persecuzioni totalitarie del nostro secolo, a quelli che diedero la vita per salvare lo spirito di libertà essenziale per lo sviluppo della cultura. Oltre la Cantata No. 6 e il Magnificat di Bach (e fu idea geniale dei promotori del Festival d'includere nella manifestazione musicale dedicata al secolo XX e senza preoccupazioni anacronistiche, il genio universale del grande Giovanni Sebastiano) venne eseguito in prima audizione a Parigi lo Stabat Mater di Francis Poulenc opera ricca di dolorosa sensibilità, di una tale varietà e rilievo così impressionante da essere ritenuta come il capolavoro del moderno musicista francese. I nostri compatrioti Pierre Mollet e Ernest Haefliger, cantanti ormai famosi, hanno contribuito con la magnificenza della loro arte alla riuscita eccezionale della prima serata del Festival, che gli organizzatori vorrebbero fosse sicura manifestazione del valore della musica contemporanea. Con il concerto del 30 aprile la dimostrazione è sulla buona via e quelli che seguiranno per tutto maggio e nei quali sentiremo anche musiche dei nostri compatrioti Honegger e Fran Martin dirette da Ansermet e di musicisti italiani come Casella, Dallapiccola, Rieti e Malipiero, accresceranno sicuramente il prestigio della manifestazione. In margine alla quale, al Museo dell'arte Moderna sul quai di New York, si è aperta al 7 maggio un'esposizione di pitture che raggruppa opere di pittori contemporanei poco note al pubblico le quali provengono da collezioni private d'America e d'Europa e son dovute al doganiere Rousseau, Seurat, Duchamp, Bonnard, Modigliani, Van Gogh, Picasso, Paul Klee, Soutine, Chagal, Gris, Leger ecc. Contemporaneamente l'esposizione presenterà opere di scultori dei due mondi fra cui Lipschitz, Moore e il nostro Giacometti, grigionese molto noto ormai negli ambienti artistici parigini. Più tardi una cinquantina di scrittori celebri, romanzieri, filosofi, storici parteciperanno alle discussioni e conferenze che un ricco programma prepara per loro nel quadro del Congresso per la libertà della cultura e l'opera del XX secolo. I lavori s'inizieranno al 15 maggio con un'imponente seduta inaugurale nel grande Anfiteatro della Sorbona. Tema «L'écrivain dans la Cité». Denis de Rougemont, presidente del Comitato esecutivo del Festival rappresenterà la Svizzera: Silone, Piovene e Montale, l'Italia.

Il pubblico che seguirà la nostra manifestazione sarà solo giudice per decidere se l'opera del XX secolo è in progresso o, come si dichiara da varie parti, in decadenza — dichiarò Naboov segretario generale del Festival ai giornalisti stranieri riuniti i conferenza stampa al teatro dei Campi Elisi —. In tutti i casi son convinto che quest'esposizione artistica aiuterà il pubblico che vi assisterà a ritrovare la fiducia in sè stesso e sopratutto nella nostra civilizzazione.

ELSA FRANCONI-PORETTI.

SAMEDI 10 - DIMANCHE 11 MAI 1952 FRANC-TIREUR

L'Œuvre du XXe siècle

BOSTON SYMPHONY ORCHESTRA

JE mentirais en affirmant que j'ai réellement entendu cette formation fameuse.

N'ayant pas été invité à l'Opéra pour son premier concert, j'ai dû me rabattre sur la radio qui en assurait la retransmission. Je n'ai pas eu l'impression que l'Orchestre de Boston fût supérieur à nos meilleurs ensembles. L'interprétation de « La Mer » de Debussy et de « Daphnis » de Ravel m'a paru assez terne. Faut-il en accuser les musiciens ou leur chef habituel M. Charles Munch ?

Jouant de malchance, je n'ai pas été mieux à même de me faire une opinion, jeudi soir, avenue Montaigne. Placé au premier rang du parterre, tout près des « seconds violons » et contre la porte (d'où je recevais sur la nuque un redoutable courant d'air), je n'ai perçu, outre les bruits du couloir, que de vagues détails des partitions de Williams, Milhaud et W. Schuman, inscrites au programme. Ce serait donc bien téméraire à moi d'en esquisser la moindre analyse.

Qui a dit que persévérer était le fait du diable ? Je prétends avoir montré, au contraire, une angélique patience en restant pour la seconde partie du concert. Il est vrai que, pour tenir, je me suis réfugié dans une baignoire latérale (à peu près vide), où je n'ai pas tout perdu du « Sacre du Printemps » de Strawinsky. M. Pierre Monteux l'a dirigé avec l'exactitude métronomique chère au grand Igor. On eût souhaité peut-être que s'y ajoutât un peu du dynamisme que recèle cette prodigieuse musique.

Mais, encore une fois, auditeur intermittent ou mal informé, je n'ose me prononcer.

L. ALGAZI.

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FRANCE-SOIR
100, Cours Vitaux, Lyon
12 MAI 1952
ÉDITION

Allô ! Paris... Allô ! Paris... Allô ! Paris...

Von Karajan, le chef d'orchestre volant, va nous présenter l'orchestre le mieux payé du monde

LE chef d'orchestre Herbert von Karajan arrive demain après-midi avec l'orchestre Philharmonia de Londres pour donner deux concerts à Paris le lundi 12 et le mardi 13 mai.

Karajan est un homme dynamique; on pourrait l'appeler le chef d'orchestre volant. Il est parti de Londres jeudi soir après une répétition pour assister au concert de Pierre Monteux et de l'orchestre de Boston. Il est repartis hier matin de Paris à la première heure pour être à Londres pour la répétition matinale de ses concerts de la semaine prochaine.

L'orchestre Philharmonia de Londres a été fondé par le Maharadjah de Mysore (qui se trouve actuellement aux Indes). C'est l'orchestre du monde qui comprend le plus de virtuoses connus et où les musiciens sont les mieux payés. Il nous fera entendre, lundi, du Haydn, du Strawinsky et du Tchaïkowsky ; mardi, du Mozart, du Strauss et du Beethoven.

Le Parisien 10-5-52

UN ADMIRABLE BRELAN DE CONCERTS

JAMAIS de mémoire d'homme les meilleurs ensembles symphoniques accompagnés de leurs chefs les plus valeureux ne sont venus s'abattre sur notre capitale comme ils le font en ce moment à grands coups d'ailes d'avions. Ils débarquent aussi dans nos ports afin de pouvoir participer à l'Œuvre du XXe siècle. En quelques jours il a été permis d'applaudir le maître Bruno Walter au Théâtre des Champs-Elysées où il fit preuve d'une verdeur étonnante non seulement en conduisant au succès des partitions de Strauss et Mahler, mais mieux encore en dirigeant de mémoire à la répétition générale Prélude à l'après-midi d'un faune, *de Claude Debussy, qu'il fit travailler avec un soin minutieux, dosant chaque note, chaque nuance. L'orchestre du théâtre national de l'Opéra, il faut le proclamer, joua splendidement ; nous avons là des virtuoses de premier plan.*

Puis ce fut Charles Munch qui anima tout d'abord le grand orchestre de Boston sur notre première scène lyrique où des acclamations chaleureuses les accueillirent.

Le même ensemble se rendit deux jours plus tard au Théâtre des Champs-Elysées où il fit entendre sous la baguette vigilante de Pierre Monteux une suite extraite par Darius Milhaud de son ballet Protée *et la 3e symphonie de William Schuman, compositeur américain qui assure toujours à ses partitions une solide structure. Certains, je le sais, lui reprochent de trop les étirer en longueur, mais est-ce bien là un défaut ? Malgré ses 77 ans bien sonnés, Pierre Monteux, qui créa jadis* Le sacre du printemps *de Strawinsky au théâtre et au concert, n'a pas craint de le conduire une fois de plus au triomphe avec une ardeur juvénile. Quel exemple pour les jeunes !*

W.-L. LANDOWSKI.

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PASTE OVER

EN MARGE DE L'ŒUVRE DU XXe SIECLE

Lettre ouverte de Marc Chagall à Georges Balanchine

Mon cher Balanchine,

Vous venez de présenter à Paris « L'Oiseau de Feu » d'Igor Strawinsky. J'avais créé sous ma supervision personnelle, les décors et costumes de ce ballet à New-York en 1945.

Or, les décors et costumes présentés à Paris par votre Compagnie comme étant mon œuvre n'ont qu'un très lointain rapport avec ceux que j'avais créés en 1945.

Il en résulte pour moi un préjudice artistique très grave et pour le public une tromperie regrettable.

Je suis forcé de rendre cette lettre publique, car vous n'avez pas daigné répondre à mes lettres et démarches antérieures.

Vous saviez que j'étais heureux d'apprendre que vous repreniez la chorégraphie de ce ballet et que j'étais prêt à vous assister à refaire les costumes.

Je vous avais proposé dans ce but ma collaboration la plus étroite et la plus désintéressée. Vous n'avez tenu aucun compte de mes propositions et inquiétudes.

Le résultat est là : les nouveaux costumes sont une outrageante caricature de ceux que j'avais créés. En effet, les costumes originaux ont été conçus par moi en fonction du livret et des décors : cette ordonnance a maintenant entièrement disparu. Je ne vous parle déjà plus des décors : ils sont trahis par l'éclairage et par un rythme pour lequel ils n'avaient pas été créés.

Dans ces conditions, j'exige que vous retiriez mon nom (en ce qui concerne les costumes de « L'Oiseau de Feu ») de vos affiches, programmes et publicité, aussi bien en France qu'en tous autres pays.

Avec tous mes regrets.

Marc CHAGALL.

MUSIQUE

Charles Munch à Strasbourg

Strasbourg 18 mai. — Dirigeant le Boston Symphony Orchestra, Charles Munch a obtenu hier soir à Strasbourg, sa ville natale, un succès triomphal.

Au programme du concert figuraient une Ouverture du compositeur américain Samuel Barber, *La Symphonie pour cordes* d'Arthur Honegger, la *Deuxième Suite de Bacchus et Ariane* d'Albert Roussel et la *Quatrième Symphonie* de Brahms.

M. Pierre Pflimlin, ministre de la France d'Outre-Mer, et de nombreuses personnalités du département ont assisté au concert.

★ L'Orchestre Symphonique de Boston, sous la direction de M. Charles Munch, donnera un concert unique, le 21 mai 1952, à 21 heures, au Théâtre des Champs-Elysées. Au programme la « 4e Symphonie » de Brahms.

Ce concert est placé sous le patronage de l'Association française des « Amis de la Liberté » et des organisations syndicales libres.

Le Boston Symphony Orchestra

avec Charles Munch et Pierre Monteux

par Marcel SCHNEIDER

L'ORCHESTRE le plus réputé des Etats-Unis, le Boston Symphony Orchestra, s'est produit pour la première fois en France et en Europe : à l'Opéra, sous la direction de Charles Münch, au Théâtre des Champs-Elysées deux jours plus tard sous celle de Pierre Monteux. On devine quel événement ce fut pour nous. Je ne dirai pas la surprise, car les disques nous avaient déjà révélé le remarquable ensemble que constituent les musiciens de cet orchestre, mais l'admirative stupeur que nous ont donnée ces deux soirées.

Si l'expression ensemble de virtuoses solistes a un sens, c'est dans le cas du Boston Orchestra qu'il faut l'employer. Jamais on ne voit en France pareille constellation : on en est ébloui. Il faudrait citer tous les violons, tous les bois, tous les cuivres, sans omettre la batterie. Contentons-nous de nommer les étoiles de première grandeur : le violoniste Richard Burgin, le flûtiste Georges Laurent, l'extraordinaire trompettiste Roger Voisin et le timbalier Roman Szulc. On aura remarqué que ces noms sonnent familièrement à nos oreilles : sur la centaine de musiciens du Boston Orchestra, on compte vingt-quatre Français. De quoi flatter notre orgueil ! L'admirable est que ces virtuoses se soumettent à une discipline générale et que l'orchestre, en dépit de tant d'éclats particuliers, brille d'un éclat unique.

Les deux chefs qui le dirigent sont aussi différents que possible ; ils n'ont qu'un point commun : l'excellence. Charles Münch incarne la fougue, le lyrisme et la couleur ; Pierre Monteux, la présence d'esprit, le sang-froid, la plus grande économie de gestes pour obtenir le maximum d'effets. Le premier semble diriger avec une lance, le second avec un crayon ; Münch, grand, mince, élégant, joue de tout son corps ; Monteux, petit, immobile et corpulent, ne fait qu'un avec le socle. Magnétisé par deux hommes aussi dissemblables, le Boston Symphony Orchestra se métamorphose : masse vibrante, houleuse et bigarrée avec celui-là, il devient avec celui-ci un instrument de précision.

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Le premier concert était courtoisement consacré à la musique française : Honegger, Roussel, Debussy, Ravel. Münch donna à la *Deuxième Symphonie* de Honegger une vibration et une grandeur religieuse qui ont renouvelé l'œuvre. On se doute que dans le fameux appel de trompette au cours du final, Roger Voisin fit merveille. Sous la baguette du prestigieux chef d'orchestre, *Bacchus et Ariane* se montra ce qu'il est réellement : un chef d'œuvre d'instrumentation et de rythme. Il se pourrait bien que les générations futures placent Roussel avant Ravel. *La Mer*, prise d'une façon étincelante et rapide, surprit bien un peu, surtout si on comparait cette interprétation à celle d'Inghelbrecht ! Le triomphe de Münch fut la deuxième suite de *Daphnis et Chloé* ; on s'attendait à ce triomphe, qui ne comporta point de réserves.

Comme une maîtresse de maison se pare de peu de bijoux pour ne pas éclipser ses invitées, le Boston Symphony Orchestra, qui « recevait », avait inscrit au début de chaque partie du programme d'inoffensives œuvres américaines : une aimable ouverture de Samuel Barber et une sage toccata de Walter Piston.

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Le second concert, dirigé par Monteux, était composé de façon moins cohérente : une œuvre de Ralph Vaughan Williams, qui appartenait plus au XIXe siècle qu'au XXe siècle ; la stimulante suite de *Protée* de Milhaud, dont on comprend mal qu'elle ait tellement pu choquer les auditeurs de 1920, et la *Troisième Symphonie* de William Schuman qui ravira tous ceux qui manquent de vie intérieure: c'est du vide et du bruit mélangés à doses égales selon les recettes de l'académisme moderne. Mais quels artistes exige son exécution ! Il ne faut rien de moins que les cuivres et les bois de cet orchestre exceptionnel pour dominer une pareille partition.

Heureusement, venait le *Sacre du Printemps*, joué dans le même théâtre, avec le même chef d'orchestre, trente-neuf ans auparavant, le 28 mai 1913. Bien sûr, je n'ai pas assisté à cette mémorable première, mais le *Sacre* du 8 mai 1952, exécuté dans de pareilles conditions et en présence de l'auteur, ne fut pas moins mémorable. Nous savions tous que le *Sacre* était l'œuvre capitale des premières années du siècle, nous avons eu l'illusion l'autre soir d'en faire la naïve découverte. Tous les spectateurs debout applaudissant et acclamant Strawinsky, une salle entière transportée, hors d'elle-même, Pierre Monteux et le Boston Symphony Orchestra comme accablés sous les bravos et les rappels, ce sont là des impressions qui se marquent d'un trait définitif dans la mémoire.

Bicycles delay a symphony concert

DRESS SUITS IN A ROAD RACE

Daily Mail Reporter

A bicycle race in France delayed the start of a symphony concert in London last night and forced the BBC to rearrange the Third Programme.

The concert—in the Royal Festival Hall—was the first and only one by the Boston Symphony Orchestra in Britain. But the orchestra's instruments, dress clothes and music failed to arrive in time for the rehearsal that was to have been held yesterday morning.

All the baggage was in two lorries which set out from Bordeaux for Paris, to catch a boat-train. But before the lorries had travelled very far they caught up with a bicycle race. For mile after mile they had to crawl behind the cyclists.

Then at last they were able to make a detour and putting on speed, made a dash for Paris. The first lorry, carrying most of the instruments, arrived just in time to make the train connection. But the second lorry, containing six double-basses, the dress suits and the music was left well behind.

Frantic conferences

When it was learned in London what had happened there were frantic conferences among Mr George H. Judd, general manager of the orchestra, Mr T. E. Bean general manager of the Royal Festival Hall, and representatives of Messrs. Harold Holt, the impresarios, and of the BBC.

It was decided to postpone the start of the concert from 8 pm until 9 pm. The BBC agreed to rearrange their Third Programme schedule so that the whole of it could still be broadcast.

Meanwhile, in Paris, the contents of the second lorry were being loaded on to the Golden Arrow, due at Victoria, London, at 7.30 last night.

It was arranged that the dress suits should be rushed first to the concert hall from Victoria so that the orchestra's 104 players and their conductor, Charles Munch, who arrived from the Continent on Sunday, could change while the instruments and music were on the way.

DIMANCHE 4, LUNDI 5 MAI 1952 LA CROIX

L'œuvre du XXe siècle

AINSI que nous l'avons déjà annoncé, le concert inaugural de l'Œuvre du xxe siècle s'est déroulé le 30 avril en l'église Saint-Roch. Le chroniqueur musical de *la Croix* rendra compte des principaux concerts et représentations lyriques qui marqueront les étapes de cette vaste rétrospective musicale, picturale et littéraire.

L'Œuvre du xxe siècle se propose, en effet, de dresser un bilan, de procéder à une sorte de revision des valeurs culturelles qui jalonnent le demi-siècle écoulé et formeront les lignes de faîte du demi-siècle à venir.

En dépit d'une importante Exposition de peintures et de nombreux débats littéraires, la musique a la part belle au sein de l'Œuvre du xxe siècle. Durant tout le mois de mai, seront donnés dans la capitale 42 manifestations musicales, soit 14 concerts de musique symphonique et chorale, 8 soirées de ballets, 13 représentations lyriques, 7 séances de musique de chambre. Le Théâtre et la Comédie des Champs-Elysées, l'Opéra, l'Opéra-Comique et le Palais de Chaillot seront les cadres de ces manifestations.

Parmi les formations de réputation mondiale venues à Paris à cette occasion, citons l'Orchestre symphonique de Boston, l'Orchestre de la Suisse romande, l'Orchestre de Berlin-Ouest, l'Academia di Santa-Cecilia, le Covent Garden Royal Opera, l'Opéra et l'Orchestre philharmonique de Vienne et l'American National Theatre accompagné du New-York City Ballet.

Enfin, de nombreuses personnalités du monde musical contemporain sont arrivées ou attendues dans nos murs : elles dirigeront leurs œuvres au pupitre. C'est ainsi que Igor Strawinsky et Charles Münch, Bruno Walter, Monteux, Ansermet, Britten, Boëhm et Rosbaud nous font l'honneur de leur présence.

Il est encore trop tôt pour porter un jugement d'ensemble sur la valeur et peut-être les lacunes de l'initiative du Congrès pour la liberté de la culture. Mais on peut, dès à présent, souligner l'intérêt de semblables manifestations et l'importance d'une synthèse fructueuse à bien des égards.

Nous avons pensé rendre service à nos lecteurs en publiant, dans un de nos prochains numéros, des notices consacrées aux grands chefs d'orchestre venus présenter l'Œuvre du xxe siècle.

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LES NOUVELLES LITTÉRAIRES, PARIS

15 MAI 1952

L'Orchestre de Boston à Paris

Une page du journal suffirait à peine à rendre compte des manifestations musicales de première grandeur qui se déroulent à Paris chaque semaine de ce mois de mai. La majeure partie s'inscrit dans le cadre de l'Œuvre au XXe siècle.

A la considération de ce qui nous y est donné d'excellent, je n'insisterai pas sur le regret que doivent légitimement inspirer des omissions dont les plus marquantes, pour la zone française, sont celles de Dukas et de Florent Schmitt, face à l'admission de tels jeunes espoirs de qui le génie n'éclate qu'aux yeux d'un très petit nombre d'initiés, violemment convaincus il est vrai.

Deux concerts ont mis en valeur le splendide Boston Symphony Orchestra, dirigé une fois par son chef titulaire, Charles Münch, l'autre par Pierre Monteux. L'apport américain de ces deux soirées était assez inégal. La Toccata *de Walter Piston et la* IIIe Symphonie *de William Schuman sont de l'ouvrage bien fait, dans un style de transition exposé à vieillir vite. Bien plus intéressante est l'ouverture de* L'Ecole de la médisance, *de Samuel Barber. Si le début recourt à un certain nombre d'ingrédients dûment catalogués auxquels les compositeurs d'aujourd'hui attribuent le pouvoir d'exprimer la fantaisie et le sarcasme, dès l'entrée d'un thème simple et charmant exposé par le cor anglais, une inspiration authentique se révèle, qui coulera de source jusqu'à la fin, alternativement lyrique ou d'un humour qui ne doit plus rien aux formules.*

Quant au reste des deux programmes, Münch avait choisi la Symphonie pour cordes, *d'Honegger, la IIe suite de* Bacchus et Ariane, *d'Albert Roussel,* La Mer, *de Debussy,* Daphnis et Cloé, *de Ravel. Il nous est apparu encore grandi, avec un potentiel d'enthousiasme intact, mais qui n'a plus besoin, pour galvaniser l'orchestre, que de gestes souvent à peine amorcés, d'autant plus impérieux et précis. Que n'étaient-ils là, les singes de son ancienne manière, qui ont cru capter le secret de ses interprétations en forçant ce que sa mimique avait alors d'exubérant ! Ils l'auraient vu, ce mercredi, obtenir, presque immobile pendant des mesures, dans Roussel et dans Ravel, le maximum possible d'intensité et d'acuité. Mais le summum de l'émotion, l'auditoire unanime l'a éprouvé à la fin de la* Symphonie *d'Honegger. Pour l'orchestre, pour le chef, pour le compositeur présent, des applaudissements comme ceux qui ont éclaté sur les dernières notes du choral doivent compenser bien des jours de recherches, de doutes, de travail obstiné !*

Semblable ovation est allée à Pierre Monteux, après une inoubliable exécution du Sacre du printemps, *dirigé par cœur, avec une sûreté et une simplicité qui, visiblement, ont forcé l'admiration des exécutants, aussi démonstratifs que le public. Savoureuse revanche pour celui qui, il y a trente-neuf ans, imposait cette partition à la cabale déchaînée. Revanche d'une autre sorte, d'une ironie assez mélancolique — que ces acclamations sans fin saluant, à Paris, un chef que les Parisiens se sont obstinés à méconnaître jusqu'au jour où les échos de sa gloire leur sont revenus d'Amérique.*

Avant Le Sacre, *Monteux avait, en première partie du programme, conduit la grave* Fantaisie *pour cordes de Vaughan Williams sur un thème de Tallis, la suite de* Protée, *qui est d'excellent Milhaud, et la* Symphonie *précitée de William Schuman.*

Tout au long des deux soirées, le Boston Symphony Orchestra, où figurent vingt-trois de nos compatriotes, a fait admirer une virtuosité, une puissance, une cohésion qui le classent parmi les tout premiers ensembles du monde. On a surtout loué le trompette solo Roger Voisin. Le flûtiste Georges Laurent, le cor anglais L. Speyer, le basson R. Allar, l'alto Joseph de Pasquale ne m'ont pas paru moins remarquables.

●

Dans les quelques lignes qui me restent, il serait impertinent de bouler la relation de l'opéra de Rieti, Don Perlimplin, *qu'encadraient deux ballets,* Cordelia *(argument et musique de Sauguet) et* Coup de feu *(argument de Cassandre, musique de Georges Auric). J'en note seulement au passage le franc succès, en attendant l'occasion de revenir sur ce spectacle.*

Mais il y aurait injustice à passer sous silence un concert extérieur au cycle de l'Œuvre du XXe siècle, de format certes plus réduit, mais d'une qualité exquise. Sous l'impulsion d'un musicien sensible autant que cultivé, Franco Maria Saraceni, le sextuor vocal Luca Marenzio nous a offert une soirée de madrigaux de la Renaissance italienne, chantés à la façon ancienne, les interprètes assis autour d'une table, sous la lampe, faisant de la musique, comme entre soi. Parmi les œuvres exécutées, l'émouvant Ecco mormorar l'onde, *de Monteverdi, des pièces d'Agazzari, Claudio Marini, Marenzio, et un très surprenant madrigal d'Adriano Banchieri, connu surtout comme organiste et théoricien : ce* Festino della sera del Giovedi grasso *est une suite de petites pièces reliées par un canevas dit par un récitant, chaque pièce constituant un tableautin humoristique d'une justesse de touche et d'une prestesse inégalables, et de quelle variété ! Sont portraiturés les* petits vieux de Chiozza, *les* petites villageoises, *les* étourdis, *les* balourds, *les* marchands de fuseaux, *la* tante Bernardina contant une histoire, *les* animaux s'essayant au contrepoint, *ces charges coupées d'intermèdes lyriques,* Madrigal *à un doux rossignol,* Canzonetta *des amants pleins d'une intime poésie. Les six chanteurs ont donné de ce curieux chef-d'œuvre une interprétation vocalement parfaite, et qui était la vie même. Quand le chant a cappella atteint ce degré de liberté, cette vivacité et cette couleur, on a l'impression que la musique ancienne, enfin, a retrouvé son âme.*

Marc PINCHERLE.

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Extrait du Journal: 27. April 1952
Die Woche, Olten

Mai in Paris:

GROSSTADTFRÜHLING

Es gibt zwei Zeiten im Jahr, da sich die geistige Atmosphäre der Weltstadt Paris erhitzt. Ende Oktober-Anfang November ist die *eine*. Täglich geht's da von Vernissagen zu Premièren. Der gewaltige Anlauf zu einer neuen Saison wirft einen in atemraubenden Betrieb. Noch ist alles in Gärung; heute trifft man es ausgezeichnet, morgen fällt man bodenlos herein. Dann folgen die Herbst- und Wintermonate. Das Gute bewährt sich und bildet den Grundstock des Jahresprogramms; das Schlechte ist rasch ausgeschieden, das Mittelmäßige verschwindet allmählich. Die Theater mit den bleibenden Stücken

Silvia Monfort in »Elektra« — Théâtre des Noctambules

sind allabendlich ausverkauft; die jungen Künstler, die etwas Neues bringen und etwas Wesentliches zu sagen haben, sind bekannt und bald auch anerkannt.

Dies ist die Situation vor Ostern. Dann setzt, damit der Geist nicht erlahme, ein neuer Schwung alles wieder in Bewegung. Gleichzeitig durcheilt Paris, von leichten Winden belebt, von frischem Grün belaubt, seine schönste Zeit: den zart blühenden Großstadtfrühling. Die Luft wirkt so bezaubernd, daß man kaum mehr zu schlafen braucht. In leiser Berauschung spaziert man längs der Seine, überquert die großen Plätze, verweilt auf den versteckten kleinen und gerät endlich in die Gärten zu spielenden Kindern und lächelnden Frauen. Und gleich daneben lockt die

KUNST

Im Louvre ist der Saal mit den Venezianern des 16. Jahrhunderts neu eröffnet. Bei den Impressionisten im Jeu de Paume findet man gleich links nach der Eingangshalle einen neuen Saal mit der Sammlung Gachet. Es handelt sich nicht bloß um bisher noch nicht öffentlich ausgestellte, fast unbekannte Bilder — darunter ein spätes Meisterwerk Van Goghs: »Die Kirche von Auvers-sur-Oise« —, sondern um Dokumente und Gegenstände, die von den Impressionisten und ihrem Freund, dem Docteur Gachet, erzählen, wie etwa die blaue Delfter Vase, die in Cézannes Stilleben erscheint. Andere impressionistische Bilder von Monet, Pissarro und Renoir sind in einem neuen Saal des Musée Marmottan (2, rue Louis-Boilly) Donnerstag- und Sonntagnachmittag zu sehen. Schließlich werden in einem Flügel des Louvre, dem Pavillon de Marsan (107, rue de Rivoli), 200 moderne Bilder aus Privatbesitz gezeigt, an denen sich die jüngste Entwicklung der französischen Malerei in wenigen Sälen auf unterhaltsame Weise verfolgen läßt. Wem mag dieser Chagall gehören? Hätten Sie diesen Matisse auch gekauft? (Die Besitzer bleiben nämlich aus Fiskalangst sehr bescheiden anonym.)

Die Orangerie der Tuilerien bietet eine thematische Ausstellung: das Stilleben. Nach einer sorgsamen Auswahl aus den früheren Jahrhunderten kommt das Schaffen der Gegenwart stark zur Geltung. Wer Paris ein wenig kennt, weiß, daß die Kunst in allen ihren Ausdrucksformen außerdem noch in einem Dutzend anderer Museen vorbildlich vertreten ist. Kunstfreunde möchten jeweils am liebsten nicht mehr wegfahren.

BÜHNE

Den Theaterliebhabern sei empfohlen, sich die hervorragenden Leistungen des Théâtre National Populaire anzusehen, das unter Jean Vilars kühner Leitung schon nach wenigen Monaten im wahrsten Sinne des Wortes zu einem Brennpunkt der dramatischen Kunst geworden ist. »Le Cid«, mit Gérard Philipe in der Titelrolle, zeigt, wie lebendig die Klassik bleibt, wenn man sie unverfälscht in den Sprechstil unserer Zeit zu übertragen versteht. Äußerst lehrreich ist auch Kleists »Prinz von Homburg« in ganz französischer Interpretation. Am 2. Mai gibt dieses Theater eine Première, Pichettes »Nuclea«. Das durch und durch gegenwärtige Stück und Alexander Calders Bühnenbilder versprechen ein Ereignis von revolutionärer Bedeutung. Die Comédie Française hat ihrerseits Pirandellos einst auch epochemachendes Stück »Six personnes en quête d'auteur« in ihren Spielplan aufgenommen. Ledoux als zwiespältiger Vater hinterläßt eine bleibende Erschütterung.

Zwei der bereits eingespielten Stücke bieten einen ganz starken Tabak (also nicht für zarte Gemüter, aber für robuste Naturen!): Marcel Aymés »La tête des autres«, eine Satire gegen die Justizskandale, und Jean-Bernard Lucs »La Feuille de Vigne«, eine saftige Verhöhnung amerikanischer sogenannter Sexual-Reformen. Beide derb, aber kerngesund. Mehr philosophisch und kulturhistorisch interessierte Köpfe werden aus Thierry Maulniers »Le Profanateur« Freude und Gewinn ziehen. André Roussins »Une grande fille toute simple«, des Autors bestes Stück, ist ein Musterbeispiel echt französischen Theaters: spielerisch und doch eindrücklich. Für ernste Menschen identifiziert sich Silvia Monfort im winzigen Théâtre des Noctambules mit Sophokles' »Elektra«. Clavels vorzügliche Neu-Übersetzung läßt uns die griechische Tragödie wie gegenwärtiges Schicksal miterleiden. Ein literarisches Kabarett sei noch besonders hervorgehoben: La Fontaine des quatre saisons (59, rue de Grenelle), wo zwischen 10 Uhr abends und 2 Uhr in der Frühe mehr Kunst verschwendet, Witz verschleudert und Geist versprüht wird als anderswo in einem ganzen Jahr.

Der Pariser Frühling mit seiner süßen Verwirrung

Der internationale Kongreß für die Freiheit der Kultur hat unter dem Motto »Das Werk des 20. Jahrhunderts« ausgerechnet für Mai 1952 eine ganze Reihe künstlerischer Manifestationen vorgesehen. Aus der Alten und der Neuen Welt kommen Dirigenten, Solisten, Tänzer, Chöre und Orchester nach Paris. Aus dem zwei Seiten langen Programm seien nur Igor Strawinsky, Georg Balanchine, das New York City Ballet, Bruno Walter, Benjamin Britten genannt. Parallel dazu wird eine internationale Ausstellung zeitgenössischer Kunst veranstaltet.

Diese auswählende Vorschau sei bloß ein Hinweis auf den Reichtum, auf die Überfülle künstlerischer Veranstaltungen, aus welcher der Besucher nächsten Monat in Paris nach seinem Geschmack und seinen Gelüsten zu wählen haben wird.

Marcel Pobé

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Salute From the Berkshires
To the Boston Symphony Orchestra

FOR the first time since its return from a triumphal tour of Europe, the Boston Symphony Orchestra will be at full strength at Thursday night's opening concert of the 1952 Berkshire Festival at Tanglewood. The evening will be in the nature of a Berkshire tribute to the orchestra which has brought fame, summer visitors and a wealth of fine music to the county. As its contribution to this pleasant event, The Eagle herewith presents the pictures and brief biographies of the men whose combined musicianship makes the Boston Symphony one of the world's great orchestras, if not the greatest.

Raymond Allard, principal bassoon. A native of Din-le-Noble, France, he studied at Douai Conservatory. After winning first prize at the Paris Conservatory in 1922 he joined the Boston Symphony Orchestra under Monteux. Teaching at the New England and Conservatories, he likes to fish, take pictures and practice carpentry.

Louis Artieres, viola. Son of an opera singer in Lyon, France, he won the Paris Conservatory first prize in 1920. He played in the Colonne Orchestra for a year until he joined the BSO and the Longy School faculty. His hobbies are photography and fishing. Brought up in Paris, he went through the World War and received the croix de guerre at Verdun. He is known for his good nature.

Albert Yves Bernard, viola. After graduating with a law degree from Chaptal College in Paris, where he was born, he won first prize and first mention in viola at the Conservatory and a medal in solfeggio. Before he joined the BSO in 1925 he played in the Paris Opera Orchestra and the Oberdoerffer Quartet. When he isn't teaching, playing chamber music or the treble viol in the Boston Society of Ancient Instruments, he cooks and raises cacti.

John Barwicki, double bass. Born in Boston, he attended South Boston High School and the New England Conservatory, coming to the Berkshires with the first Festival orchestra in 1936 and playing in Arthur Fiedler's first Esplanade Concert Orchestra in 1929. He likes to swim, ice skate, take pictures; to attend concerts, lectures and plays. He has a young son and daughter.

Stanley Benson, first violin section. A native of Brockton, whose mother was an amateur violinist, he joined the BSO six years ago. He has played in the Zimbler Sinfonietta and taught privately. His hobby is the study of violins and bows, of which he has a fine collection. His violin, made by Jean Baptiste Vuillaume of Paris in 1860 is one of the finest.

Melvin H. Bryant, second violin section. Born in Somerville, of parents who were amateur musicians, he joined the BSO in 1918 after studying under Karl Scheurer, Alexander Ribarsch and Earl Rissland, members of the orchestra. His hobbies are rose growing and genealogy.

Richard Burgin, concertmaster. Born in Warsaw, Poland, he studied, with Lotto, Joachim in Berlin and Leopold Auer in Leningrad. His first public appearance was at the age of 11 as soloist with the Warsaw Philharmonic Society. He has been concertmaster and soloist of the Leningrad, Helsinki, Christiania and Stockholm Orchestras, serving under Fiedler, Nikisch, Richard Strauss, Schneevoigt and Sibelius. He became concertmaster of the BSO in 1920, organizing the Burgin String Quartet the following year. Last year he became conductor of the Portland (Maine) Orchestra. He is associate conductor of the BSO, which he has led many times. He is married to Ruth Posselt, a concert violinist. They have two young children.

Jean M. Cauhape, viola. Born in Toulouse, France, he attended theological school and the Toulouse and Paris Conservatories, where he was awarded first prize for viola. His mother was an amateur pianist. He joined the Boston Symphony Orchestra in 1925.

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AMERICA'S PLAYGROUNDS

Concert at Tanglewood

Harold Farberman, percussion player. He was born in New York of a family who were musicians as far back as his great-grandparents in Europe. His father and brothers are also drummers. Granted a scholarship at the Juilliard School of Music, he became the youngest snare drummer at the age of 20 at Radio City Music Hall. In the past season he accompanied a friend seeking a position in the BSO and took it himself instead. He owns a Billy Gladstone custom built drum, the "Strad" of snare drums. His hobby is rooting for the New York Giants.

Gino B. Cioffi, principal clarinet. Distantly related to Pasquale Cioffi of 254 Dalton Avenue, Pittsfield, he was born in Naples of a musical family. Beginning music at the age of seven, he studied with Piccone and Carpio at the Naples Conservatory, graduating when he was 17. Since coming to America he has played solo clarinet with leading orchestras, including those of Radio City, New York, Cleveland, the Metropolitan Opera and NBC under Toscanini. His clarinet is considered one of the finest in the world. One son, who is a graduate of the Juilliard School, is assistant first clarinet in the Army Band in Washington. Another is in the Arkansas Army Band.

Harry Ellis Dickson, first violin. Born in Cambridge, he graduated from the New England Conservatory and won a scholarship at the Hochschule for Musik in Berlin. Joining the BSO in 1938, he is a member of the Boston Conservatory String Quartet and the Zimbler Sinfonietta and conducts the Providence Civic Orchestra. He has an interesting violin made in Milan in 1755 by Jean Baptiste Guadagnini which was exhibited at the Brooklyn Museum in 1935. He collects anecdotes about musicians and conductors.

Theodore E. Brewster, bassoon. Born in Cleveland Heights, Ohio, he graduated from the New England Conservatory, studying with Ernst Panenka and Raymond Allard of the BSO, Dall Fields of Chicago, Simon Kovac of New York and Saul Schoenback of Philadelphia. He was a student at the Berkshire Music Center in 1947 and 1949, when he joined the orchestra. He is a golfer.

Paul Cherkassky, violin. Born in Odessa, he attended conservatories there and in Leningrad, where he played with the opera orchestra. He was later concertmaster of the Helsinki Orchestra and conducted the Helsinki National Opera. Joining the BSO in 1923, he has led the Pops and Esplanade Orchestras. He teaches and plays chamber music and in concert. In his leisure time he makes recordings.

Pasquale A. Cardillo, clarinet. A native of North Adams, where his family live, he graduated from Drury High School and the New England Conservatory of Music. He joined the BSO in 1939, and teaches clarinet at the New England Conservatory and Boston University. He is a member of the Berkshire Woodwind Ensemble who will play tonight at the Berkshire Music Center. His hobbies are trout fishing and Italian cooking.

Hippolyte E. Droeghmans, cello. Born in Liege, Belgium, he studied at the Conservatory in Paris, where he won first prize, under Martin Pierre Marsick, teacher of Thibaud, Enesco and Monteux. He played cello solos with the Concerts Colonne, Paris, and the Grand Opera, Nice. His cello was made in Genoa in 1745 by Bernadus Calcanius.

Henry Greenberg, double bass. Born in Warsaw, Poland, his father was a band leader, his mother a pianist and four brothers professional musicians. He studied at the Warsaw Conservatory, where he was awarded an old Italian instrument as a prize. He has played with the Warsaw Imperial Opera, and Philharmonic Orchestra and came to this country at the invitation of Gabrilowitsch to join the Detroit Symphony Orchestra. After playing with the New York Symphony he was with Toscanani at NBC for five years. He joined the BSO in 1939. His hobbies are golf and moving picture photography. His son is principal bass with the Kansas City Orchestra.

Henry S. Freeman, double bass. Born in New York City, he graduated from Eastman School of Music with highest honors. His father had been concert soloist of the Grenadier Guards Band in London, later playing in this country with Sousa and Pryor and later as first trumpet in the Eastman Theatre. He was offered the principal chair in the Rochester Philharmonic Orchestra by Jose Iturbi before joining the BSO in 1945. His wife, also an Eastman graduate, was active as a violinist in Rochester. He has just acquired the famous English "Dodd" bass, known for its enormous, beautiful tone.

George Humphrey, viola. Born and brought up in Ohio, he was employed in a railroad shop until he was 26, when he was given a ticket for a Kreisler recital. He was so deeply impressed that he took his first lesson on the violin and continued the study at the New England Conservatory. Later he switched to the viola. He left the Minneapolis Orchestra to join the BSO in 1934. He makes violins, violas and bows in his leisure time. One of his violas won an award in an exhibition of instruments made by contemporary craftsman.

Paul Fedorovsky, first violin. He attended the Academy of Music in Vienna, high school in Russia and was two years at the University of Zurich, Switzerland. After earning a diploma at the Russian Conservatory he took a concert tour through Siberia, China and Japan, and joined the BSO in 1925. He teaches at the New England Conservatory, and plays pardessus de viol as a member of the Society of Ancient Instruments. He has a fine violin made by Carlo Antonio Testore.

Enrico E. Fabrizio, cello. Born in Boston, he studied there and in Europe and toured the United States and Canada at the age of 17 as soloist. A member of the St. Louis Symphony Orchestra when offered a position with the Philadelphia and Boston Orchestras in 1918, he chose the latter. He teaches at the Beaver Country Day School and concertizes. He owns a Roggieri made in 1671 and a Tourte bow, but plays a cello that he made himself in 1940.

Armando Ghitalla, trumpet. Born in Alpha, Ill., he studied at the Juilliard School of Music and played with the New York City Center Opera and Ballet Company, the RCA Orchestra and the Houston Symphony Orchestra. He joined the BSO last year. He is a favorite Pops performer. The hit of an end of season concert this spring was a stunt in which he and Roger Voisin dressed as old-time musicians.

Henri Girard, double bass. Born in France, he was a prize student at the Paris Conservatory. A member of the orchestra who played under Monteux when he introduced Stravinsky's "The Rite of Spring" 39 years ago, he joined the BSO in 1920 when Monteux was conductor. He is a member of the Lake Placid Ensemble, the Flute Club Players and Arthur Fiedler's Symphonietta. His hobby is old books. He owns two double basses—a Sfretchner made in 1790 and a Tyrolian made in 1780.

Ralph Gomberg, principal oboe. A Bostonian by birth, he has two sisters and three brothers who are professional musicians. At the age of 17 he was appointed first oboe for Stokowski's All-American Youth Orchestra. He played solo oboe for the New York City Center Symphony under Leonard Bernstein and first oboe with the Baltimore Symphony and Mutual Broadcasting Orchestras. He is a graduate of the Curtis Institute.

Samuel Leon Gorodetzky, second violin. A Frenchman by birth, he graduated from the New England Conservatory where he held a scholarship. He studied piano, but specialized in violin with Gruenberg, Winternitz and Witek, giving many recitals and concerts. He teaches and coaches violin, and in his spare time tries his hand at sculpture, painting and photography, saving some for out of door sports.

Joseph dePasquale, first viola. Born in Philadelphia of a musical family, he was first taught by his father, a professional violinist. His course at the Curtis Institute was interrupted by the war, during which he played in the Marine Band and Symphony Orchestra. With the latter he appeared often at the White House to play for state dinners, including those for Churchill and DeGaulle. Appointed first violinist with the BSO at the age of 27, he was the youngest to occupy that position in a major orchestra. He is married to a niece of Mrs. Koussevitzky, on whose estate they are living this summer with two daughters, aged six and two years.

Einar Bech Hansen, first violin. Born in Copenhagen, he studied at Hamburg Conservatory under Max Fiedler on a full scholarship and in Berlin. He was concertmaster of the Bremen and Dresden Orchestras and made several tours through Sweden and Russia, joining the BSO in 1926. His outside interests are chess, Hindu philosophy, psychology and winter bathing. He owns a Guarnerius violin made in 1676.

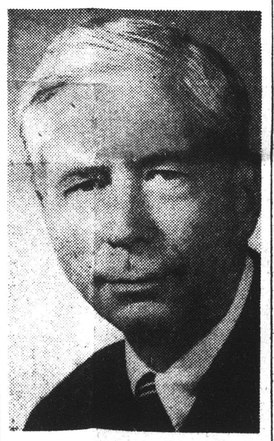
Lucien Hansotte, trombone. A native of Liege, Belgium, of a musical family, he was educated in Geneva, Switzerland and won first prize at the National French Academy in 1914. He played with the Orchestra de la Suisse Romande in Geneva before joining the BSO in 1925. He has a son in military service. His trombone is a Stradivarius.

John Holmes, oboe. Born in Cleveland, he studied trumpet before switching to oboe. A graduate of Eastman School of Music, he attended the Berkshire Music Center in 1941 and 1942. He played with the orchestras of Oklahoma City, Kansas City, Buffalo, Washington, St. Louis, and Chautauqua, joining the BSO in 1946. Although he is not married, he likes to cook and do household repairs in addition to studying astronomy, for which he has made a telescope.

Ludwig Juht, double bass. Son of a trumpet soloist in a military band, he studied contra-bass in Tartu, Estonia, and at the St. Petersburg Conservatory, and composition at the Berlin Conservatory. He played with the Helsingfors (Finland) Symphony Orchestra, the Estonian Symphony Orchestra, the Estonia Opera and was professor at the Conservatory of Latvia. Joining the BSO in 1934, he teaches and concertizes, composes and writes in his spare time. He has an instrument made by Francesco Ruggeri of Cremona in 1679, which he bought from the Duke of Windsor in 1936.

Eugene Lehner, viola. A Hungarian, he studied composition with Kodaly and played in the Hubay, Kolisch and Stradivarius Quartets. He joined the BSO in 1939. Still a member of the Stradivarius Quartet, he says that his hobby is "music, music, music."

Manuel C. Valerio, clarinet. Born in New Bedford, he spent three years at the New England Conservatory. He was spotted for the BSO when Arthur Fiedler recruited him for the Esplanade orchestra and took him on tour with the Symphonietta through Virginia and Pennsylvania in the early 30s. He then joined the Pops and in 1933 the BSO, centually succeeded to first clarinet. He is described as "one of the smallest men in the orchestra with one of the biggest senses of humor." Although he was born in New Bedford, his parents and his wife came from the Azores.

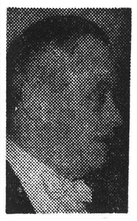


GEORGE E. JUDD
Manager

Emil Kornsand, first violin. Educated in Berlin, he was for 13 years first violinist at the State Opera in Berlin and played first violin and viola in the Edwin Fisher Chamber Orchestra. He joined the BSO in 1939 under Koussevitzky. Since 1921 he has played in established string quartets. His hobbies are composing, painting and drawing. He has a Testori violin and an Albani viola.

Jacobus Langendoen, cello. Of Dutch origin, he attended the Royal Conservatory of Music in The Hague. At the age of 16 he had began his study of the cello at Capetown, South Africa, and later with Izak Mossell in Amsterdam. He was first cellist of the Royal Opera at The Hague for three years, joining the BSO in 1920. First cellist in the Pops Orchestra, he composes music for chamber groups and cello. His hobbies are caricature drawing and sailing.

Georges Laurent, principal flute. At the age of 12 he started flute lessons with Phillipe Gaubert in Paris. From his fifteenth to his eighteenth year he studied at the Paris Conservatory, winning first prize. In 1921, he entered the BSO, founding the Boston Flute Players Club three years later. For many years it was one of the foremost musical organizations in Boston, where its chamber music concerts were very popular. His flute is one of the distinguishing voices of the orchestra.



Clarence F. Knudson, principal second violin. A native of Lynn, he studied at the New England Conservatory under Adamowski, joining the BSO in 1920. He is a member of the Zimbler Sinfonietta. He has four sons, ranging in age from seven to 20. His instrument is a Gand Pere, made in 1840.

Marcel Lafosse, trumpet. Of a French family of musicians, he was a first prize winner at the Paris Conservatory in 1914. He was soloist with the Opera Comique and the Concerts Colonne under Koussevitzky, who invited him to the BSO in 1926. He is now professor at the New England and Boston Conservatories. He enjoys fishing and teaching Belotte.

Alfred Krips, assistant concertmaster. Born in Berlin, he studied violin with Willy Hess at the Berlin Academy of Music, later playing first violin in the Berlin State Opera House under Walter, Furtwangler, Richard Strauss and Klemperer. He toured Europe as a chamber music player, as soloist and with Edwin Fischer's chamber orchestra. Joining the BSO in 1934, he teaches at the New England Conservatory.

Robert Karol, viola. A cousin of Norman Carol, he is fond of riding a motorcycle. On the orchestra's European tour he and his wife motorcycled through Holland. He was born in Allentown, Pa. He has played with the Little Orchestra Society of New York and Saidenberg's Little Symphony of New York. He joined the BSO two seasons ago. He is a former Tanglewood student. He likes to play golf.

Paul Keaney, French horn. Born in Beverly, he attended the Longy School of Music and joined the orchestra in 1937. He gives private lessons and teaches at the Boston Center for Adult Education. He has a boy of 10 and a girl of 12. He is interested in children's music in Jamaica Plains, where he lives. His special interest is Boy Scouts, especially Cubs.

Phillip Kaplan, flute. Born in Boston, he held the Oliver Ditson Scholarship at the New England Conservatory. He was an original member of the New Friends of Music Orchestra and the American Lyric Opera. He is artistic director of Musica Antiquia Ensemble, and has recorded extensively.

Bernard Kadinoff, viola. A New Yorker by birth, he attended the College of the City of New York, and studied with Moldavan, Katims and Vardi. He joined the Boston Symphony Orchestra last year. He played in the BSO Orchestra and at Radio Music Hall. He has been playing in the Pope and Esplanade Orchestras under Arthur Fiedler, and is coming to Tanglewood for the first time this year.

Norbert Lauga, first violin. Born in Aix-Les-Bains, France, he studied at the National Conservatory in Paris, winning first medals in solfeggio at the age of 10 and in violin under Touche at 14, with first prize in violin at 17. He studied with Camille Chevillard, D'Indy and Enesco. At 18 he was appointed assistant concertmaster of the Concerts Straram and later concertmaster of other orchestras. Before coming to America he won the first competition conducted by the Association of the Former First Prizes of the National Paris Conservatory.

Walter G. Macdonald, French horn. A New Englander, born in Watertown, he attended Boston University and the New England Conservatory. He came to the BSO in 1932. He claims no hobbies; has two boys, aged 5 and 14. Although he started studying the trumpet at the Conservatory, he changed to the French horn because its softer tone appealed to him.

Minot Beale, first violin. One of the young American musicians who joined the orchestra in 1927, he was born in Rockland, where he still lives in the ancestral home of his family who were original settlers. His father was a pianist, who taught his son. In World War I he played the slide trombone at the Newport Naval Training Station.

Vincent J. Mauricci, viola. Born in Boston, he attended the Music School and on a viola scholarship at the New England Conservatory with Faurel, Primrose and dePasquale. He won prizes in the Herald-Traveler contest at the age of 15 and a scholarship in the National Orchestral Association under Leon Barzin. He was a member of the original American Youth Orchestra that toured South America under Stokowski.

S. J. Leibovici, first violin. Born In Romania, he studied at the Paris Conservatory, winning first prize in solfege in 1911 and in violin in 1914. He joined the BSO in 1926. He plays a Cremona instrument dated 1791.

1791. He studied in Paris, where he was taken at the age of three, under Alfred Brun, Edward Nadeau, Jaques Thibaud and Marsik. His daughter is a student at Wellesley.

Olivia Luetcke, harp. Born in New York City, she is one of five children who are musicians. Attending school at Scituate, she began to play the harp at the age of six. She studied four years with the National Orchestral Association and with Bernard Zighera, BSO harpist. She has soloed with the San Antonio Symphony and at the Pops concerts. She joined the BSO last year, and is its only woman member. A breeder of German Shepherds, she is the owner of Champion Ophelia Greenfair.

Jerome Lipson, viola. Born and educated in Boston, he is one of the first Tanglewood graduates to play solo viola. Because he likes to travel, he went to England last year to look over the possibilities for accommodation for the BSO before its European tour. He is a member of the orchestra's elected committee. He was formerly with the Indianapolis Orchestra. In World War II he played with Glen Miller's Air Force Band. He joined the BSO in 1947. His hobby is golf.

George Madsen, piccolo. He has been called a "North Shore Scandinavian" because he was born in Gloucester and his father in Norway. He plays both the flute and the piccolo. His piccolo helps to characterize the BSO. It is said that he can make even the highest note, sound sweet. He is a flute specialist and collector, and can make one. He once worked in a flute factory in order to learn how to put them together.

Victor Manusevitch, second violin. Born in Alexandrovsk, Russia he attended the Institute of the History of Arts in Petrograd, and the Conservatory of Music in Berlin, received a bachelor of music and master of arts degree at Boston University and expects expects to earn a Ph. D. at Harvard in 1954. He conducted the Cecelia Society Chorus of Boston and led and directed the Army Air Force Symphony Orchestra in the war. He came to the BSO in 1947. In his leisure he writes, plays chess and rides.

L. Marjollet, cello. A Frenchman, he served in World War I, joining the BSO in 1920 under Monteux. Born in Chalons-sur-Marne, France, his mother was a singer. He entered the Paris Conservatory, studying with Professor Pessard. He spent four years in World War I. He toured through France and Mexico before coming to the BSO. Handy with tools, he has made furniture for his house.

Pierre Mayer, second violin. Born in Paris, he studied under the famous Andre Tourret and Andre Caplet. He played with the Orchestre de la Suisse Romande of Geneva, the Societe des Concerts du Conservatoire and the Concerts Straram of Paris. He joined the BSO in 1925.

Samuel Houston Mayes, principal cello. Born in St. Louis, his mother was a musician from Atlanta, Ga., his father was a surgeon and his grandfather, for whom he was named, was a full-blooded Cherokee Indian. At the age of four, on the advice of Will Rogers, his father's first cousin, he was given a small cello and started to study. At the age of eight he appeared as soloist with the St. Louis Orchestra and at 12 he entered the Curtis Institute, joining the Philadelphia Orchestra in 1936 and advancing to first desk three years later.

Harold L. Meek, French horn. Attending Denison University and Curtis Institute of Music, he graduated from Eastman School of Music. He taught theory and orchestration and conducted the orchestra and band for three years at Shurtleff College, Alton, Ill. Joining the BSO in 1943, he arranges works for woodwind ensembles. Theatre and photography are his recreation.

Saverio Messina, second violin. Born in Boston, he has a master's degree from Boston University. He joined the BSO in 1920 under Pierre Monteux. He has two boys, aged 14 and 18. Not content until he had an advanced college degree, he studied nights, while playing in the BSO, until he received an M.A. at Boston University.

Osbourne W. McConathy, French horn. Born in Chelsea, son of a music educator, he graduated from New York University, where he conducted the Glee Club, and attend the Juilliard Graduate School. He later conducted Symphony and opera in Newark, N.J. He became a member of the BSO in 1944. His recreation is research in Elizabethan music and the history of the horn and horn players.

Georges Edmond Moleux, principal double bass. Born in France, at the age of five he began to study solfeggio. At 12 he was studying double bass and clarinet, and at 20 he received the first prize at the Paris Conservatory for both instruments. He was first clarinetest at Monte Carlo and later principal double bassist of the Pasdeloup Concert in Paris. Invited to the BSO in 1930, he has been principal double bass since 1939. Many outstanding double bassists have studied with him. His hobby is conducting and arranging music for bands.

Rosario Mazzeo, bass clarinet. Growing up in Shrewsbury, he has lived near Boston all his life, studying music privately with Gaston Hamelin. He joined the BSO in 1933 to play the piccolo clarinet. He collects, designs and builds clarinets, but they are not his only interest. He says that his "life is centered indoors around music and outdoors around birds." He has an ornithological library of nearly 3000 volumes. When he travels, it is usually in quest of birds. Once he spent 30 days at an elevation of 13,000 feet in Colorado studying mountain birds. Last year he went to Labrador, and recently he was in the news for helping to make history with a Manx shearwater that he found off the coast of Scotland. He is a director of the Audubon Society. Important to the BSO is his position as orchestra personnel manager.

James Pappoutsakis, flute. Born in Cairo, Egypt, he came to Boston to the Latin School and the New England Conservatory. Joining the BSO in 1937, he plays with the Berkshire Woodwind Ensemble and is on the faculty of the Conservatory and the Longy Schools.

Henry Portnoi, double bass. A native of Chelsea he studied violin under Nikolai Kaffman and bass at the Curtis Institute of Music, Philadelphia, under Torella. He played in the Indianapolis and Pittsburgh Symphony Orchestras, and with Stokowski in the Youth Orchestra, joining the BSO in 1943. He teaches at Boston University. He has two small children.

Leo Panasevich, second violin. He came to the BSO last year from the Monte Carlo Ballet Orchestra, in which his wife played the French horn. At Tanglewood for his first Berkshire Festival, he spent the past few summers at Newcastle, N.H., where he and Mrs. Panasevich played in a summer group. In the Navy during World War I, he claims to have knocked out a champion in a boxing match.

Laszlo James Nagy, second violin. Born in New York City of Hungarian parentage, he studied privately piano, violin and theory. When very young he was concertmaster of the famous St. Louis Philharmonic Orchestra, made up of amateur and semi-professional musicians. Before coming to the BSO he was for 15 years first violin and sometimes viola with the St. Louis Symphony Orchestra. He writes short stories that often appear in magazines. He has four young children.

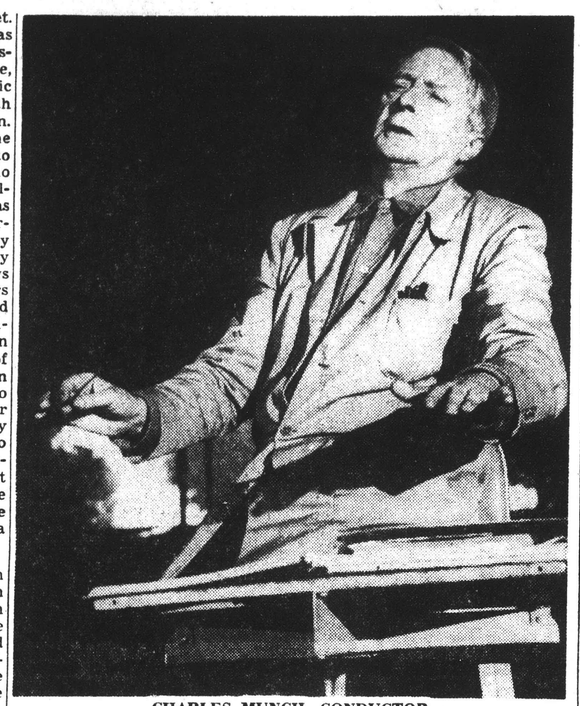
Michael Nieland, cellist. Philadelphia born, son and brother of musicians, he studied under Stephen Deak of Curtis Institute and Dican Alexanian of the Peabody Institute, whose assistant he was. For three years he sang baritone with the Philadel Grand Opera Company and played with the Baltimore and National Symphonies and the Pro Musica and Harewood Quartets. His hobbies are tennis, fishing and skating, repairing old cellos and looking for a fine old Italian instrument.

Willis Page, associate principal double bass. He was born in Rochester, N.Y. Graduating from Eastman School of Music in that city, he was the first student to receive a performer's degree in two instruments — double bass and tuba. An astronomist in his leisure time, he owns a 54-inch telescope with a six-inch mirror.

Bernard Parronchi, cello. Born in New York, he studied in Italy, France and in Spain under the great Pablo Casals, Andre Servato. He joined the BSO under Serge Koussavitzyk. He has given recitals in principal European cities and three at Town Hall, New York. He likes to fish.

Boaz Piller, contra bass. Born in The Hague, Holland, he came to New Orleans in 1910 with the famous French Opera Company after graduating from the Royal Conservatory in The Hague. At the age of 27 he joined the faculty of the New England Conservatory, the BSO in 1916 and play for 29 years at Crawford House, New Hampshire, in the summer. He has played chamber music with Albert Einstein, the scientist. Pursing his hobby of collecting musical autographs, he has 450 and 100 musical caricatures. He owns a complete set of prints of the 57 Musical Daumiers.

Joseph A. Orosz, trombone. Born in Toledo, Ohio, son of a clarinet player, he took a business course before graduating from the Boston Conservatory with highest honors in trombone. At nine he played with the Hungarian Gypsies and at 11 he was organist of his church. He teaches privately and at the Boston Conservatory. His bobbies are photography and mountain climbing. He plays a trombone made especially for him.



CHARLES MUNCH, CONDUCTOR

Carlos Pinfield, first violin. A Bostonian by birth, he studied at the Royal Academy in Berlin, under Willy Hess, served with the armed forces in World War I and has conducted ensemble groups from the BSO. He has been guest conductor of the Pops orchestra at Symphony Hall. He teaches violin and conducts an amateur orchestra, doing gardening and woodworking in his spare time. His instrument is a Joseph Rocca, dated 1837.

Max Polster, percussion player. German-born, he taught himself, starting his professional career in 1901 and joining the BSO in 1923. With experience in leading European orchestras, he has played under Furtwangler, Muck, Lehar, Ziehrer and Monteux, Koussevitzky and Munch, and now is a member of the Pops and Esplanade Orchestras. He says that his hobby is "making and saving money."

Ernst Panenka, bassoon. Born in Vienna, he began piano lessons at the age of six, but soon played the bassoon in the school orchestra, studying under Professor Strobl, bassoon soloist in the Vienna Opera, until he was engaged by the Volksoper in his native city. He joined the BSO in 1930. His hobbies are mountain climbing, photographer and flying model airplanes, at which he has unusual success. He carried colored film all over Europe on the orchestra's tour, making a photographic log of the trip.

Sheldon Rotenberg, second violin. Born in Attleboro, he holds an A.B. and an M.A. degree from Tufts. He studied at the Sorbonne in Paris and with Winternitz, Enesco, Thibaud, Keller and Burgin, with two seasons at Tanglewood. A Paris recital was sponsored by the Baroness de Rothschild. His career, interrupted by five years of military service in England, France and Germany, includes appearances with the Pops and Indianapolis Orchestras and the Boston String Quartet. He has a certified Guarnerius (Joseph) instrument, dated 1710.

Jacob Raichman, principal trombone. Born in Vitebsk, Russia, he studied at the St. Petersburg Conservatory, receiving a scholarship as "an exceptionally gifted student" and receiving the diploma of "Free Artist." He won a contest with 22 applicants for the position of first trombonist at the Imperial Bolshoi Theatre in Moscow, appearing as soloist. With the BSO since 1927, he teaches. Many of his students have important positions in major American orchestras. His hobby is machinery.

Roger Schermanski, first vjolin. A Parisian by birth, he won first prize at the Paris Conservatory and played solos with the National Orchestra of France and the French Radio. He joined the BSO in 1950 under Charles Munch. He joined the BSO in 1947. He is married to Irene, daughter of Jacob Raichman, first trombone of the orchestra.

Vladimir Resnikoff, first violin. A native of Novgorod, Russia, son of musicians, he graduated from the Meister Schule in Vienna. Later he studied in Belgium. He was soloist with the London Philharmonic Orchestra and in Vienna. He was head of the Altman School of Music, joining the BSO in 1932. He has a violin made by Joannes Battista Guadagnini dated 1751, from the Walton collection His hobby is gardening.

Harry Dubbs, first violin. Born in Boston, he began to study violin at the age of five, later with Timothee Adamowski at the New England Conservatory and for many years with Felix Winternitz. A member of the faculty of Boston University, he is conductor of the Brookline Community Orchestra and conducts youth concerts with members of the BSO. His hobbies are photography and travel. He owns an Italian violin made by Panormo and plays an instrument made and given to him by F. O. Stanley, the inventor.

Harry Shapiro, French horn. During World War II he played in the Army Air Force Band in Paris and traveled with it about Europe. He has just built a new home in Needham. He plays in the Pops and Esplanade Orchestras, and is at Tanglewood for the Berkshire Festival concerts in the Music Shed.

Herman Silberman, first violin. Born in Boston, of a musical family, he studied at the Longy School and in Europe. At the age of 14 he appeared in Symphony Hall as soloist. A member of the New Art String Quartet of New York, he played in the WOR string Symphonietta under Wallenstein and conducted radio broadcasts over two networks, as well as a series of Boston concerts. He became a member of the BSO in 1944. He is currently a member of the Stradivarius Quartet.

Charles Smith, percussion. Born in Newark, N.J., he was a special student at the Juilliard School of Music and studied with Gene Krupa, celebrated jazz player. For 39 weeks he played under Alexander Smallens in the road production of Gershwin's "Porgy and Bess," which gave 600 performances in a coast to coast tour. His wife, Josephine, played violin in Spitalny's all-woman orchestra. He teaches at the New England Conservatory and Boston University College of Music.

Kilton Vinal Smith, tuba. Born in Vinal Haven, Maine, for which he was named by his old New England family, he began the study of the trombone with Jacob Raichman, BSO principal trombone, at the age of 13. He later changed to the bass tuba. His hobby is refinishing furniture. He likes to buy an old piece and restore it to its original beauty. He has many pieces that he has picked up for restoration in his spare time.

Ralph delSordo, second violin. A native of Flumeri, Italy, he studied with the famous Winternitz, Noack, Loeffler and Witek. He plays the mandolin or guitar when one is needed by the BSO. He teaches and in his spare time builds houses. He has a violin made by Vincenzo Postiglione in 1868.

Louis Speyer, English horn. French by birth, he is of a musical family, a first prize winner at the Paris Conservatory in 1911. He played in the first ballet and concert performances of Stravinsky's "The Rite of Spring," coming to the United States with the French Army Band in 1918 for a three weeks' tour. He was awarded the Legion of Honor decoration in February, 1950, for "invaluable services to the dissemination of French culture." He is the leader of the Berkshire Woodwind Ensemble. Joining the BSO in 1919, he is a conductor and teacher.

James Stagliano, principal French horn. Born in Italy, he came to Detroit at the age of six. Of the third generation of musicians, mainly French horn players, he joined the Detroit Symphony Orchestra at the age of 16. He has since played with the orchestras of St. Louis, Chicago, Los Angeles and Cleveland and in 1946 joined the BSO. He likes to play golf, tennis and badminton.

Simon Sternburg, percussion. Born in Boston, he has been a percussion player since 1922. He is an authority on the drums, about which he has written a textbook that has a high reputation among percussion players. Two members of the Concert Gebouw, on the orchestra's recent European tour, sought him out to express their appreciation for his "Progressive Exercises in Drumming," as did members of the Israeli Orchestra when they played in Boston. He has a business interest in a music store not far from Symphony Hall.

Lloyd Stonestreet, second violin. He comes of an old Yankee family who lived in Revere when he was born. He studied under private teachers in New York and at the New England Conservatory, joining the BSO in 1920. He has a business interest in a haberdashery shop at Harvard Square. He is the only musician in the orchestra who is a Harvard graduate.

Roger Louis Voisin, principal trumpet. Born in Angers, France, he attended the English High School in Boston. His grandfather was a musician, as was his father, under whom he studied at the New England Conservatory and whom he succeeded as principal trumpet player with the BSO. He is married to a Southern girl. They have a two-year-old son and a six-month-old daughter. He teaches solfege at the Berkshire Music Center and takes pictures in his spare time.

Samuel Diamond, second violin. A native of Boston, of Lithuanian ancestry, he attended the Boston public schools. After lessons in violin with his uncle at the age of eight, and later with Emanuel Fiedler, Felix Winternitz and Charles Loeffler, he became concertmaster for Victor Herbert in 1916. He traveled everywhere with him in 1916 and 1917, until he joined the BSO in 1918 under Monteux. He has two young children, a boy and a girl.

Gaston Elcus, first violin. A native of France, he won the first prize in violin at the Paris Conservatory. He was professor of advanced violin and chamber music in the Nadaud Conservatory, member of the committee of examinations and competitions at the Paris Conservatory, concermaster of the Opera Comique in Paris. He plays violins made by Carlo Antonio Tononi in Venice in 1717, by Vuellaume and by Chanok, famous French violin makers.

Irving Frankel, double bass. Son of an Austrian musician, he attended the Boston Conservatory. He joined the Boston Symphony Orchestra in 1919 under Pierre Monteux. His hobbies are golf and swimming. When he came to this country at the age of 15 he was already well grounded in music, including harmony and composition as well as his instrument, the double bass. For recreation he writes music.

George Fourel, viola. Born in Grenoble, France, he attended the Lycee at Donai and Alencon. He won first prize in viola at the Paris Conservatory under Lafarge and studied orchestra under Vincent D'Indy. He entered the Lamoureux Symphony Orchestra in 1912 and the BSO nine years later. He teaches viola and string quartet at the New England Conservatory. He has violas made by Hieronymas and Amati.

Ruben Green, viola. Born in Boston, he was a star violinist of leading dance bands while he waited to join the BSO, which was his ambition. He played in Ruby Newman's Orchestra and did much radio and other dance orchestra playing in New York. He was appointed to his present position two seasons ago by Charles Munch, the musical director of the Boston Symphony Orchestra.

Rolland Sylvester Taplay, first violin. Born in Hudson, he studied violin with Felix Winternitz and saxophone with Andrew Jacobsen, joining the BSO in 1920. He conducts various school and business men's amateur orchestras and plays solo. He likes to hunt, fish, play bridge and experiment in the measure of musical aptitude. He has three children, more than the average for BSO members.

Roman Szulz, timpani. Born in Warsaw, he came to the United States in 1935, when he became a member of the BSO, succeeding the great trombonist, Ritter. He learned enough English on his way across the ocean to get about Boston until he picked up some more. He played first timpani for almost every great conductor in Europe. His two sons are also musicians. Walter plays the trombone and Andrew the piano in popular dance orchestras.

Karl Zeise, cello. A painter as well as a musician, he became interested in both arts at the age of eight. He learned to play the cello because his uncle left his about the house. He started his career as a pictorial artist when he sketched scenes near his family's home in Needham and their summer cottage on the Kennebec River near Demariscotta, Me. While playing cello with the Philadelphia Orchestra he studied oil painting at the Academy of Fine Arts. His exhibit in the Tanglewood reception room last summer included scenes of the sea and of Lenox.

Jean deVergie, oboe. A native of Marseille, France, he attended the conservatory there and in Paris, where he won first prize in oboe. After playing first oboe at the Paris Opera, he joined the BSO. In his spare time he makes oboe reeds. He teaches privately.

William Waterhouse, second violin. The only Canadian in the orchestra, he was born in Winnipeg of a musical family. Graduating from Ravenscourt at the age of 15, he won cross-country competitions in his last three years. He holds the degrees of bachelor and master of music from Boston University. He won many prizes for chamber music, violin and string quartet and piano. Among his teachers was Sir Henry Wood, who taught his father 40 years before. Serving almost six years in the Canadian Army, he played in London under outstanding British conductors, but not under Sir Thomas Beecham until he joined the BSO last year. He plays in solo and chamber music and runs an automobile agency in Norwood. His violin, made by Joseph Rocca in Genoa in 1856, is a very fine one, loaned to him for an indefinite period.

Gottfried Joseph Wilfinger, first violin. Born in Allentown, Pa., he attended the New England Conservatory for two years, winning the Philadelphia Youth Contest in 1948, and playing as soloist with the Philadelphia Orchestra. He has held scholarships at Tanglewood and the Conservatory. He joined the BSO in 1950.

George Zazofsky, first violin. He was born in Boston, graduated from the Curtis Institute and was twice chosen to represent New England in the All-American Youth Orchestra that toured South America, Canada and the United States with Stokowski. He was concertmaster of the Curtis Symphony Orchestra and now occupies the same position with the Zimbler Sinfonietta and the New England Opera Company under Goldovsky. He plays a Gaudagnini violin dated Milan, 1752, which is pictured in the book, "How Many Gaudagninis" by Doving.

Alfred Zighera, cello. Born in Paris, he studied at the Paris Conservatory, starting at the age of 10. Playing in the Koussevitzky Concerts in Paris, he joined the BSO in 1925. A teacher at the New England Conservatory and Wellesley College, he plays in the Boston String Quartet and the Boston Society of Ancient Instruments, in which he plays viola da gamba. He is a member of the Tanglewood faculty.

Bernard Zighera, principal harp. Born in Paris of a Romanian father and Polish mother, he began to study piano at the age of 8 and harp at 12, winning prizes in both at the Paris Conservatory. He followed his brother to the BSO in 1926. He founded and conducted a series of concerts by a chamber orchestra. He teaches at the New England Conservatory and Tanglewood. He often plays piano with the orchestra.

Manuel Zung, second violin. Born in Russia, he graduated with honors from the New England Conservatory, where he studied under Eugene Gruenberg. Joining the BSO in 1925, he is a member of the Zimbler Sinfonietta. He likes to play bridge. His instrument is a Gagliano.

Joseph Zimbler, cello. Born in Pilsen, Czechoslovakia, he comes of a family of professional musicians. Three uncles were members of the BSO and Arthur Fiedler, Pops and Esplanade conductor, is his cousin. He studied in Pilsen, Prague and Berlin and filled solo and chamber music engagements in various European countries. Since coming to the BSO he organized a string quartet and the Zimbler Sinfonietta, playing in concert and recording. His hobby is playing chamber music and collecting coins and stamps. He has a collection of old cello bows and an instrument made by Joseph Ingliano of Naples in 1760.

MAY 9 1952

Das Orchester als Präzisions-Mannschaft

Zum Deutschlandbesuch des Bostoner Symphonieorchesters / Von H. H. Stuckenschmidt

Das Bostoner Symphonieorchester, das sich zur Zeit auf einer Europa-Tournee befindet, wird am 13. Mai im großen Funkhaus in Frankfurt ein öffentliches Konzert geben, am 14. Mai spielt es in Frankfurt für die Angehörigen der amerikanischen Streitkräfte. Am 15. Mai konzertiert das Orchester im Titania-Palast in Berlin. Dirigenten sind Charles Münch und Pierre Monteux.

Künstler, und Musiker zumal, stehen in dem Ruf, Individualisten und schwierige Herren zu sein. Faßt man sie aber unter der Idee gemeinsamer Arbeit an einem großen Darstellungsziel zusammen, so ziehen sie, Igeln gleich, ihre Stacheln ein, werden kooperativ und arbeitsfromm. Ja, ihre Bereitschaft, sich anzupassen, scheint mit der Größe der individuellen Leistung zu wachsen. So entstehen die Wunder großer Schauspiel-Ensembles und der hundertköpfigen modernen Präzisions-Mannschaften, die sich Orchester nennen. Für die Erfahrung, daß gemeinsame geistige Arbeit aus der Leistung von Menschengruppen mehr macht als die Summe ihrer Einzelleistungen, sind sie der anschaulichste Beweis.

Höhere Wellen hat kein transatlantischer Kunstruhm geschlagen als der des Bostoner Symphonieorchesters. Selbst die Rivalität der an Tradition reicheren New Yorker Philharmoniker und der unter Leopold Stokowski zeitweise zu hellerem Tonglanz gebrachten Philadelphia-Leute hat ihr Prestige nur gefestigt. Die Bostoner stehen in der ersten Reihe der Weltorchester; und sie sind im Begriff, sich solchen Ruhm auf dem deutschen Boden ältester symphonischer Kultur attestieren zu lassen.

Ein Musikfreund namens Henry L. Higginson fand eines Tages, es sei Zeit, der ältesten Kulturstadt der Vereinigten Staaten ein Orchester zu schenken. Und er schenkte es, entwarf die Statuten, garantierte die erforderlichen Gelder, engagierte einen Kapellmeister, der es aus dem Boden zu stampfen hatte. Das Orchester war plötzlich da, mit der gleichen spontanen Frische entstanden, wie in Amerika hundertstöckige Häuser, meilenlange Brücken, vorbildliche Bibliotheken entstehen.

Der Mann, dem die ersten Kindheitsjahre des Symphonieorchesters anvertraut waren, kam aus Deutschland. Er hieß *Georg Henschel*, war Breslauer, sang einen schönen Bariton und hatte Komposition studiert. Johannes Brahms würdigte ihn seiner Freundschaft. Henschel ist 1934, mehr als achtzig Jahre alt, in Schottland als Sir George gestorben. Er führte das von ihm zusammengeholte Bostoner Orchester drei Jahre lang im Geiste Brahms' und der deutschen Symphonik.

Genau so, vielleicht noch prophetisch eifriger, leitete es nach ihm der Österreicher *Wilhelm Gericke* insgesamt dreizehn Jahre lang. Henschel und Gericke wären sozusagen die Lehr- und Zuchtmeister des jungen Ensembles; ihre Rolle kann — ohne sonstigen Vergleich — der Hans v. Bülows bei den Berliner Philharmonikern an die Seite gestellt werden.

1889 folgte den Pädagogen das Genie. Boston gewann für vier Jahre den jungen, in Leipzig schon berühmt gewordenen *Arthur Nikisch*. Er fand in dem hochkonservativen Boston, bei dem aristokratischen Traditionssinn des amerikanischen Großbürgertums, keine rechte Resonanz. Man warf ihm Primadonnentum vor, nahm Anstoß an seiner zigeunerhaften Temperamentsdeutung der Klassiker und namentlich des vergötterten Beethoven und machte ihm das Leben schwer. Aber die Jugend beklatschte ihn enthusiastisch und bereitete dem Scheidenden Ovationen. Er hinterließ das Orchester in einem künstlerisch bereicherten Zustand; seine Vorgänger hatten es gehen, er hatte es fliegen gelehrt. Ihm folgte am Pult für fünf Jahre der Deutschböhme *Emil Paur*, ein Theatermann, der später kurz an der Berliner Hofoper tätig war. Er gab den Taktstock an Gericke zurück.

Die Ära *Karl Mucks* beginnt 1906; mit ihr der erste große Ruhm des Orchesters. Muck setzte die deutsch-symphonischen Traditionen fort, erweiterte sie im Geiste Wagners und des neuen Bildungskapellmeistertums. Seine Geistigkeit schuf Distanz zwischen sich und dem Hörer, aber auch zwischen sich und der Partitur. Gerade weil er den Meisterwerken, von Bach bis Wagner, eine kultische Verehrung entgegenbrachte, zog er um sie eine Art Bannmeile. Er gestaltete gleichsam aus der Quarantäne.

Dieses Distanzieren, verbunden mit einem unerbittlichen Streben nach Klarheit, ist ein Merkmal des Bostoner Symphonieorchesters geblieben, auch als längst Mucks Geist aus seinem Umkreis verbannt war, bis auf den heutigen Tag. Im Wechsel mit *Max Fiedler*, dem großen Träger Brahmsscher Tradition, hat Muck bis 1918 die Bostoner geleitet.

Mit *Henry Rabaud*, und ein Jahr später, 1919, mit *Pierre Monteux*, beginnt die französische Epoche in der Geschichte des Orchesters. Der vielfach als übertrieben und einseitig empfundenen Deutschbetontheit des Repertoires folgt das andere Extrem. Ein Viertel der gespielten Werke sind französische Partituren. Auch die Zusammensetzung des Orchesters wandelt sich. Als 1920 die ersten schweren Kämpfe mit der amerikanischen Musikergewerkschaft ausgefochten werden, verläßt etwa ein Drittel der Musiker das Ensemble. Es sind überwiegend Deutsche. An ihre Stelle treten Russen, Italiener, Franzosen. So macht auch der Klang des Orchesters eine Wandlung durch. Zu den deutschen Blasmanieren treten romanische Eigentümlichkeiten.

Mittlerweile hat in Europa ein neuer russischer Dirigent von sich reden gemacht. *Sergej Koussevitzky*, Prophet Scrjabins, Gründer des russischen Musikverlags, 1917 bis 1921 der erste Mann im Musikleben der jungen russischen Republik.

Er emigriert, wird in Paris zum Champion modernster Orchestermusik, namentlich Igor Strawinskys. 1924 tritt das Bostoner Orchester an ihn heran; er übernimmt die Leitung. Behält sie bis kurz vor seinem Tode ein Vierteljahrhundert lang. Auch in der neuen Heimat bleibt Koussevitzky seinem Gedanken treu, zeitgenössische Musik mit allen künstlerischen und materiellen Kräften zu fördern. Durch ihn wird Boston zum Forum des musikalischen Zeitgeistes. Was die jungen Komponisten Amerikas ihm und dem Bostoner Symphonieorchester verdanken, ist kaum zu ermessen. Er hat Aaron Copland, Samuel Barber, Roy Harris und Roger Sessions ermutigt und George Gershwin Platz in seinen Programmen gegeben. Wenn seine tiefere Liebe der russischen Moderne galt, in deren Kreis er auch Rachmaninoff und den Finnen Sibelius einbezog, so hat er neben Strawinsky doch auch Hindemith und Martinu, Bartók, Berg und Schönberg nicht vergessen.

Auf Koussevitzkys Anregung und mit wesentlichem Anteil seines Orchester wurde 1940 das *Berkshire Music Centre* gegründet, aus dem das *Tanglewood Festival* hervorging, eine allsommerliche Veranstaltung, bei der in Kursen und Aufführungen die wichtigsten Probleme der modernen Musik bearbeitet werden.

Es war die Epoche Koussevitzkys, in der das Orchester seine endgültige Form fand. Die Verschmelzung aller nationalen Klangkulturen zu einem Optimalton war sein Werk. Es war ein Orchesterspiel, das der Vollkommenheit aufregend nahekam. In dem Streben nach solcher präzisen Schönheit wich das individualistische Empfinden einem Korpsgeist der Vollendung. Diese über hundert Männer, meist schon in Amerika geboren, aber mit russischen, deutschen, polnischen, skandinavischen, italienischen, spanischen, französischen, niederländischen und griechischen Namen, waren stolz auf ihre kollektive Leistung, einig in dem Wunsch, als Ensemble unübertrefflich zu sein. Zwar gibt es noch nationale Gruppenbildungen: die Klarinetten sind italienisch, die Trompeten französisch, die Streicher zur Hälfte russisch-polnisch. Aber der Stil des Ganzen, eben in seiner stromlinienhaften Ausgeglichenheit, trägt die Züge der jungen amerikanischen Kultur. 1950 übernahm *Charles Münch*, der in Deutschland geschulte Elsässer, die Leitung.

Pierre Monteux, der 77jährige französische Meister, wird die deutschen Konzerte leiten. Er ist ein Musiker der unbedingten Sachlichkeit, ein lateinisch klarer Geist, dem Beethoven das zentrale Erlebnis geworden ist, der früh zu Debussy und Strawinsky gefunden hat und spät zu Brahms. Daß er in seinen Frankfurter und Berliner Programmen Brahms huldigt, Berlioz, Debussy und Ravel sprechen läßt, Hindemith nicht vergißt, und moderner amerikanischer Symphonik das Wort gibt, zeugt für die Vielseitigkeit seiner Kunst und des Orchesters, das an ihr reifen konnte.

AMERIKA-HAUS MANNHEIM
Am Wasserturm

"Allgemeine Zeitung"
vom 16.5.52

In Frankfurt a. M.:

Konzert des Bostoner Symphonie-Orchesters

Unter dem französischen Dirigenten Pierre Monteux

Dank der Großzügigkeit des Mannheimer Amerika-Hauses hatten einige Musikfreunde und Musikkritiker die Gelegenheit, das erste Gastkonzert des weltberühmten „Boston Symphony Orchestra", das im vollbesetzten Großen Haus in Frankfurt am Main stattfand, zu besuchen. Das aus insgesamt 103 Musikern bestehende Orchester, das seit dem Jahre 1950 von dem in Deutschland geschulten Elsässer Charles Münch geleitet wird, befindet sich zur Zeit auf einer Europa-Tournee, in deren Verlauf in diesen Tagen drei Konzerte in Deutschland (zwei in Frankfurt a. M. und eines im Berliner Titania-Palast) stattfinden.

Jeder einzelne Musiker dieses Orchesters ist ein Künstler und ein Instrumentalvirtuose. Im Zusammenspiel der einzelnen Klanggruppen ergibt sich eine klangliche Verdichtung (nicht Verdickung!), die als Ergebnis höchster technischer Virtuosität und einer ganz verfeinerten Spielkultur wohl ihresgleichen suchen dürfte. Der metallene Glanz und die erstaunliche Sauberkeit des schweren Blechs, die dunkle Klangfülle der Hörner, die schöne Rundung und Geschmeidigkeit der Holzbläser und die unerhörte rhythmische Präzision des Schlagwerks, das immer sehr differenziert eingesetzt wird, verbinden sich mit der satten Klangfülle der fünfundsechzig Streicher zu einem symphonischen Zusammenklang, der in seiner Durchsichtigkeit und in der völligen Ausgewogenheit der einzelnen Klanggruppen untereinander als ein Wunder bezeichnet werden kann. Man weiß nicht, was man bei diesem großartigen Orchesterkörper mehr bewundern soll: die Prägnanz in der Wiedergabe des thematisch-motivischen Gefüges, die minutiöse Sauberkeit der Intonation, die schlackenlose Transparenz des Klanges, die auch bei den großen Höhepunkten nie das Maß für das symphonische Gleichgewicht verliert und daher auch nie verschwommen oder „breiig" wirkt, oder die vorbildliche instrumentale Zucht und den mitreißenden Schwung, der den Hörer von dem ersten bis zum letzten Ton in Spannung zu halten vermag.

Als Leiter des Konzerts fungierte Pierre Monteux, der siebenundsiebzigjährige Altmeister der französischen Dirigenten. Er ist ein typisch französischer, ja pariserischer Dirigent, von einer hohen geistigen Bewußtheit, einem bestechenden Feingefühl und musikalischen Takt und von einem lateinischen Formgefühl wesentlich bestimmt und erfüllt. Seine ganz sparsame und unauffällige Dirigiergestik weist ihn als einen Künstler von hohem Geschmack aus, und er versteht es mit seinem Sinn für die klanglichen „Valeurs" jedes Detail bis in seine letzten Verästelungen auszukosten. Ganz erstaunlich wirkt — bei seinem hohen Alter — die fast unbegreifliche geistige Spannkraft, die ihn ein Symphoniekonzert von beträchtlicher Dauer mit frischer Elastizität bis zu seinem Ende ohne jede Ermüdung aushalten läßt, die geistige Aufgeschlossenheit auch den Werken der modernen Musik gegenüber und — nicht zuletzt — die Kraft seines nie erlahmenden Gedächtnisses, die sich bei seinen präzisen Einsätzen auf eine überzeugende Weise offenbart.

Er begann die Vortragsfolge mit der glanzvollen Ouverture zur Oper „Benvenuto Cellini" (op. 23) von Hector Berlioz, die man wohl nur ganz selten in einer solch orchestralen Vollendung zu hören bekommt. Als weiteres französisches Werk stand Ravels klangprächtige Orchesterbearbeitung seines virtuosen Klavierstückes „Alborada del Grazioso" („Morgenständchen des Narren") aus dem Zyklus der „Miroirs" auf dem Programm. Hier bemerkte man Monteux' Fähigkeit zur Aufspürung aller klanglichen Details wohl am deutlichsten; und das Orchester konnte bei diesem aparten und brillanten Stück all sein virtuoses Können entfalten, dem man nur mit den Ausdrücken höchster Bewunderung gerecht werden kann. Daß Monteux und das Orchester auch die Werke der deutschen Symphonik gültig und bezwingend erfüllen können, bewiesen sie mit der Darbietung der dritten Symphonie in F-dur (op. 90) von Johannes Brahms, bei der allerdings die „deutsche Innigkeit und Gefühlswärme" durch den romanischen Sinn für die formale Gestaltung ersetzt wurde. Es war gewissermaßen ein „entromantisierter" Brahms: ganz auf klassische Klarheit und Verdeutlichung des formalen Umrisses gestellt. Mancher deutsche Hörer wird gerade bei der Wiedergabe dieses herrlichen Meisterwerkes die leidenschaftliche Kraft der Aussage und die Intensität eines von herber Melancholie überschatteten Gefühls vermißt haben: doch muß die ernste Bemühung um das Werk des deutschen Symphonikers sowie die dominierende geistige Zucht, mit der die F-dur-Symphonie dargeboten wurde, mit hohem Lob anerkannt werden, wenn man auch hier anderen Interpretationen den Vorzug geben mag. Auf jeden Fall kam durch diese romantische Interpretation die magistrale Faktur des Werkes und sein bewunderswürdiger Formbau dank Monteux' souveräner Stabführung und der stupenden Spielkultur des Orchesters zu ihrem vollen Recht.

Der Brahms-Symphonie stand eine zweiteilige (viersätzige) Symphonie Nr. 3 des Amerikaners William Schumann gegenüber. Das Werk, das auch in Mannheim schon teilweise (unter Richard Laugs) aufgeführt wurde, stellt den interessanten Versuch dar, die kontrapunktischen Formen (Passacaglia, Fuge, Choral und Toccata) und die Satztechnik der Polyphonie in den Rahmen eines zyklischen, symphonischen Satzablaufs einzubauen. Trotz mancher „leeren Stellen" und gewisser trockener thematischer Formeln zeigt es den bedeutenden amerikanischen Komponisten als einen Satz- und Instrumentationstechniker von hohen Graden. Allerdings setzt die Wiedergabe eines solchen Werkes ein höchst kultiviertes und ausgeglichenes Orchester und einen Dirigenten mit der Kraft zur Bändigung voraus, die ihm in diesem Falle auch beschieden waren. So wurde auch dieses Werk von dem Publikum mit stürmischem Applaus aufgenommen. Schließlich beendete das geistvollspritzige Orchester-Rondo „Till Eulenspiegels lustige Streiche" (op. 28) von Richard Strauß die stürmisch umjubelte Vortragsfolge. Auch bei diesem glänzenden Stück, das von dem Orchester mit hinreißender Bravour und mit unvergleichlichem Elan dargeboten wurde, bewies sich Pierre Monteux als ein typisch französischer Dirigent, der an die Stelle des deutsch-bajuwarischen Humors den französischen Esprit und den gallischen Witz setzte. Eine verblüffende Meisterleistung!

Das Orchester der Bostoner und sein Gastdirigent haben wohl bei dem illustren Publikum einen tiefen und unauslöschlichen Eindruck hinterlassen.

Willi Schmidt

[385]

Am Pult: Charles Münch

DAS BOSTONER SYMPHONIEORCHESTER

Das zweite Frankfurter Konzert des Bostoner Symphonieorchesters war für die amerikanische Besatzung bestimmt. Nach Pierre Monteux betrat diesmal Charles Münch das Pult. Er ist in der Welt der deutsch-französischen Doppelkultur des Elsaß aufgewachsen wie René Schickele und andere, denen man es im Dritten Reich törichterweise verübelte, daß sie in zwei Sprachen redeten und schrieben. Straßburg mit seiner anregenden Atmosphäre vor dem ersten Weltkrieg war die Heimat von Charles Münch. Hier war jene buntfarbige Stimmungswelt vorhanden, die der Künstler für seine weitesten Empfindungen braucht, hier neben dem großzügigen äußeren Leben — Straßburg war die kleinste Weltstadt —, in dem norddeutsches, süddeutsches und französisches Wesen vermischt waren und alle deutschen Dialekte und viel Ausländertum auf der Straße und in der Gesellschaft sich begegneten, auch ein Stadtbild gegeben, dessen Reize ganz eigenartig bezauberten. Charles Münch entstammt einer grundmusikalischen, geschwisterreichen Familie, deren Oberhaupt viele Jahre die Kirchenmusik mit Bachschen Passionen, Oratorien, Motetten in Straßburg leitete. Die Münchs waren gleichsam die Bachs der elsässischen Hauptstadt. Aus jener gesegneten Zeit heraus, der auch ein Hans Pfitzner als Konzert- und Opernchef sein bedeutendes Gepräge gab, wurde Charles Münch jetzt als Nachfolger Koussevitzkys in der ständigen Leitung der Bostoner Symphoniker einer der prominentesten Musiker Amerikas.

Wir freuten uns, auch von ihm einen Brahms zu hören, und stellten erneut fest, wie nachfühlend die Bostoner dem norddeutschen Meister sich öffnen, nachdem Dirigenten wie Max Fiedler, der als Spezialist dieser Klangwelt überall zum „Brahmsen" begehrt wurde, so eindringlich vorgearbeitet hatte. Münch faßt die Vierte in e-moll lebhafter auf als der würdige Monteux die Dritte. Besonders das Andante nimmt er etwas eilig, so daß es nicht mehr ganz in sich zu ruhen scheint. Sehr straff packt er den letzten Satz an, die großartige Chaconne über das achttaktige, 32mal variierte Thema. Er steigert das Werk zu mächtig sich erhebendem Abschluß.

Vor diesem zweiten Teil des Programms hörte man nach einer vorzüglich gearbeiteten und inspirierten Ouvertüre „The School for Scandal" von Samuel Barber (Komödie von Sheridan) zwei glänzende Paradestücke des Bostoner Orchesters: von Debussy das dreiteilige „La Mer" und von Ravel die zweite Suite aus „Daphnis und Chloe", die man in Frankfurt vor zwei Monaten im Museumskonzert unter Nino Sanzogno hörte. Münch realisierte die impressionistischen Teile beider Stücke zauberhaft schön, hinreißend den „Danse générale". Wir erlebten ein Fest der Instrumentalsolisten, besonders der Bläser. Münch beherrschte dieses exquisite amerikanische Orchester mit genauer Kenntnis der Partitur. Er ist ein temperamentvoller, sehr nerviger und elektrisierender Dirigent von oft weiträumigen Bewegungen. Er interpretiert mit angespanntem Körper, bleibt aber dennoch locker in jeder Phase und hat, musikbesessen, nichts von einem Schaudirigenten an sich. Dieser französische Teil des Programms wurde durch Münch zu einer Faszination für das Große Haus. **Fr. Br.**

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AMERIKA-HAUS MANNHEIM
Am Wasserturm

Das Bostoner Symphonie-Orchester

Gastspiel in Frankfurt / Zum erstenmal auf deutschem Boden

Das berühmte Bostoner Symphonie-Orchester ist auf wenige Tage nach Deutschland gekommen. Das Gastspiel in Frankfurt am Dienstagabend war nicht nur ein gesellschaftliches, sondern auch ein funkelndes und weithin ausstrahlendes künstlerisches Ereignis. Die südwestdeutschen Amerikahäuser hatten die wichtigsten Persönlichkeiten des musikalischen Lebens sowie die Presse zu Sonderfahrten nach Frankfurt eingeladen. Dieser außerordentliche Akt eines kulturellen Mittlerdienstes, für den auch an dieser Stelle Dank gesagt sei, hat dem Konzert eine Breitenwirkung gesichert, wie man sie sich umfassender kaum vorstellen kann. Die bewunderungswürdige Leistung des Bostoner Symphonie-Orchesters konnte damit auf wirklich großer Basis zum Gegenstand der Diskussion werden.

Glanzvoller noch und mitreißender, als man von den vertrauten Schallplatten her ahnen mochte, präsentierten sich die Bostoner an diesem Frankfurter Abend. Keine Frage, dies ist ein Orchester von Weltformat! Keine einzige technische Schwäche wurde offenkundig, und dies bei einem Monstre-Programm und bei einem höchst gefährlichen Programm dazu. Berlioz, Brahms, der Amerikaner Schuman, Ravel und Richard Strauß — bei einer solchen Folge konnte kein Winkel des Hundert-Mann-Orchesters undurchleuchtet bleiben.

Eine Phalanx hervorragender, zu einem makellosen Gleichklang erzogener Streicher — einschließlich der neun Kontrabässe handelt es sich um rund sechzig Köpfe — wird an Wirkung noch überboten von der Mannschaft der Bläser, deren Außerordentlichkeit in Trompetern gipfelt, wie wir sie nicht kennen. Die unüberbietbare Virtuosität dieser Männer, in deren Hand die uns bisher bekannte Ausdrucksfähigkeit dieses Instrumentes sich vervielfacht zu haben scheint, bestimmt in hohem Grade den Stil der einzelnen Aufführungen. Es kommt dadurch eine Brillanz in die Interpretationen, deren suggestive Kraft gar nicht hoch genug eingeschätzt werden kann. Daß sich dabei das Schwergewicht vom seelischen und geistigen Hauch eines Werkes zwangsläufig mehr auf das Artistische der Wiedergabe verschoben hat, sollte den Trost unserer großen deutschen Orchester ausmachen können, deren Tradition und Mission in eine andere Richtung weisen.

Bei der dritten Symphonie von Brahms wurde der Unterschied recht erkennbar. Die Bostoner spielten sie mit kalligraphischer Deutlichkeit. Sie spielten sie prachtvoll. Und doch tat die Selbstverständlichkeit, mit der auch hier die Bläserstellen artistisch ausgewertet wurden, irgendwie weh. Umgekehrt wurde aber auch — im Falle der dritten Symphonie von William Schuman — schlagartig klar, daß ein William Schuman ohne solche Orchester gar nicht denkbar ist. In dem Stil dieses Komponisten sind die führenden amerikanischen Orchester von der Art des Bostoners produktiv geworden. Ihre alles überragende technische Meisterschaft ist die Voraussetzung dafür, daß eine Symphonie wie diese Dritte von Schuman überhaupt geschrieben werden konnte. Wie sehr die Zusammenballung von Bläserkraft und großartig organisiertem Schlagzeug-Tumult zur Krönung eines Werkes werden kann, davon hatte man in Deutschland bisher wohl kaum eine Ahnung.

Am Pult stand Pierre Monteux. Diesem Manne, der so viel für die Musik getan hat, dessen Name mit so vielen denkwürdigen Aufführungen in Frankreich, in England und Amerika unablösbar verbunden ist, einmal danken zu können, wäre allein schon Grund genug gewesen für die Beifallsstürme, mit denen ihn die Zuhörer wieder und wieder ihrer Sympathie versicherten. Was für ein souveräner und meisterhafter Dirigent dieser körperlich so kleine, eher gemütlich als streng wirkende Mann ist, das hatte sich schon nach wenigen Takten gezeigt.

Es war ein großer Abend. Die völkerverbindende Kraft der Kunst hatte freien Lauf. Und sie bewährte sich.

Edwin Kuntz

"Rhein-Neckar Zeitung"
vom 16.5.1952

AMERIKA-HAUS MANNHEIM
Am Wasserturm

"Mannheimer Morgen"
vom 15.5.1952

Zum ersten Male in Europa: Boston Symphony Orchestra

Enthusiastisch umjubeltes Gastspiel in Frankfurt

Das neue Große Haus der Städtischen Bühnen Frankfurt war am Dienstag- und Mittwochabend Schauplatz eines bedeutsamen künstlerischen Ereignisses: in zwei Konzerten (einmal für deutsches, dann für amerikanisches Publikum) hörte und sah man das zum ersten Male in seiner Geschichte in Europa gastierende „Boston Symphony Orchestra". Zuvor war es in Paris gewesen, heute wird es in Berlin sein und dann wiederum nach Paris fahren, um dort im Rahmen der Internationalen Festspiele zu konzertieren. Wer das Glück hatte, sie dabei zu hören — bisher kannte man sie hier nur über den Rundfunk und von Schallplatten —, wird den Gästen aus Amerika bestätigen, daß der gute Ruf, der ihnen vorausgeht, zu Recht besteht. Die Begegnung mit den Bostoner Symphonikern war eines der interessantesten und zweifellos auch eindrucksstärksten musikalischen Erlebnisse, die in den letzten Jahren in Deutschland geboten wurden.

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Die Geschichte dieses Orchesters beginnt 1881: ein Bostoner Bankier — Henry L. Higginson — begründete es aus eigener Initiative und zahlte auch die ersten Subventionen. (Auf dieser privaten Finanzierungsbasis steht das Orchester — wie übrigens alle amerikanischen Orchester — auch heute noch). In den ersten Jahrzehnten holte man sich die Dirigenten für diesen neugeschaffenen Klangkörper ausschließlich aus Deutschland und Oesterreich. Den Breslauer Georg Henschel, den Oesterreicher Wilhelm Gericke, dann für vier Jahre Artur Nikisch, später Emil Paur, Karl Muck und als letzten Deutschen Max Fiedler. Unter Henry Rabaud und Pierre Monteux beginnt ab 1918 der Einfluß deutscher Symphonik zu Gunsten des französischen Musikschaffens zurückzutreten. 1924 schließlich wird der in Europa als Protagonist moderner Musik geschätzte Russe Sergej Koussevitzky verpflichtet, der dann auch in den 25 Jahren seines Wirkens das Orchester zu jenem hohen künstlerischen Niveau führt, für das es seit vielen Jahren auch über die Grenzen Amerikas hinaus bekannt ist. Ein Jahr vor seinem Tode — 1950 — gab Koussevitzky die Leitung an den in der Schweiz beheimateten Charles Münch ab.

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Wie man sich bei der Wahl der Dirigenten nicht an Nationalitäten gehalten hat, so fanden und finden sich auch im Orchester selbst neben zahlreichen deutschen viele französische, italienische, slawische und selbstverständlich englische, beziehungsweise amerikanische Namen. Ein anschauliches Beispiel dafür, wie man sich bemühte, in aller Welt die besten Musiker zu suchen, bietet der Lebensweg des heute in Neckargemünd wohnenden Musikers Johannes Warnke. Karl Muck bestellte ihn 1908 nach Bayreuth zum Probespiel und engagierte ihn auf der Stelle für das Bostoner Orchester, in dem Johannes Warnke dann 31 Jahre lang, bis zu seiner Pensionierung 1939, als Cellist tätig war. Eine respektable Arbeitsleistung und ein unablässiges künstlerisches Streben steckt hinter dieser nüchternen Zahl; denn bei den amerikanischen Orchestern kennt man keine langjährigen Verträge: die Musiker haben sich in jeder Saison neu zu bewähren, wenn sie weiter verpflichtet werden wollen. Für Johannes Warnke, der inzwischen 80 Jahre alt geworden ist, bot sich nun die Gelegenheit, wieder einmal „sein Orchester" zu hören; er ist, seinem Wunsch entsprechend und durch Vermittlung seiner „Kollegen", zu einem der beiden Gastspiele in Frankfurt eingeladen worden.

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Das Programm des ersten, von Pierre Monteux dirigierten Frankfurter Konzerts brachte von Berlioz die Ouvertüre zu „Benvenuto Cellini", weiter die dritte Symphonie von Brahms, die Symphonie Nr. 3 in zwei Teilen von William Schuman, einem lebenden amerikanischen Komponisten, Ravels „Alborada del Grazioso" und „Till Eulenspiegel" von Richard Strauß. Diese Vortragsfolge, die dem Programm des Heidelberger Furtwängler-Konzertes am vergangenen Samstag nicht unähnlich ist, beleuchtete die charakteristischen Wesenszüge des Bostoner Orchesters in sehr eindrucksvoller Weise und bot manche Vergleichsmöglichkeiten. Der wohl am unmittelbarsten sich einprägende Unterschied zu dem von den Berliner oder Wiener Philharmonikern vollendet demonstrierten deutschen Musizierstil ergab sich bei der Symphonie von Brahms. So hell und licht, so starr in den Tempi und fern aller expressiven Dynamik hat man Brahms bei uns wohl noch nicht gehört. Eine Romantik ohne Geheimnis, klassisch fast im Stile Haydns (etwa im langsamen Satz), sauber und untadelig in jeder Nuance, „objektiv" und formstreng bis zum äußersten — ein Triumph bewußten Musizierens. Diese hervorstechende Eigenschaft: die Bewußtheit nämlich, die Klarheit der Diktion und die Scheu vor allem Sentimentalischen, gestatten den Bostonern, Berlioz, William Schuman (in seiner kontrapunktisch dicht verzahnten, wenn auch mitunter etwas trocken anmutenden Symphonie), Ravel und auch Richard Strauß in einer artistischen Vollendung zu interpretieren, die so phänomenal ist, daß sie durchaus des negativen Beigeschmacks entbehrt, der bei uns dem Begriff des rein „Artistischen" anhaftet. Die Orchesterfarben sind konstrastreicher und schärfer konturiert, die Einsätze kommen wahrhaft gestochen (wie ja überhaupt dieses amerikanische Orchester ein kaum vorstellbares Maß an Präzision erreicht). Der Gesamtklang wirkt nie massiert und dick. Selbst wenn die hervorragend besetzten Blechbläser in hellem Glanz die mit über 60 Musikern besetzte Streichergruppe überstrahlen, geht die Ausgewogenheit des Klangbildes nicht verloren.

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Es mag einiges fremd geklungen haben an diesem Abend, der Gesamteindruck aber war schlechthin faszinierend. Der enthusiastische Applaus, mit dem man das Orchester und seinen Dirigenten, den 77jährigen, in seiner sparsamen, rein taktierenden Gestik wie in seiner martialischen Erscheinung so sympathisch wirkenden Pierre Monteux, feierte, legte dafür ein beredtes Zeugnis ab.

Kurt Heinz

[285]

Die Rheinpfalz
May 14, 1952

Pfälzer Musikant Mitbegründer der Bostoner

Ehrung anläßlich des Konzerts in Frankfurt

Im Herbst des vergangenen Jahres wies Albert Zink in der „Rheinpfalz" zum ersten Male auf einen aus dem pfälzischen Musikantengewerbe hervorgegangenen hochbegabten Musiker hin. Es war Daniel Kuntz, der am 19. April 1860 als Sohn eines Bauern und Musikanten zu Oberstaufenbach geboren war. Er war noch schulpflichtig, als er mit einer Kapelle als Straßenmusikant nach Amerika ging. Eine dort lebende pfälzische Familie sorgte für seine Ausbildung, so daß er nicht nur im Jahre 1881 das Bostoner Symphonie-Orchester gründen half, sondern dort auch Erster Geiger wurde. Im Jahre 1892 wurde Kuntz unter vielen Bewerbern als Erster Geiger in das Bayreuther Festspielorchester engagiert.

Der Kreis Kusel und die Pfalz ließen sich die Gelegenheit nicht entgehen, anläßlich einer Europareise des von Daniel Kuntz mitbegründeten Bostoner Symphonieorchesters, ihren Sohn, der als 92jähriger noch in Boston lebt, zu ehren. Das geschah am 13. Mai bei dem einzigen Konzert, das das Orchester in Deutschland, in Frankfurt a. M., gab.

Landrat Simon ließ durch die Kunstgewerblerin Kalle in Oberweiler-Tiefenbach eine in Pergament gebundene, mit dem pfälzischen Löwen und Photos aus der Heimat des Kuntz gezierte Mappe gestalten, die Regierungspräsident Dr. Pfeiffer bei dem Konzert überreichte. In die Mappe wurde ein von Frl. Kalle in Kunstschrift geschriebenes Grußwort aufgenommen, das folgenden Wortlaut hat: „Die Pfalz, der Landkreis Kusel und die Gemeinde Oberstaufenbach fühlen sich zu ihrer großen Freude auf besondere Weise mit dem Bostoner Symphonie-Orchester verbunden. An seiner Gründung im Jahre 1881 nahm auch der am 19. April zu Oberstaufenbach in der Pfalz geborene Daniel Kuntz teil. Er war auf den weltweiten Wanderwegen der vielen tausend Pfälzer Musikanten einer der Besten. Daniel Kuntz stieg vom Straßenmusikanten zum Ersten Geiger bei den Wagner-Festspielen im Bostoner Symphonie-Orchester auf und war auch 1892 Erster Geiger bei den Wagner-Festspielen in Bayreuth. Das erfüllt das Land seiner Geburt, das er in seinem langen Leben zwölfmal wiedersah, mit Stolz.

In Anerkennung der hohen musikalischen Leistung, die Daniel Kuntz während 30 Jahren im Bostoner Symphonie-Orchester entfalten durfte, grüßen die Pfalz, der Landkreis Kusel und die Gemeinde Oberstaufenbach ihren noch lebenden großen Sohn und mit ihm das Bostoner Symphonie-Orchester, das heute, am 13. Mai 1952 zu Frankfurt a. M. gastiert."

Das Grußwort ist unterschrieben vom Regierungspräsidenten der Pfalz, vom Landrat des Kreises Kusel und dem Bürgermeister der Gemeinde Oberstaufenbach. Z.

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MAY 15 1952

Gotto Remszhardt

Zweites Konzert der Bostoner

Das Boston Symphony Orchestra gab sein zweites Konzert im Frankfurter Großen Haus — und in Deutschland überhaupt — für amerikanische Soldaten und leitete es nach alter Tradition mit der Nationalhymne ein. Das gewichtigste Werk des Programmes war wieder eine Symphonie — diesmal die Vierte — von Brahms, der in Boston besonders gepflegt wird. Hatte Pierre Monteux am Dienstag die Dritte unverkennbar französisch interpretiert, so hielt der Elsässer Charles Munch, der am Mittwochnachmittag dirigierte, die Vierte in einem fesselnden Zwielicht, das besonders dem ersten Satz einen eigenartigen Schimmer gab.

Das Programm begann mit Samuel Barbers Ouvertüre „The School for Scandal", die bestrebt ist, den Geist von Sheridans Komödie musikalisch einzufangen. Eine virtuose und spirituelle Komposition, ein Paradestück für dieses Orchester, bei dem alles klappt wie bei einem großartigen Mechanismus, ohne freilich im Mechanischen zu erstarren. Debussys „La Mer" folgte. Ein Rausch von Klang und Farbe. Unerhört die Feinheit der malerischen Effekte, das Gleiten der Stärkegrade, die Bändigung des Fortissimos, die Spannung auch noch des zartesten Figurenwerks. Das gleiche bei Ravels „Daphnis und Chloe"-Suite. Besonders bewundernswert die Holzbläser. Den Soloflötisten Georges Laurent holte Munch an seine Seite, damit er des Beifallssturmes vor allen teilhaftig werde. *F. St.*

AMERICAN BLOCK FRANKFURT
MAY 15 1952

Triumph virtuoser Orchesterkunst

Pierre Monteux mit den „Bostonern" in Deutschland

Frankfurt, 14. Mai. — Das erste Konzert des Bostoner Symphonie-Orchesters auf deutschem Boden im Frankfurter Großen Haus (nach einem weiteren für Angehörige der amerikanischen Armee werden die Bostoner noch in Berlin konzertieren) gestaltete sich vor einem erlesenen deutsch-amerikanischen Publikum zu einem triumphalen Erfolg für die Gäste aus Uebersee. In Pierre Monteux, dem in Europa unvergessenen Leiter des Pariser Conservatoire, des Concertgebouw- und schließlich lange Jahre hindurch des San Francisco-Orchesters, stand zugleich eine Persönlichkeit am Pult, die den hervorragenden Klangkörper in wahrhaft souveräner Weise zu führen wußte.

Man kennt den spezifischen Klang amerikanischer Orchester bei uns nur von Schallplatten her. Dieser erste direkte Eindruck bestätigte das vorherrschende Moment einer technischen und klanglichen Brillanz, die sich jedoch nie im rein Virtuosen erschöpft. Der satte Glanz der Streicher, der nicht nur auf die Mahlerschen Ausmaße der Besetzung zurückgeht, sondern offensichtlich besonders angestrebt ist, (die Orchesteraufstellung weicht wohl hauptsächlich deshalb etwas von der bei uns inzwischen eingebürgerten ab), das betonte Brio des Blechs (ganz hervorragend die Trompeten) im Gegensatz zu den „schlanken", ungemein beweglichen Holzbläsern — das waren die hervorstechenden Kennzeichen einer Vereinigung, die keine Wünsche mehr offen ließ.

Dieses Instrument ganz und gar in den Dienst der Werke zu stellen, war die besondere Leistung des Gastdirigenten Pierre Monteux (der auf der Europa-Tournee mit dem ständigen Leiter des Orchesters, Charles Münch, alterniert). Bewundernswert allein die Gedächtnisleistung des 77-jährigen, der das umfangreiche und mit „technischen" Schwierigkeiten vollgepfropfte Programm auswendig dirigierte. Monteux zeichnet den klanglichen Ablauf mit sparsamen, eindeutigen, klaren Schlägen vor, die ein wenig an Richard Strauß erinnern, er balanciert ihn förmlich auf der Spitze des Taktstockes und weiß mit einem Minimum an allerdings temperamentgeladener Gebärde die ganze Skala der Nuancen sichtbar zu machen.

So erstand, nach Berlioz' klangprächtiger Benvenuto Cellini-Ouvertüre, die „Dritte" von Brahms, wohl die konziseste seiner Symphonien, in gradezu klassischer Rundung, ausgewogen in ihrer wechselnden Dur-Moll-Haltung, voll Schwermut ohne Pathos, durch ungewöhnlich ruhige Zeitmaße den Ausgleich der beiden Welten unterstreichend.

Zum ersten Male in Westdeutschland erklang die von der New Yorker Kritiker-Vereinigung 1942 preisgekrönte Symphonie Nr. 3 von William *Schuman*. Das zweiteilige Werk, das mit den Sätzen Passacaglia — Fuge und Choral — Toccata die symphonische Ordnung nur noch im kompositorischen Zuschnitt anerkennt — thematische Bindungen halten es zusammen —, überzeugte vor allem im ersten Satz, der sich über einem ausdrucksvollen Thema in erfindungsreichen Variationen entwickelt. Fuge und Choral (beide mehr „Haltungen" als strenge Form andeutend) sind zu wenig gestrafft, die glanzvolle Toccata allzu sehr nach außen gewendet und wenig wählerisch in den Mitteln: sehr „gekonnte" Musik, aber noch ohne den Stempel letzter Notwendigkeit.

Mit Ravels „Alborado del Gracioso" (aus den „Miroirs") und Straußens „Eulenspiegel" schlossen zwei Werke das Programm, die noch einmal die virtuosen Möglichkeiten des Orchesters erkennen ließen. Besonders dem letzteren gab Monteux eine unnachahmliche weltmännische Eleganz mit, ohne der „volksliedhaften" Süße etwa des Epilogs etwas schuldig zu bleiben. Der stürmische Jubel des ausverkauften Hauses lohnte eine ungewöhnliche Leistung.

Günter Engler

Pre-Europ-

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ABENDPOST

MAY 14 1952

Boston Symphony Orchestra begeisterte im Großen Haus

Es war wohl einer der großartigsten Konzertabende dieses Winters, den das Frankfurter Amerikahaus mit einem Gastkonzert des Boston Symphony Orchestra einem musikinteressierten Publikum darbot. Das weite Rund des Hauses war bis auf den letzten Platz von einem in größter Eleganz erschienenen Auditorium besetzt.

Der 77jährige Gastdirigent Pierre Monteux wurde mit herzlichem Beifall empfangen, den er sofort auf das Orchester ablenkte. Es erscheint uns kaum möglich, die Leistung dieses Klangkörpers mit den üblichen Adjektiven einer kritischen Betrachtung zu würdigen. Das war alles von einer derartigen Geschlossenheit des Gesamteindruckes, daß man es einfach nicht zerpflücken darf. Von Hector Berlioz (Benvenuto Cellini-Ouvertüre) über Johannes Brahms (III. Symphonie), Maurice Ravel (Alborada del Grazioso) und Richard Strauß (Till Eulenspiegel) führte die Vortragsfolge zu William Schuman (Symphonie Nr. 3), einem amerikanischen Komponisten, dessen Werk trotz vieler Aeußerlichkeiten doch eine starke Substanz aufweist.

Es war vielleicht noch nicht einmal so sehr das „Was" sondern das „Wie" des Musizierens, das das Publikum zu ungeahnten Beifallsstürmen hinriß.

Nach dem Konzert empfing Hochkommissar McCloy das Orchester in engstem Kreise im Foyer des Großen Hauses. Im Rahmen dieses Empfanges überreichte ein Vertreter der Regierung von Rheinland-Pfalz eine künstlerisch ausgeführte Adresse für einen der Mitbegründer des Boston Symphony Orchestra, den heute 92jährigen Geiger Daniel Kuntz, der als junger Musiker von Oberstaufenbach bei Kusel (Pfalz) nach Boston ausgewandert war und dort zu den Männern gehörte, die das Boston Symphony Orchestra ins Leben riefen.

wwgg.

FRANKFURTER ALLGEMEINE
ZEITUNG

APR 26 1952

Munch und die Bostoner Symphoniker

Das Bostoner Symphonieorchester wird unter Leitung seines Dirigenten Charles Munch am 13. Mai in Frankfurt und am 15. Mai in Berlin gastieren.

Im Jahre 1881 gründete Henry Higginson das Bostoner Symphonieorchester. Er sammelte sechzig ausgebildete Instrumentalisten und lud den jungen Sänger, Komponisten und Dirigenten Georg Henschel aus London ein, die Leitung dieses neugebildeten Ensembles zu übernehmen. Das erste Programm der Bostoner Symphoniker — am Samstag, dem 22. Oktober 1881 — bestand ausschließlich aus Werken deutscher Klassik und Romantik.

Siebzig Jahre sind seitdem vergangen. Unter der Leitung bedeutender Dirigenten, unter dem Einfluß verschiedener musikalischer Persönlichkeiten hat sich das Orchester zu einem Instrument entwickelt, dessen Möglichkeiten nach allen Seiten hin erprobt und ausgebildet sind. Durch seine musikalischen Leiter stand das Orchester ständig unter dem Einfluß bester europäischer Tradition: Nach dem Ungarn Nikisch, der sich in Leipzig die ersten Lorbeeren erworben hatte, betrat der kultivierte, elegante Operndirigent Karl Muck aus Berlin das Dirigentenpult. Ihm folgten, nach einer kurzen Uebergangszeit unter dem Pariser Komponisten Henri Robaud, der geduldige, unermüdliche Arbeiter Pierre Monteux, bekannt als Dirigent von Serge Diaghileffs Ballet Russe. Nach ihm führte der virtuose Russe Koussevitzky 25 Jahre lang den Stab, den er vor drei Jahren Charles Munch aus Straßburg übergab.

Munch stammt nicht nur aus einem hochmusikalischen Elternhaus, sondern — wie Albert Schweitzer — auch aus einem Land, das durch seine glücklich-unglückliche Lage gleichermaßen Anteil an der französischen wie an der deutschen Musikliteratur hat. Er spielte Violine bei Lucien Capet in Paris und fand sich bei Ausbruch des ersten Weltkrieges in der deutschen Armee. Nach dem Krieg, setzte er sein Studium unter Flesch in Berlin fort und wurde Konzertmeister im Leipziger Gewandhausorchester unter Furtwängler und Bruno Walter. 1929 ließ er sich in Paris nieder, gründete das Orchestre Symphonique de Paris und begab sich auf eine Reihe erfolgreicher Tourneen als Gastdirigent. 1937 übernahm er das Orchester des Pariser Konservatoriums. Für jeden Dirigenten hätte es ein Problem bedeutet, der Nachfolger eines Koussevitzky zu werden. Charles Munch aber erwarb sich Anerkennung und Zuneigung des Orchesters und des Publikums.

Im Januar 1950 erschien das Dreigestirn der Bostoner Dirigenten zum letzten Male gemeinsam in der traditionellen Konzerthalle: neben Munch als Gastdirigenten Pierre Monteux und Koussevitzky.

A. D.

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Virtuosität des Klanges

Begeisterung um das Bostoner Symphonie-Orchester in Frankfurt

Eines der berühmtesten Orchester der Welt, das Boston Symphony Orchestra, hat sich auf die Reise begeben, um im Lande der ältesten symphonischen Kultur seinen in großen Wellen vorausgeeilten Ruf bestätigen zu lassen. An sich hätte das Bostoner Orchester keine Konfrontierung mit anderen Ensembles nötig, da es gleich den anderen durch eine Eigenheit ausgezeichnet ist, die es als einen einmaligen Fall herausstellen läßt. Gewiß, man kann sagen, daß hier nicht die samtne Wärme des Streichkörpers der Berliner oder der vibrierende Glanz der Wiener Philharmoniker, nicht die abgeklärte Klangkultur der Dresdner Staatskapelle zu finden ist. Aber wo kommt ein Orchester dieser Größe zu jener schon beklemmenden, fast beängstigenden Vollkommenheit des Zusammenspiels? Die Präzision, die doch noch gerade so viel Lebendigkeit aufweist, daß man nicht unliebsam an maschinelle Perfektion erinnert wird, löst bei diesem Klangkörper die Faszination aus. Man hat wohl noch selten in diesem Maße erlebt, wie aus über hundert Orchestermitgliedern, die für sich beachtliche Individualitäten sind, eine vollkommene Einheit des Klanges wird.

Und obwohl hier Klangmassen in ungewohnter Stärke entfesselt wurden, sich stellenweise im Verhältnis zur Akustik des Großen Hauses zu orkanartigem Lärm steigerten, war die Homogenität des Klanges niemals gleichbedeutend mit einer undurchsichtigen Klanganhäufung, die keine Einzelheiten erkennen ließe. Immer leuchtete auch im forcierten fortissimo eine Instrumentengruppe noch hervor. Ueberhaupt traten die Instrumente kompositionsgemäß so hervor, wie man das bei kaum einem Orchester so prägnant erleben kann. So begegneten wir in gut bekannten Werken, wie etwa bei Brahms 3. Sinfonie oder dem Till Eulenspiegel von Strauß, plötzlich Klängen, die einem ganz neu erschienen durch die einzigartige orchestrale Beleuchtung. Nebenstimmen kamen zur Geltung, die man bei uns fast nie hört, und doch war das Klangbild immer genau ausgewogen, was sich im Harmonischen entscheidend bewährte. Ein beseelter Melos scheint diesem Orchester weniger zu liegen.

Das Programm, von Pierre Monteux als Gast mit einer schönen Mischung aus Musikalität und Sachlichkeit, Intensität und lockerer Eleganz dirigiert, konnte alle Vorzüge des Orchesters eindeutig zeigen: Berlioz' effektvolle Cellini-Ouvertüre, der klanggesättigte Brahms, der brillante Ravel (Alborada del Grazioso), der übermütige Eulenspiegel. Der neueren Musik huldigte man mit einem sehr eindrucksvollen Werke, der 3. Sinfonie des Amerikaners William Schuman, der das Stück Serge Koussevitzky, dem Vollender der Bostoner Orchesterpräzision (an der vor ihm auch ein Nickisch und Muck gearbeitet hatten), gewidmet hat.

Lange hörte man nicht mehr einen so berechtigt enthusiastischen Beifall, mit dem man in Frankfurt das Bostoner Symphonie-Orchester und Pierre Monteux begrüßte, feierte und verabschiedete. ski

Darmstädter Tagblatt 20 May, 1952

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Entrance

Oberhessische Presse 20.5.52

Triumph der Präzision

Gastkonzert des „Boston Symphony Orchestra" in Frankfurt

Wohl selten hat man in Frankfurt einem auswärtigen Orchester so herzliche und anhaltende Ovationen bereitet wie dem Bostoner Symphonie-Orchester unter der Leitung seines Gastdirigenten Pierre Monteux. Das neuhergerichtete Schauspielhaus glänzte von illustren Gästen, Kritikern und Musikfachleuten aus allen Teilen der Bundesrepublik. Ein auf den ersten Blick reichlich lang und anspruchsvoll erscheinendes Programm erwies sich als klug zusammengestellt und trug den Stempel suggestiver Wirkung. Berlioz' Benvenuto-Cellini-Ouvertüre, eine Partitur von klar konzipierter Thematik und prägnant formalem Aufbau, wurde in dieser Aufhellung zum Symbol des ganzen Abends.

Die 3. Symphonie von Brahms wurde in allen Phasen deutlich interpretiert; alles, was man in landläufigem Sinne als Brahmsstil zu kennzeichnen glaubt, wurde hier unter Pierre Monteux vergeblich erwartet. Nicht nur, daß dieser bedeutende Dirigent alle verwickelten Stellen dieser Partitur sorgsam ableuchtete, das Gewirr thematischer Fäden bloßlegte, auch der Stimmungsgehalt wurde überzeugend dargestellt. Dabei verliert er sich nicht in Einzelheiten; sein Orchester spielt ohnehin in schier unüberbietbarer Präzision, so kann er sich der großen Linie, dem „Symphonischen" zuwenden. Mit einem Mindestmaß an Gestik, erreicht er ein Maximum an subtilem und klanglich ausgewogenem Musizieren.

Von William Schuman hörte man die 3. Symphonie (1942), ein nicht bloß ob seiner instrumentellen Gewandung und meisterhaft zielstrebigen Kontrapunktik interessantes Werk: hier zeigen sich in glücklicher Vereinigung typisch Amerikanisches (Rhythmik) und offenbar europäische Einflüsse mit einer geradezu packenden Vehemenz des harmonischen „Gefälles". Die Virtuosität in der Wiedergabe unterstrich alle diese Momente so, daß der Beifall — bei einem zeitgenössischen modernen Werk! — ehrlich, fast stürmisch war. Ravels „Alborada" wurde unter Monteux zu einem Kabinettstück romantischen Temperaments mit verblüffenden Wirkungen. Und schließlich riß „Till Eulenspiegel" von Richard Strauß das Publikum zu nicht endenwollenden Beifallskundgebungen hin. Es war ein großer Tag im Musikleben Frankfurts und ein Erlebnis für jeden Konzertbesucher. ht

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GIESSENER FREIE PRESSE

17/18. MAI 1952

Das Boston Symphony Orchestra in Frankfurt a. M.

Zwei Tage nach den Berliner Philharmonikern unter Furtwängler eine weitere musikalische Spitzenleistung im ausverkauften „Großen Haus" in Frankfurt: das Konzert des Bostoner Symphonie-Orchesters, das sich z. Z. auf Europa-Tournee befindet und in Deutschland nur drei Konzerte gibt (zwei in Frankfurt und eines in Berlin).

Schon nach dem Verklingen der einleitenden Ouvertüre zur Oper „Benvenuto Cellini" von Berlioz war man davon überzeugt, daß die Bostoner den ihnen vorangegangenen traditionell begründeten Ruhm durchaus verdienen: die ungemein präzise Schönheit des Orchesterspiels dieser über 100 Männer — ein jeder ist auf seinem Instrument als Solist von Rang zu werten — faszinierte als Ensembleleistung, getragen von ausgezeichneter Klangkultur. Der 77 Jahre alte Dirigent Pierre Monteux, der mit bewundernswertem Elan sämtliche Werke bei sparsam-ruhiger Zeichengebung partiturfrei dirigierte, gab der 3. Symphonie Brahms die erforderliche Klangdurchsichtigkeit und führte die preisgekrönte 3. Symphonie des Amerikaners William Schuman, die auf alten Formen aufgebaut ist, zu eindrucksvoller Wirkung. Die funkelnde Virtuosität von Ravels liebenswürdig kleinem Werk „Alborada del Grazioso" beglückte danach ebenso wie der Ausklang des Beifall umrauschten Abends: „Till Eulenspiegels lustige Streiche" von R. Strauß. Hier blitzte der elektrisierende Schwung, der das Werk durchpulst, in vollem Glanze der rhythmischen Effekte auf, ohne in die Gefahr der leider so oft gehörten Darstellungsglätte anderer Orchesterdirigenten zu verfallen.

August Kruhm.

MAY 14 1952

Eleganz und Solidität

Begeisterung für das Bostoner Symphonieorchester in Frankfurt

Boston Symphony Orchestra — für die Amerikaner Inbegriff vom Reichtum der Orchestermusik, für die Europäer bisher nur der Klang eines Namens, der irgendwie mit märchenhaften Schönheiten zu tun hatte, vielleicht auch von manchen als eine Art verchromter Apoll beargwöhnt; nun kam der Klang selber nach Europa (von wo er einst auszog) — Festival in Paris, Begeisterung in Holland und Belgien. Erstes Konzert in Deutschland. Galastimmung im Frankfurter Großen Haus. Anwesenheit von hohen, höheren und höchsten Persönlichkeiten aus allen Zweigen des öffentlichen Lebens. Kaskaden von Beifall. Verbeugungen. Wieder Beifall.

Das gäbe allein schon Stoff für eine fällige Lobeshymne. Aber, abgesehen davon, war diese Begegnung doch so ernsthaft, daß sie — und das ist mehr als eine Lobeshymne — eine sachliche Würdigung verdient.

In den letzten Wochen haben wir in Frankfurt verschiedene bedeutende Orchester gehört, das Pariser Rundfunkorchester, die Berliner Philharmoniker. Vergleiche drängen sich auf. Und am ehesten wären die Bostoner mit den Franzosen zu vergleichen. Nicht allein, weil an diesem Abend Pierre Monteux vor dem Orchester stand. Dieses Orchester hat die aggressive Leichtigkeit, die wir an den Franzosen bewunderten, Durchsichtigkeit des Klanges und jene rhythmische Eleganz, die ihren Impuls nicht aus dem Metrum, sondern aus der melodischen Phrase bezieht. Es hat dazu auch eine Perfektion, die manchmal an Politur erinnert. Die Delikatesse mischt sich aufs eigenartigste mit einer fast handfesten Solidität.

Die Ankündigung besagte, daß die Bostoner, in deren Reihen Solisten — und welche Solisten! — aller europäischen Abstammungen sitzen, auch ältere deutsche und französische Musik spielen würden. Diese bestand aus der Ouvertüre zu „Benvenuto Cellini" von Berlioz und der dritten Symphonie von Brahms und wurde in der ersten Programmhälfte absolviert. Nicht eigentlich absolviert. Dafür sorgte die Musikalität der Musiker und des Dirigenten, dessen Zeichengebung zwar präzise sparsam war, aber doch geeignet, Impulse freiwerden zu lassen.

Nach der Pause gab es ein mit einem amerikanischen Kritikerpreis ausgezeichnetes Werk: die dritte Symphonie des noch jungen William Schumann. Sie benutzt alte Formen, Passacaglia, Fuge, Choral und Toccata und erinnert an eine kontrapunktische Zeichnung, worin auch die großen Klangflächen mit hartem Bleistift koloriert wurden. Virtuosität schloß sich an: „Alborado del Grazioso" von Ravel und „Till Eulenspiegels lustige Streiche" von Richard Strauß. Es war Virtuosität und Schönheit der Virtuosität in jedem Sinne.

Heinz Enke

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FRANKFURTER ALLGEMEINE ZEITUNG

MAY 15 1952

Das Bostoner Symphonieorchester

FRANKFURTER KONZERT UNTER PIERRE MONTEUX

Auf dem Podium des Großen Hauses von Frankfurt hat das Bostoner Symphonieorchester Platz genommen. Man sieht die altgewohnte deutsche Aufstellung, die zweiten Geigen vorn auf der rechten Seite vor den Bratschen, die Celli auf der linken hinter den ersten Geigen. Der Raum nimmt die Klänge dieses im Ruf des besten amerikanischen Orchesters stehenden, soignierten Tonkörpers ohne Ungleichwertigkeit der Tonwirkung, soweit sie nicht in der Partitur vorgezeichnet ist, auf. Alle berühmten Orchester der Welt haben ihre Geschichte. Sie müssen an Erfahrungen und Widerständen lernen, an sich selbst und am Dirigenten wachsen, sie müssen sich vervollkommnen und darum umgestalten. Jahrzehnte gehen vorüber, bis ein Kollektiv von besten Musikern die Kultur des Ausdrucks und die Reaktionsfähigkeit erreicht, die von einer internationalen Geltung verlangt wird. Higginson heißt der wohltätige Gründer des Bostoner Orchesters, Lehrmeister waren Arthur Nikisch, Karl Muck und Max Fiedler, bevor Pierre Monteux und Sergej Koussevitzky die Leitung übernahmen, die 1950 an den Elsässer Charles Munch überging.

Monteux, der 77jährige sympathische Dirigent, Typ des freundlichen, kultivierten Franzosen, wird bei seinem Eintritt herzlich begrüßt. Mit unauffälliger Freude an der Musik ist er ganz Sachlichkeit. Seine Taktbewegungen gehen bei ruhiger Haltung auf in der Gesamtheit der Zeichengebung. Auch Monteux dirigiert überwiegend das Auf und Ab der Affektströme, Akzente und Markierungen. Er hat ein sehr wachsames Auge, ist bestimmt mit den Einsätzen, ohne damit zu posieren. Die Reife seiner orchestralen Führung hat etwas sehr Gewinnendes. Er beginnt mit der schwungvoll feurigen Ouvertüre zu der Oper „Benvenuto Cellini" von Berlioz. Sie wird mit messerscharfem Zuschnitt wiedergegeben. Die amerikanische Musikwelt liebt solche Höchstleistungen von taktlicher und rhythmischer Genauigkeit. Dadurch entstand der Kult der Präzisionsorchester. Deutsche Meisterdirigenten setzen die Präzision im allgemeinen voraus. Man muß das sauerböse Gesicht von Furtwängler gesehen haben, wenn im Orchester gelegentlich einmal nicht präzise genug gespielt wird. Eine Ueberbetonung der Präzision kann jedoch Ausdruck von diktatorischer Herrschsucht sein und musikfeindlich werden. Man denke an Mozart oder gar an Schubert, deren Musik Gewaltsames und Herrisches so fernliegt. In der Berliozschen Ouvertüre ist maschinengenaue Ausführung schon eher angebracht. Die Wiedergabe verliert darin nichts, wenn man das Bostoner Orchester ganz aus der Nähe hört. Auch bei den letzten Pultreihen der Streicher ist kaum ein kleiner Phasenunterschied im Zusammenspiel wahrzunehmen.

Erstaunlich bei dem Franzosen Monteux ist der hohe Grad seiner Einfühlung in die Brahmssche Welt, und dazu noch in die am wenigsten populäre dritte Sinfonie. Aus der Sucht, Etikettierungen an Sinfonien anzubringen, entstand für sie der Beiname „heroisch". Er paßt kaum zu dieser F-dur-Sinfonie, wenn auch Gegensätzliches genug darin auftritt. Monteux' Realisation trug keine Zeichen der Uebersteigerung oder Ueberhitzung an sich. Sie war milde bewegt in den Mittelsätzen, reif, wie es zu Brahms gehört. — Als Neuheit für Frankfurt erklang die Sinfonie Nr. 3 von William Schumann, gelehrte Musik aus zwei Teilen mit Passacaglia und Fuge, Choral und Toccata, aber doch auch mehr noch und in einer Instrumentation, die dem amerikanischen Klangbedürfnis entspricht, hart, blendend, schmetternd von Blechbläsern und Schlageffekten und viel wechselnd in der Farbe. Im Choral geht es frömmer und nicht so wild weltlich zu. — Ein Vergnügen eigener Art wurde „Alborada del Grazioso" von Ravel aus dem Zyklus „Miroirs", der die Freude des Komponisten widerspiegelt. Geistreiche, ungehemmt losknallende Tollheiten in witzigster Instrumentation, sehr amüsant und brillant ausgeführt. — Als Abschluß noch Straußens „Till Eulenspiegel", auch von den Bostonern virtuos vorgetragen, etwas derber und temperamentvoller im Ausdruck als von deutschen Dirigenten, die der Schelmenweise in Rondoform gerne den Zug des Märchenhaften lassen. — Begeistert feierte man die amerikanischen Gäste. Viele bekannte Persönlichkeiten des deutschen Musiklebens aus dem Westen und Süden hatten sich eingefunden.

Fritz Brust.

Illustrer Besuch aus Boston

Zu den Gastkonzerten des berühmten amerikanischen Orchesters in Frankfurt und Berlin

Wenn man von amerikanischer Orchesterkultur spricht, so wird als einer ihrer wichtigsten Träger das Boston Symphony Orchestra genannt werden. 1881 in der intellektuellen Metropole der Vereinigten Staaten gegründet, hat es sich längst an eine führende Stelle unter den Orchestern der Welt gearbeitet. Seine ersten Leiter, George Henschel und Wilhelm Gericke, waren deutsche Musiker. 34jährig übernahm Arthur Nikisch als erster Vertreter des dirigierenden Genietums die Führung. Das konservative Boston betrachtete seine temperamentvolle Art mit einer spürbaren Reserve, die dem Verwöhnten mißfiel. Nach kurzem Interregnum wurde Dr. Karl Muck, der Prophet Wagners und Exponent eines neuen Bildungsmusikertums, nach Boston berufen. Ihm verdankt das Orchester die ersten großen Siege und eine distanzierende Klarheit, die ihm eigentümlich geblieben ist. Auf Muck folgte 1919 der große französische Stabmeister Pierre Monteux, bis 1924 Dr. Sergej Kussewitzky für ein Vierteljahrhundert die Leitung übernahm. Durch ihn ist das Symphony Orchestra ein Weltbegriff für hohe Klang- und Spielkultur geworden.

Als Dr. Sergej Kussewitzky sich 1949 von der ständigen Leitung des Bostoner Symphony Orchestra zurückzog, übernahm der Elsässer Charles Munch (links) die Leitung. Pierre Monteux (rechts), sein 77jähriger französischer Kollege, der 1919 bis 1924 das Bostoner Symphony Orchestra geleitet hat und die Konzerte in Frankfurt und Berlin dirigieren wird.

AMERICA HAUS FRANKFURT
DIE NEUE ZEITUNG
MAY 10 1952

THE STARS AND STIPES
May 15, 1952

ConcertHailed At Frankfurt

FRANKFURT, May 14 (S&S)—Both popular and critical acclaim greeted the Boston Symphony Orchestra concert last night in Frankfurt's Grosses Haus.

An overflow audience of 1,400 vigorously applauded the group's first postwar appearance in Germany.

The performance, directed by guest conductor Pierre Monteux, was described in the Frankfurt Neue Presse review as a "triumph of orchestral brilliance."

Rundschau Raves

Heinz Enke, music critic for the Frankfurter Rundschau, wrote that the Boston Symphony performance had "elegance and solidity" and was received by the audience with "enthusiasm."

Enke compared the Boston group with the Paris Radio Orchestra, recently heard here, because of their "aggressive lightness, transparency of sound, and rhythmical elegance."

The orchestra was scheduled to give a performance for military personnel in the Grosses Haus this afternoon and to present another public concert in Berlin's Titania Palast tomorrow night.

MAY 14 1952

Das Bostoner Orchester in Frankfurt

Vom Großen Haus sehr angetan

Dienstagnachmittag, Frankfurter Hauptbahnhof: auf dem Bahnsteig, in den der planmäßige Kölner D-Zug einlief, standen die Reporter, Photographen, Rundfunkleute und konnten beim besten Willen den erwarteten illustren Gast nicht entdecken. Er hätte nicht übersehen werden können, denn, kurz gesagt: es handelte sich um das Bostoner Symphonieorchester, immerhin hundertundzehn Musiker mit allem, was noch dazu gehört.

Während man noch wartete, waren die Musiker schon in ihren Hotels: Savoy, Haus der Kochkunst, National, Monopol-Metropol und die beiden Dirigenten, Pierre Monteux und Charles Munch im Frankfurter Hof. Eigentlich hätten sie mit Flugzeugen kommen sollen. Der Oelstreik verhinderte das. Nun hatten ihre Sonderwagen den planmäßigen Zug so verlängert, daß sich die Bundesbahn entschloß, den Sonderanhang — darunter allein zwei Wagen für das Gepäck mit den Instrumenten — auch gesondert laufen zu lassen. So war das Orchester vorzeitig nach Frankfurt gekommen, so daß die Empfangs- und Interview-Welle zunächst im Sande verlief.

Inzwischen hatte es einige Schwierigkeiten bei der deutschen Zollbehörde im Frankfurter Hauptbahnhof gegeben. Aber schließlich konnten die Instrumente ausgeladen und ins Große Haus gebracht werden. Die Orchesterleute, mit denen wir sprachen, zeigten sich vom Großen Haus sehr angetan, vom Zuschauerraum, von der Bühne, von dem Raum, den sie noch übrigließ, um immense Mengen von Instrumenten, Zubehör und sonstigen Dingen übersichtlich abzustellen. Vom europäischen Publikum, das sie auf dieser Reise zum ersten Male kennenlernen, sind sie begeistert, von ihrer Aufnahme in Paris, wo sie zwei Konzerte beim Festival des „Kongresses für kulturelle Freiheit" (mit „Meisterwerken des zwanzigsten Jahrhunderts") gaben, von Amsterdam, Den Haag und Brüssel. In Deutschland werden sie nun drei Konzerte geben, zwei in Frankfurt, danach eines in Berlin. Es folgen Straßburg, Lyon, noch einmal Paris, Bordeaux und London: vierzehn Konzerte in zwanzig Tagen. Das Orchester ist an solche Strapazen gewöhnt. In Boston gibt es für die Symphoniker nicht nur eine Saison, sondern vier, jeweils in anderem Rahmen: weit über zweihundert Veranstaltungen im Jahr, 47 Wochen angestrengter Orchesterarbeit, zwar mit wechselndem Programm-Niveau, aber stets mit dem gleichen musikalischen Niveau, das den Bostoner Symphonikern den Ruf eingetragen hat, zumindest eines der besten Orchester Amerikas zu sein.

-ke

MAY 14 1952

Pierre Monteux in Frankfurt

Pierre Monteux, der 77jährige französische Dirigent, landete auf dem Rhein-Main-Flughafen, um das Gastspiel des Bostoner Symphony Orchestra im Frankfurter Großen Haus zu dirigieren. (Photo: Fenzl)

M 1 1952

Triumph orchestraler Brillanz

Bostoner Symphonieorchester in Frankfurt
(Vorbericht)

Ein glanzvolles musikalisches Ereignis gestern abend im vollbesetzten Großen Haus. Mit den ersten, in scharf rhythmisiertem Brio intonierten Takten der einleitenden Ouvertüre zu „Benvenuto Cellini" von Berlioz hatte das berühmte amerikanische Spitzenorchester schon die Hörer auf seiner Seite. Desgleichen der Gastdirigent Pierre Monteux, der mit der Gelassenheit meisterlicher Souveränität und zugleich höchst intensiver Antriebskraft den klingenden Ablauf steuerte, trotz seiner 77 Jahre physisch bewundernswert unerschüttert. Wir werden über das bedeutende Konzert, das weiterhin an der Dritten Symphonie von Brahms, der Dritten Symphonie des Amerikaners William Schuman, dem Scherzo *„Alborada del Grazioso"* von Ravel und dem „Till Eulenspiegel" von Richard Strauß die blendende Spielkultur dieses Orchesters zeigte, in der nächsten Ausgabe noch ausführlich berichten.

H. P.

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MAY 1952

Amerikanische Musik aus europäischer Wurzel

Zum Europa-Besuch des Bostoner Symphonieorchesters

Mit den Dirigenten Pierre Monteux und Charles Munch kommt das Bostoner Symphonieorchester zum erstenmal nach Europa. In Deutschland wird es dabei drei Konzerte geben: am 13. und am 14. Mai (das zweite für die amerikanische Armee) in Frankfurt und am 15. Mai in Berlin.

Die Amerikaner, vor allem die Nordamerikaner und darunter speziell diejenigen aus den Neuengland-Staaten, haben eine besondere Vorliebe für Orchestermusik. Sie führten sie vor über hundert Jahren aus Europa ein und pflegten sie sorgfältig — zunächst weniger indem sie den Boden, die allgemeinen Grundlagen der Musikkultur verbesserten, als damit, daß sie die belebenden Kräfte und die Nährstoffe der kostbaren Pflanze ebenfalls aus Europa importierten: die besten Dirigenten, die besten Musiker, das Repertoire. Der Qualitätsvorteil des Verfahrens ist offenbar; sein Nachteil bestand darin, daß die jungen Kräfte im eigenen Land keine rechte Basis fanden, während die europäischen Dirigenten aus einem weitverzweigten Musikleben emporsteigen konnten, bis sie so berühmt waren, wie es der amerikanische Anspruch erforderte. Auf solche Weise gelangte die Musikpflege bei ein paar größen amerikanischen Orchestern nicht nur zu Perfektion und erstklassiger Produktion, sondern sie kam auch hierorts in den Ruch von Millionärs-Standard und unerhörtem musikalischem Luxus.

Wenn wir jetzt in Deutschland Gelegenheit haben, eine der edelsten Blüten dieser Züchtung zum erstenmal aus der Nähe zu bewundern, gilt es, das Maß von Tradition, das Gewicht des auf ihr gegründeten Luxus und den Impuls an Eigenem gegeneinander abzuwägen. Denn seit den Jahren, da Artur Nikisch die Sensation von Boston und von ganz Amerika war, und auch seit der Zeit, da die Publikumsdirigenten ungebührlich hoch im Kurs standen, hat sich manches geändert. Leute, die es wissen müssen, sprechen von mehr als dreißigtausend Orchestermeugründungen (allerdings alles eingerechnet) in den USA in den letzten Jahrzehnten; die Zahl der wirklich bedeutenden großen und unabhängigen Orchestervereinigungen wird mit zwanzig bis dreißig angegeben. Diese Entwicklung verstärkt und erhöht aber vor allem ein stets fühlbarer werdender Drang nach originärer amerikanischer Musik, worunter keineswegs die alte einheimische Indianermusik verstanden wird, auch nicht der Jazz, sondern eine vorwiegend symphonisch orientierte Musik, die aus dem impulsiven Lebensgefühl Amerikas selber gewachsen sein soll. Schon Dvoraks „Aus der Neuen Welt" hielt man für eine amerikanische Symphonie in diesem Sinn. Das war freilich ein begeistertes Mißverständnis. Inzwischen gibt es aber Kompositionen mit deutlich amerikanischer Physiognomie.

Zeichnet sich so in nicht wenig zeitgenössischen Werken „Amerikanisches" ab (das, je mehr es in Erscheinung tritt, desto freudiger begrüßt wird), so ist es nicht leicht, ähnliches für einen amerikanischen Interpretationsstil zu entdecken. Es sei denn, man wolle den als Vorbild geltenden Stil Toscaninis von Dynamik und Vereinfachung, von einer fast stromlinienhaften Einkleidung als verbindlich in jenem Sinn anerkennen. Dagegen steht noch weithin fast übermächtig die Macht der europäischen Tradition. Je nach der äußeren und inneren Entwicklung des Orchesters und seiner Dirigenten ist sie französisch, italienisch, deutsch oder slawisch gefärbt. Sie durchdringt sich mit der geistigen Atmosphäre, ja auch ein Weniges mit dem Lokalkolorit der Umgebung. Jede Stadt spiegelt sich auf irgendeine Weise auch in ihrem Orchester.

*

BOSTON ist eine Stadt der Solidität und der Eleganz. Sein Orchester genoß den Vorzug, fünfundzwanzig Jahre lang von Koussevitzki dirigiert zu werden, nachdem es durch die deutsche Schule von Karl Muck und die französische von Pierre Monteux gegangen war. Zu einer Zeit (1881), als die New Yorker Musiker, um existieren zu können, noch eher einem ihrer ohnehin spärlichen Konzerte fernblieben als eine Gelegenheit zum Unterrichterteilen ausließen, wurde das Bostoner Symphonieorchester gegründet von Bankier Higginson, der selber in Wien Musik studiert hatte und dem die Wiener Philharmoniker Anregung und Vorbild waren. Er eröffnete dem Bostoner Orchester den Weg, der es an die Spitze des amerikanischen Musiklebens führte.

PIERRE MONTEUX, 77 Jahre alt, Dirigent der Pariser Uraufführungen von Strawinskys „Petruschka", „Sacre" und „Rossignol" und Ravels „Daphnis et Chloe" (all dies mit Diaghileffs „Ballett Russe") ist das Gegenteil von einem Schaudirigenten, weshalb er sich im Amerika der zwanziger Jahre noch nicht seiner wirklichen Leistung entsprechend durchsetzen konnte. Sein Ruhm ist nicht allein in seiner Bedeutung als „Apostel der neuen Musik" begründet, sondern in seiner gallischen Klarheit, in der französischen Leichtigkeit und Durchsichtigkeit, dem unprätentiösen Glanz seiner Interpretationen, in seiner Arbeit mit dem Amsterdamer Concertgebouw-Orchester und schließlich seiner fünfzehnjährigen Tätigkeit als Leiter der San Francisco Symphony, die ihm endlich auch Amerikas Achtung und Liebe sicherte.

CHARLES MUNCH, Landsmann und Schwager von Albert Schweitzer, ist — obwohl er auch wesensmäßig dem deutsch-französischen Zwischenbereich entstammt — wie Monteux einer der bedeutendsten Vertreter der französischen Schule. Er begann seine Laufbahn als Geiger, dirigierte mit 41 Jahren sein erstes Konzert. Die Berufung als Nachfolger Koussevitzkis zum ständigen Leiter der Bostoner Symphoniker war vor zwei Jahren äußere Bestätigung einer großen Laufbahn.

Heinz Enke

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